COMMUNICATION ORIENTED MUSEUMS

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- ISBN: 978-2-491997-04-5 (eBook)
- EAN: 9782491997045

Communication Oriented Museums

The idea of this book was dated back May 2018. The seminars titled as "Communication Oriented Museums" organized by Akbank Sanat in İstanbul Beyoğlu in collaboration with ICOM-ICTOP (International Council of Museum's International Committee for the Training of Personnel) dedicated to International Museum Day 2018 and 50th anniversary of ICTOP which encourages and promotes museums related training programmes at diverse levels in all regions of the world. Thanks to all contributors in this book and to Akbank Sanat who brought this community together in Istanbul.

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I was born in Isparta, Turkey. I finished my graduate degree in Business Administration at Marmara University in Istanbul. I graduated from Arts Management master degree program in 2011. I then worked as a freelance curator organizing exhibitions and art projects. I finished the Ph. D. program on Art Theory at Isik University in 2017. I am a board member of Baksi Museum Art and Culture Foundation since 2012. Baksi Museum was awarded " European Parliament Assembly Museum of the Year Award" in 2014. In 2015, I organized an ICOM Meeting at Baksi Museum. I work as a project coordinator. Now, I work as a freelance lecturer for art and culture institutions in Istanbul and an art advisor, curator, project coordinator for the private galleries.

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Leena Tokila is Director of Training and Development for the Finnish Museums Association (FMA), and is responsible for the Association's training and development services. The Association provides training for museum professionals nationwide each year through seminars, workshops and courses, and also runs several development projects. Leena is also in charge of the Association's international collaboration. The FMA has arranged joint museum staff training with the Museums Association of Pakistan (MAP), for example, and Leena has delivered lectures and workshops in Pakistan for this purpose. Leena has Master's degrees in Education and Ethnology, as well as Vocational Teacher Training and a Specialist Qualification in Management. She is, and has been, a member of several nationwide project-steering or advisory groups. Leena has likewise been a European Museum Academy (EMA) National Representative since 2012. In addition, she served as a member of the board of the International Council of Museums (ICOM) Finland from 2009 to 2014, and has been a member of the International Committee for the Training of Personnel (ICTOP) since 1991, a member of the ICTOP board since 2013, and Vice-Chair since 2016.

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Trends and Tendencies in Museum Communication in 21st Century

Dr. Hanzade Uralman
Dr. Darko Babic

World's leading brands today, no matter the sector they belong to (could be a coffee production, car industry, shoe makers, fashion industry etc.) transfer the 'museum concept' for building their brand image(s), thus play their role in the glorious consumption era. What we are witnessing, for significant account of time already (gradually from late 1990s), is trend where they design their stores like museum spaces / exhibition areas, use images and associations in their promotions campaigns that evokes ideas related to museums and museums' collections or endorse their products classifying the later exactly as museums do. As it was studied by Skjulstad (2014) in fashion sector, museum-like presentation can be easily seen in many stores. In brief, the strongest brands use museum idea/image to polish and upgrade their brands' associations, and this is not (no matter it may sound differently for some) a coincidence!

While we could like it or not, and while we might argue it is dangerous for museums or consider it means a great opportunity it will not change this practice, going on around the Globe. From our point of view all mentioned above is the proof (very touchable) how museum based/related communication could be, prove so powerful. And in addition how it, as illustrated later by examples in this book, became effective on creating a public perception of museum as institutions which are far - far away to be considered as an "old-fashioned". Although museums are (at least as we know) rooted in human history all the way back to the Mouseion of Alexandria which included the famous Library of Alexandria, an institution founded by Ptolemy I Soter (c. 367 BC – c. 283 BC) or Ptolemy II Philadelphus (309 – 246 BC), and with 'modern' museums started in Italy during the Renaissance but in fact during the 18th and especially throughout 19th century no other issue then development of communication function (without discussing diverse details of it, over history development here) made them close(r) to public. Even more and critically important here, in the last 20 to 30 years museums communication is (and no question will remain) the key trend in the contemporary world (of museums as institutions, and an idea of heritage *per se*). In other words, and to paraphrase a great German philosopher Georg Wilhelm Friedrich Hegel museum communication is a "*Zeitgeist*" (or "spirit of the age") of our time = today, as it is the right time for the museums and museum professionals to become (as never before) focused and engaged with its public. Let's be honest here = it is not critical, nor important will we use here the term public, audience or user or any other newly coined since what is making, and will make the difference in the future is understanding the power and multiplying relations of "communication", so simple but in fact never more complexed.

Museum as a communication tool

People working in museums, or/and those who have close interests into museums' history and more are well aware that museum communication is becoming more and more important, more than ever valid and relevant in recent past, i.e. in the last decade of the 20th century and now in the 21st century. The new 'tipping point', as far as we are discussing the last 30+ years is the result of a new museology movement which is defined later here, and in other articles, although not always exactly in the same meaning as "community museology" (Mensch, 2003; Virgo, 1989). The new museology, explained in one sentence (which is btw an impossible mission *per se*) was a museum movement which started in 1970s and originally based on community development focused on social action and change, mediated a museum forms (reformed one) as active societal institution. In other word structural changes in society, inducted in late 1960s and early 1970s (revolutionary 1968 certainly had a strong influence) redefined many social relations, including those valid for museums and marked turning point in development of (a new) relations in between man and heritage in which the very first exists (i.e. that surrounds it). One of consequence has been request for removing the image of museums as elitist institutions dominantly focused on Caucasian, well educated, well paid class (Bourdieu, Darbel and Schnapper, 1991; Varine-Bohan, 1973; Varine, 1996) and focusing it overall engagement to any/all parts of society no matter of its race, education, income or any other differentiating criteria except being part of a community (as small as a tiny village anyplace around the Globe, or as big as overall humanity - and everything in between). Where not surprisingly, looking from today's perspective museum communication intrinsically played a vital role in it, from the very beginning of this movement no matter it was no 'branded' as such in a pioneer's texts concerning the eco-museum / new museology movement as it is the best known within diverse museology literature.

The reflection of aforementioned movement in, and on museum functioning and organization has been visible by (gradually) adoption of marketing (in it's the most comprehensive interpretation) toward museums' activities and their relevant roles in the society. This means museums have been forced to compete with other museums and other organizations which offer similar services (foremost other cultural institutions), as well as many related to leisure time = thus to carefully consider the demands of their uttermost supporters (public / audience / users), it has in overturn beneficial effects on their functioning. In other word from the late 1980's and much more intense from mid 1990's the framework of marketing approach assisted museums to attract more (and new, which is far more important) visitors. Accordingly and consequently they end positioned in an more efficient manner concerning cultural, social, economic and tourism politics (Caldwell, 2000, 28; Wallace, 2006, 1; French and Runyard, 2011, 74). As the result museums systematically and strategically started to (re)think on their activities as permanent and temporary exhibitions, corporate based cooperation (sponsors, donors, patrons), additional selling channels (as museums shops, restaurants or cafeterias), as well as redefining theirs communication tools which could include at that time new web sites, traditionally or to emerging technologies adapted printed catalogues, publications, diverse guided tour services, family programs, already mentioned sales activities and even remodelling architectural characteristics of the buildings to create an extra values for audience / public / user = (local) society/es any specific museum could serve. While mentioned is, in some sense, everlasting challenge and consideration of roles museums do have in society it by far put focus on (needed, critical) required (re)thinking of museum communication as a whole, at the end of the second decade of the 21st Century.

ICOM and museums related marketing & communication activities

ICOM's (International Council of Museums), an organisation representing World's by far the largest museum community (with over 46.000 members, institutions = museums and individuals, museum professionals only) has well been aware of this development, and (this way or another) had a leading role in the world of museums over evolved axle since 1950s. Foremost concerning global museum definition. As usual when definition, or similar (formal) elements are discussed any 'saying', an argument is way too much progressive while at the same time (for others) fair too slow or indeed, as opposite very regretting. This way or another the latest definition proposed by ICOM's Advisory Board for adaptation in 2019 (during the last ICOM Triannual conference in Kyoto, Japan) put emphasis on museums' mission in sense of democratizing, public participation, being space for dialogue, dignity, social justice, global equality and well-being. A museum as a societal institution (any kind of, any size, any type of collection etc.) can easily undertake this mission(s), in 2020s only if it (their) staff have well developed communicative competences. Simple as that, in line with good wish of the (proposed) definition.

The concepts/theme of the International Museums Day(s) - which officially started in 1977, on May 18th every year over the last decade also pointed out, directly or indirectly toward museum communication as a critical for the museums' world, this way or another. Contributing articles of this book are composed by interventions of the authors who believes in the importance of museum communication as we explained before (where some critics exist too, and are welcomed) and who work on day to day practice to develop and prove communication in museums as core museum function pays off, in the theory as well as in the practice. The idea of the book was dated back in May 2018 and the seminars entitled "Communication Oriented Museums" organized by the Akbank Sanat in İstanbul Beyoğlu in collaboration with ICOM-ICTOP (International Council of Museum's International Committee for the Training of Personnel) and dedicated to the International Museum Day 2018 theme and 50th anniversary of the ICTOP which encourages and promotes any relevant museums' related training programmes at diverse levels, and in all regions of the world. Most of the writers in this book presented their point of views at the aforementioned seminar. But valid for all colleagues around the World. We firmly believe.

Communication, interpretation and so on

2018 International Museum Day's theme 'Hyperconnected Museums: New Approaches, New Publics' was a reference point to re-think roles communication have in a museum context, which might be similar but still diverse around the World. The Merriam-Webster Dictionary of English (2020) defines communication as *"a process by which information is exchanged between individuals through a common system of symbols, signs, or behaviour", or in brief as "exchange of information"* while it could be defined as well as *"information communicated: information transmitted or conveyed", "a system for transmitting or exchanging information", "personnel engaged in communicating : personnel engaged in transmitting or exchanging information"* or indeed *"a technique for expressing ideas effectively"* among some other valid definitions. The Encyclopædia Britannica (2020) defines communication as *"the exchange of meanings between individuals through a common system of symbols"*. Not to be an extra redundant let's just mention The Cambridge Advanced Learner's Dictionary (2020) by the Cambridge University Press which states communication is "*the process by which messages or information is sent from one place or person to another, or the message itself*" or "*the exchange of information and the expression of feeling that can result in understanding*". While any deeper discussion about the term communication is not the aim of this article we still felt a basic reminder is very important. And as far as museum communication is considered the very first, and the very last definition provided by the Merriam-Webster Dictionary of English, the one from the Encyclopædia Britannica as well as the last from the Cambridge Advanced Learner's Dictionary seems to us as critical. Where, all who are connected with a museum work are well aware, (the word / term) communication will not end as a self-explanatory. In other word it will, at least, start immediate interplay with many other terms including e.g. interpretation, foremost. Discussions do we (more) interpret or communicate in museums will instantaneously jump up, which is not a bad scenario at all as critical thinking and discussion is what we like to stimulate here. Even short overlook what is an interpretation, especially heritage related interpretation leads us to classic(s) as F. Tilden (1977) defining heritage interpretation as *"an educational activity which aims to reveal meanings and relationships through the use of original objects, by first-hand experience, and by illustrative media, rather than simply to communicate factual information"*, or those provided by the Interpretation Canada *"any communication process designed to reveal meanings and relationships of cultural and natural heritage to the public, through first-hand involvement with an object, artefact, landscape or site"*, National Association for Interpretation (USA), saying *"Interpretation is a mission-based communication process that forges emotional and intellectual connections between the interests of the audience and the meanings inherent in the resource"*, or as stated in the ICOMOS Ename Charter for the Interpretation and Presentation of Cultural Heritage Sites (2008) where interpretation *"refers to the full range of potential activities intended to heighten public awareness and enhance understanding of cultural heritage sites. These can include print and electronic publications, public lectures, on-site and directly related off-site installations, educational programmes, community activities, and ongoing research, training, and evaluation of the interpretation process itself"*. Let's here add only one more, ICOM-ICTOP's sister ICOM international committee for museology (ICOM-ICOFOM) which do (rightly) explain terminology could by tricky anyhow, more precise that e.g. mediation (re. interpretation) is the translation of the French word *médiation*, which has the same general meaning as 'interpretation', as far as museum/heritage context is analysed. Mediation as term could be understand as an action aimed at reconciling parties or bringing them to mutual agreement. In the context of museum, it is the mediation between the museum public and what the museum gives its public to see (Desvallées & Mairesse, 2010). And all this is, quite naturally, only tip of the iceberg where we only confronted communication to interpretation within museums and heritage context, where many other terms could be and are latter on in this book rightly addressed.

Benefits (and burdens) of new technologies

Importance of implementing new technologies is a must today. No museum or heritage site in 2020 could exist without it, no matter their managers or staff like it or not. Museums and heritage sites are not 'isolated islands in world around us' nor it could afford to themselves this kind of luxury at any place, anymore, in extremely globalised and by technology interconnected world. It is not anymore only adequate tourism offer behind this idea, or digitisation as trend, or any other particular reason = it is reflected in year we are living (2020) where social media is not anymore innovation but reality existing for over a decade (or even more), where audience / public / users, local or international (and everything in between) will more likely google (or similar) museums / heritage sites to decide will it is worth to visit or not. Accordingly, it is not anymore our choice, it is 'in hand' of those who we serve, proudly if we do understand our mission in a society rightly. And quite obviously here communication, more precise museum communication once again is critical diversifying factor among those who understand it, and so end up as successful and (minority) of others.

"Communication oriented museum" concept and underlined developing of new, but in advance very aim planned use of technologies is what we are arguing here for. Communication just for communication no matter of feed-back results, as well as implementing new technologies just to report to establisher(s)/owner(s) is not enough. Not anymore at least. We are looking for museums/heritage sites which are able to establish sustainable communication with their inner and exterior environment defined as "communication oriented museums". Individuals, publics/users/audience has (long time ago) become the priority of museums within this approach, and it has been guiding museology (not always perfectly successful) for over a half of a century already. But all those ideas which we discussed above now more than ever proved to be right. Today's dynamic museum(s) are organizations which readily question traditional methods without denying implementing (any new) technology with the purpose of becoming integrated with their visitors. They re-evaluate and re-develop aforementioned and create agendas which produce audience and promotional strategies foremost. And so make it possible to reach wide masses through their exhibitions, educational programs and/or any other kind of activities. But what kinds of methods do these museums follow while capturing this dynamism? What kind of changes are required within museums to do this communication oriented approach shift? How to handle the speed of communication technologies, how museums must position themselves? There are so many questions which our article will not answer but the same will be done by contributions presented later on in this book. Issues related to museum communication are only initially addressed here and discussed without denying (opposite in fact) the new conditions created by technology are taking the communication oriented side of museology – which is by far critical, and over going acute forever. No solution is 'written on the wall' in a dynamic world we live in = some could last for decades while others for few months only, but we must be aware all of them. No matter how it sounds demanding, no alternative exists. Within this scope, the main issues to be addressed here is the concept of "Communication Oriented Museums", and foremost the necessary change in the museum experience deliverables; marketing strategies in museums and heritage sector as well as endlessly needed participatory approaches of museums which could come out by use of social media (as important but not limited only to it), i.e. and/or much harder implementing of communication concepts (as important) in any/all museums and staff related trainings/professional development.

Museum communication as experience

As the first concept, museum experience encompasses all points where museums do interplay with individuals (visitors / audience / users), starting from outside to inside of museum. Their experience feed-back (offered by museums surveys) has been changed dramatically over the last decade (or now already almost two), so understanding this changing is necessary to have a general idea on how museums work in the second decade of 21st Century with their collections, researches, publics as well as how they use available technology. Most challenging for museums in this changing for museums is considering individuals as active participants like authors rather than visitors or audience (Tallon and Walker, 2008). Societal changes we witnessed for decades and the fast advance of technology happening now have carried museums' borders beyond any spaces, showcases, object or texts / labels. In fact it have expanded borders towards the realities crated in the minds of the visitors. Museums (adapted one) in the globalised world on 2020s have changed expectations and adapted to their 'consumers' life-styles which have become one of the leading and key areas in which new technologies can be experienced and new discourses can be used, but as well as confronted. Designing the museum experience presented to today's visitors (users) does not only require understanding the museums' 'walls' and collections (which was never the fact, speaking frankly), but offering realities created in their minds, foremost or communicating other realities/truths/ experiences.

The second concept, as far as we are focused on museum communication is related to branding for museums and museums' communicative competence on value creation. A brand is a whole of tangible and intangible operation values, which differentiate and give meaning to products or services in the consumers' minds (Aaker, 2012). The strengthening of museums in the area of culture is in fast motion, and based on integrating with their visitors so/thus becoming brands depend on their transformation to value creating organizations. Today's museums creating value is possible with creating and sustaining a meaning for all its shareholders = primarily its visitors (users / audience), but as well as (and importantly) employees, members, volunteers.

Not to forget here as well as potential visitors, targeted communities, business circles, non-governmental organizations and affiliated central and/or regional administrations. Any museum which is regarded as unique because of their priceless collections or its historical importance are/must reposition themselves within this movement. That is the reason why we are able to talk about 'units' which reflects on plan and managing communication within the framework of strategic approaches within the organizational structure of museums, and work toward marketing and communication = external agencies included which may offer desirable services to museums. By saying this we are not excluding museums could do it on their own, as far as those discussed are done properly – with the highest standards and readiness to implemented agreed, which is often the main challenge as far as our experience goes for.

One of the issues in the agenda 2020 of museum communication is the participatory approaches which truly transform them into democratic areas from being ivory towers. Participation is a term which is evaluated in categorical terms rather than a particular context according to the literature on public administration and cultural rights (IAPP, 2007; UNESCO, 1982). Today's museums (must) contribute to democracy foremost as transparent organizations which can produce useable deliverable within the communities around them, which reflects thinking of it and so create public opinions. The term open (not open-air) museum or inclusionary museum has been born in line with the participatory approaches coming from museums. And there is no going back. Where the participatory approaches (of museums) are not only intended about the passive participation of people in activities museums are doing, but they (museums) must actively target all relevant, making vigorous participation possible in as many as possible different ways/forms. Cultural participation is a categorical concept which involves people's attending cultural activities, being involved in artistic, humanistic, and intellectual creation processes, cooperating with cultural organizations, taking a role in the decision making processes in the area of culture and interacting with each other. Where 21st century based museum must be leaders here in this desirable societal change.

The further on concept, partly discussed already in this article, is one connected with use of social media which allows (any) individual to share and discuss on the web, or even more to produce or make implications on content (foremost digital one). It has become a channel for all cultural organizations with an aim at interacting with their viewers/consumers. Social media channels have been used in various museum practices from exhibition curation, collections enhancement, community of interest to museum learning (Russo, 2008). Museums, speaking in general, already re-evaluated the authoritarian attitudes in the production of cultural content and transformed their communication establishment styles toward the target groups in the axis of two-sided (interactive) communication with the emergence of a social media. So the changes and transformation in museums world, which have emerged with the use of social media are addressed, and going on, which is a good news. The issues to be dealt with in this scope are targets groups which have emerged within social media in the area of museology = addressing the importance and function of social media in a cultural sector; corporate communication, communication duties, creativity and brand identities of museums on social media with still questionable knowledge on it, putting aside museology as a scientific discipline per se.

Last but not least re. "communication approach" in museology, education is another idea/concept which needs to be discussed and developed. In today's museum education "communication" concept, which obviously plays a central role in the development of museums for future - and museology as such, must be take into consideration, more serious than even before. For / by this reason, museum communication concept has/must be integrated into any educational museological program, in any various form it could take. This integration can be in direction of constructing new lecture sessions and/or also shaping towards improving the existing courses considering communication studies at the same time. On the one hand new educational contents with insertions, or regular lectures re. marketing, public relations, digital communication, public programming, corporate communication, brand development, public participation, social media etc.; if not incorporated already. Even if so (the last) proposed topics could / must be improved, on this or the other way by topics on communication relevant for 2020s which can be added to (any, all) education-related topics under the title of conservation / communication / management in this article already presented.

Conclusion, as foreword…

If there is a will, there is a solution around = and here the best solution to continue is so obvious. To witness things are possible, or in other words, to follow around the World the best practices here presented. Previous may sound sometimes hard to reach, at least in one step process. We do understand it, and have sympathy for, but on another level let's be brave and start to believe in a short to a mid-plan (excluding long, temporary = for a moment) which will get us all out of existing changes/challenges, and bring to the better future soon. For sake of relevance of museums, and similar heritage/cultural institutions in 'the brave new World' of 3rd decade of the 21st Century. Museum communication is not about us, museum professionals, but about our visitors/users which after all own heritage we do care for.

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I. MUSEUM EXPERIENCE FROM PHYSICAL TO DIGITAL

From Contents Management to Communications Management: A Shift of Focus in the Museum Profession

Mikhail Gnedovsky

Introduction

The issue of museum communication is drawing plenty of attention today. The ICOM's International Museums Day theme for 2018 – "Hyperconnected Museum" – could be a good illustration of the trend, although, currently, in museums and many other sectors, the focus is primarily on the digital aspects and instruments of communication, such as multimedia or social media. However, it is difficult to judge the importance of the new media for the museums without a clear understanding what museum communication had been and what challenges it faced before the digital era.

This article aims to look beyond the obvious – i.e. beyond the present communications boom caused, mainly, by the use of social media and multimedia in and for the museums. It is concerned, primarily, with the unique features that distinguish museum communication, not those that unite it with communication in other areas. At the same time, museum communication is considered as a changing phenomenon, which has evolved over the last century and is still evolving today.

Profound changes in the notion and practice of museum communication occurred in the late 1960–70s. They are explained in the article by the external influences but also through the ideas of Duncan Cameron, Georges-Henri Rivière and Kenneth Hudson, the twentieth-century visionaries who shaped the agenda for the museums from within the museum sector. The article goes further to analyse the paradigm shift in understanding cultural heritage and its implications for the museums, as reflected in the international policy documents adopted by the Council of Europe and UNESCO at the turn of the century. Special attention is given to the topical issues of digital heritage, heritage dissonance, as well as comparison between the marketing and participatory approaches. A basic distinction between communication-oriented and hermetic museum is introduced.

In conclusion, the article claims that, nowadays, the museum professional's role is not limited to that of a priest or custodian, as it would be in the hermetic museum, but requires also communication skills. Consequently, the museum professional has to act as interpreter or translator but also as intermediary between different heritage groups and communities. In the case of heritage dissonance, the role of negotiator might be required.

Museum through the Lens of Communication

Museum communication can be defined as a certain angle or optics shaping one's perception of the museum reality. Looking at the museum through the communication lens, one distracts the mind from unnecessary institutional details focusing only on the people and messages they exchange. The people in question may be museum professionals or visitors, members of various cultural groups and communities, adults or children, tourists or locals, but also people who are long dead or, anyway, physically absent from the situation of communication, although delivering their messages through time and/or space. This is very much what museums are about.

Starting Point

In the end of the "long 19th century", i.e. until the beginning of the First World War, museums were the window on the world, the principal and most powerful means of global communication rivalled (but also complemented) only by the libraries or books. With no radio or TV, and telephone, film and photography being in their incipient stage, museums, with their collections and exhibitions, were at the forefront of sampling, representing, investigating and displaying the diversity of cultural and natural world. People travelled, exchanged long letters, read books, draw pictures and collected objects – in their homes but also in the institutions designed for that purpose.

In the beginning of the 20th century, the museum institutions grew with an astonishing speed, as the scientific need to explore the global diversity and political need to establish the legitimacy of nation states through the exploration of national history and culture became more pressing, and collections and exhibitions remained the principal means capable of tackling these issues. This was not going to last for long, though.

Turning Point

In the first half of the 20th century, the two World Wars radically changed the global landscape. One of the changes concerned the modes and means of communication. Marshall McLuhan was, perhaps, the first to see shifts in the communication technology as a crucial mechanism of cultural development[1].

The post-war changes, however, arrived with a delay. The generation that survived the Second World War wanted to go back to what they remembered (or, for that matter, imagined) as normal life, with all its familiar institutions and routines. That is why, in the immediate post-war period, traditionalist trends prevailed, focused mainly on preserving and restoring what remained of the past.

It took the next generation to yield to changes, so it was not before the end of the 1960s that the world became a different place. A symbolic turning point was the students' (and workers') uprising in Paris in May 1968. It was a revolt against the establishment but also a conflict of generations, the young people demanding that their attitudes and values were taken seriously.

The vitality of the young spirit manifested itself in the graffiti slogans that filled the streets of Paris, such as: "Be realistic, demand the impossible", "Read less, live more", "Culture is the inversion of life", "Art is dead, don't consume its corpse", "Power to the imagination", etc. No wonder, the rebels were dissatisfied with museums, and, at some point, intended to burn down the Louvre.

[1] Marshall McLuhan (1911–1980), a Canadian philosopher who coined many popular phrases, including "the global village", predicted, with astonishing clarity, the development of the internet, and analysed the changing cultural landscape through the lens of emerging means of communication (see McLuhan, 1962).

Contemporary film and music were much preferred to the dusty, boring and, most of all, arrogant museum exhibitions.

Luckily, the students did not burn down neither the Louvre nor any other museum. What they managed to do, however, was to introduce a new cultural policy agenda – that of cultural pluralism. From that moment on, the pluralist model of many co-existing cultures replaced the unitary model of a national culture.

In the USA, the Woodstock rock music festival became a symbolic turning point. The festival, held in the open air for three days, from 15 to 18 August 1969, at the dairy farm northwest of New York City, gathered over 400,000 people. Soon afterwards, a term "Woodstock nation" was coined to refer to the fact that audience of the festival represented a large segment of the American society committed to the new values and lifestyle [2].

Thus, around the same time, in France, the USA and many other countries around the world, youth culture proclaimed itself as different from culture of the establishment, which, in its turn, gave way to the recognition of a plethora of sub-cultures: pacifists, vegetarians, feminists, hippies, motorcyclists, Buddhists, rock music lovers, etc. All those drifted away from the agenda of the unitary national culture, as well as from the Eurocentric attitude.

[2] The term "Woodstock nation" was first introduced by Abbie Hoffman (1969).

As some authors would suggest, following the ideas of Marshall McLuhan, this could only become possible because new means of communication emerged and became available to independent users [3]. Cheap and accessible technology of reproduction, such as tape recording, amateur filmmaking, new ways for the replication of printed matter, independent radio stations, etc. – made cultural communication possible for smaller groups. Consequently, small producers catering for target audiences created a variety of new cultural communities, which had promptly developed their agendas and acquired means for communicating their values both within and without the circle of their adherents.

Implications for Museums

These developments had serious consequences for the museums making them change and transform into contemporary institutions with a mission of building bridges between cultures and linking heritage to the present topical issues. Some authors have described this period as the "museum revolution" [4].

Indeed, from the late 1960s on, museums were doing their best to engage in a dialogue with different audiences, make heritage a part of the contemporary living culture, tell stories from the past pointing to the future and interpret the heritage anew for every new generation. All that has set a long-term development agenda for the museum sector – the agenda that directed transformation of the museum institutions for several decades and is still very much defining the mainstream trends in the development of museums.

As for the students' crusade against the Louvre, there was a symbolic postscript to it in a form of the pyramid, a new structure added to the Louvre by I. M. Pei in 1989. The design of the Louvre Pyramid solved problems of the circulation of the public in the museum but, being an architectural masterpiece, it also contained an important visual statement. Its symbolic message might have read as follows: Museums (represented by the Louvre) are not cemeteries of old objects; they are a meeting point of the past, present and future, a combination of things old and things new, heritage and innovation, tradition and creativity, classical art forms and high technology. Norman Foster repeated this message in the design of the Great Court of the British Museum in 2000. However, by that time this was already a commonplace.

The Twentieth-century Visionaries

There were people who, in the wake of the events of the late 1960s, shaped, from within the sector, the vision for museums. Three names would be particularly important

[3] See, for instance, Pachter, M., Landry, Ch. (2001). The "communications" explanation only reinforced the "generations" argument outlined above.

[4] "Second museum revolution" (see Mensch, 1992).

in this context: Duncan Cameron, Georges-Henri Rivière and Kenneth Hudson. These visionaries of the 1970s criticised the traditional museums, predicted today's trends in museum development and formulated an agenda for the museums to follow. Not surprisingly, the issues of communication were at the centre of their discourse.

Duncan F. Cameron (1930–2006), was a Canadian museologist, follower of Marshall McLuhan and author of groundbreaking articles that have radically changed the museum philosophy (see Cameron, 1968 and 1971). He was one of the first to shift the focus of museological discourse from collections to the audience and analyse the experience of the museum visitor. His ideas concerning the language of museum exhibition – interpreting objects as nouns, their placement as adjectives, etc. – might have looked somewhat naïve but there can be no doubt that he was the first to set the stage for communication research in museums.

Georges-Henri Rivière (1897–1985), was the first Director of ICOM and author of the concept of ecomuseum, which has become influential, especially in France and French Canada, since 1970s. The notion of ecomuseum implied the idea of a "museum without walls" created by the local community and aimed at the sustainable development of the community and territory. Thus, contrary to the traditional perception of museum, ecomuseum was not defined as a building complete with collections and a staff of professionals but, rather, as a communication arrangement involving the heritage and population of a territory (see Rivière, 1985).

Kenneth Hudson (1916–1999), was a BBC journalist, author of over 50 books, UNESCO consultant, founder and first Director, since 1977, of the European Museum of the Year Award (EMYA). His books on museums (see Hudson, 1975 and 1987) called for the enhanced attention to the visitor and fostered the idea of museums being at the service of society. He stressed the need for storytelling and championed the role of small museums, praising them for their resilience, imagination and proximity to the local communities.

Vision for the future of museums developed by these authors suggested reaching out to the visitors, engaging in a dialogue with the audiences, serving the contemporary society, and striving for public quality, public engagement and openness. This programme is still defining many museums' development agenda.

New Reference Point

Thus, the implications of the cultural policy paradigm shift of the late 1960s for the museum sector became clear almost at once. However, it took time for the new principles to establish themselves in the museum profession and institutional practice. The international recognition of the new approaches went yet slower. The Council of Europe, it seems, published the first international policy document that promoted the post-1968 agenda (see The European

Task Force on Culture and Development, 1998). The document – entitled "In from the Margins" and published 30 years after the events of 1968 – described the transition from unitary model to pluralist model in the cultural policy in Europe. Its paramount message was bringing culture to centre stage (along with the social, economic and political issues) but also justifying the shift from "democratisation of culture" to "cultural democracy". In other words, according the document, the contemporary cultural policy agenda implied the transition from the uniform national culture, as the main focus of cultural policies, to sub-cultures, group and community cultures, to recognition of individual cultural belonging and hybrid cultural identity, and to the idea of cultural dialogue.

Another remarkable international policy document issued by UNESCO demonstrated how to apply these principles specifically to heritage (see Convention for the Safeguarding of the Intangible Cultural Heritage, 2003). Not only has the Convention drifted away from the exclusive status of the tangible forms of heritage (including classical museum collections and objects), it has also broken up with the monopoly of the national heritage [5]. Thus, one of the document's purposes was to ensure respect for "the intangible cultural heritage of the communities, groups and individuals". It also stressed that "communities, […] groups and, in some cases, individuals, play an important role in the production, safeguarding, maintenance and recreation of the intangible cultural heritage, thus helping to enrich cultural diversity and human creativity".

Finally, the Council of Europe Framework Convention on the Value of Cultural Heritage for Society (2005), also known as the Faro Convention, has introduced the notion of "heritage communities", which leaves no doubt that the communities' heritage is an alternative to the nations' heritage – especially considering the fact that such communities or groups can be constituted as transnational.

Thus, in the beginning of the 21st century, a paradigm shift was endorsed on the international level, which cancelled the purely physical concept of heritage. From that time on, cultural heritage was no more perceived as just the physical remains of life that took place in the past – it was also supposed to include meanings that people projected upon things tangible and intangible from the contemporary perspective. It has become clear that different generations – as well as different groups of people – project different meanings on the events of the past – depending on who they think they are presently, who they want to become tomorrow, and who they want their children and grandchildren to become.

The pluralist policy model in conjunction with the notion of group heritage have opened up entirely new possibilities for

[5] Alternatively, world heritage, as, prior to this convention, the main shift of focus in the case of UNESCO has been in the opposite direction – from the national to world heritage.

explaining the origin of and ways to handle heritage. Firstly, it would be natural to assume that the communities project their current agenda and values upon the physical objects or intangible phenomena, thus creating the "group heritage". Secondly, it is clear that different communities (or groups, or even individuals) can create different sets of valuable heritage relevant to their agenda. Thirdly, different communities can ascribe different meanings (and values) to the same items. These arguments create completely new logic for the heritage interpretation and communication, which might have far-reaching consequences for the museum profession and institutions.

Dawn of the New Era

Advent of the internet and, generally, the arrival of digital era has had serious consequences for the museums, as it had for many other areas of human activity. Most visible changes occurred in the field of communication technology, offering a variety of new modes of managing and presenting collections, arranging exhibitions and promoting museum institutions. All of a sudden, information could be packed with such an amazing density and unpacked with such an astonishing efficiency that it rendered futile much of the old exhibition design methodology replacing it with the entirely new fields of skills and knowledge, such as web or multimedia design. The internet, and especially the social networks, allowed boosting the figures of virtual attendance and expanding the museums' audience on a scale unheard of before.

It soon became a commonplace knowledge that the younger audience, the computer-savvy generation, preferred seeing things on screen and trusted virtual devices more than they did the real world. The museums' reaction to this went in two opposite directions. Some of them made digitisation a part of their communication strategy, converting all their products, including the exhibitions, into the digital format, actively introducing multimedia, touchscreens, developing applications that provided access to their collections and offered interpretation on computers and mobile devices, introducing virtual and augmented reality, etc.

Other museums, though, chose a different strategy. While developing digital technologies in the areas of collection management and public relations, they refrained from overloading their exhibitions with multimedia and other digital paraphernalia. The reason for keeping to such a strategy was the following: young people could be used to new modes of communication, having screens everywhere – at home, in school, in a shopping centre, etc., so let the museum be one place where they would learn to deal with the real three-dimensional world and analogous (as opposed to digital) technologies.

The twentieth-century pre-digital information technologies, which – however short-lived – created cultural environment for more than one generation, proved to be especially challenging for the museum practice. Demonstrating them or, rather, the contents documented by them, means that museums have to preserve not only the information carriers, such as film, tape or disc, but also the devices – if not for recording, then, at least, for reading or playing back the information. Thus, a collection of the old vinyl records would only make sense if there were also a gramophone or turntable to play them back. This is also true for the laser discs, as well as all sorts of film and tape, both audio and video: all of those need playback devices, tape-recorders, etc. to reveal their cultural contents. The alternative is finding a "common denominator" for all those relic formats, i.e. converting all their contents into a digital format.

Many museums do just that – present the twentieth-century cultural contents converted into digital format – however, they are risking to miss the point, as the original formats are often crucial to shaping the contents. As Marshall McLuhan has observed, "medium is the message" (see McLuhan, 1964). In other words, medium or communication technology – be it printed matter, or gramophone record, or video-tape, etc. – defined to a great extent the entire cultural environment – from the dominating art forms to life-style.

However, the biggest challenge for the museums created by the "digital revolution" is not so much the issue of using or not using the contemporary digital technologies for the interpretation of the museums' old collections, as it is the issue of "digital heritage" itself. As the contemporary culture is becoming increasingly digital, so the future memory of the first half of 21st century does, too.

Indeed, what an artist or author of the past left as a legacy, were works of art, books, and instruments of the trade – be it an easel and palette or inkpot and pen. There were also sketches or manuscripts, which allowed tracing the ways the creative process had gone. The legacy of the 20th century would contain such things as a typewriter, photo or cinema camera, etc. – along with the works produced with their help, – which could be easily included into the museum narrative. The legacy left by the scientists or engineers was structured in a very much similar way.

Presently, though, computer files are what remains as the memory of the majority of creative professionals' work. They are not a reflection or image of something else – they are the creative process and results themselves. It is very much the same with any field of human activities, as it is with the everyday life. Email correspondence, online conversations, passing comments, posts in the social media, ad hoc photographs and videos sent to friends, etc. – all such digital files embedded in the memory of a personal computer or stored somewhere in the "cloud", should be called originals (as opposed to copies) if such a category still works and can be applied in such a situation.

As the digital era has definitely arrived and there seem to be no indications that it is going to end soon, museums have to come to terms with digital heritage, re-focusing and re-inventing their work accordingly. One of the roles the museum professionals will have to master could be defined – for the lack of a better term – as web archaeologist.

Bifurcation Points

There are several debatable issues concerning museum communication where a paradigm shift occurs in the professional discourse today.

One such point is the notion of "dissonant heritage" (see Tunbridge and Ashworth, 1996). The authors borrowed the term "dissonance" from musicology where it had designated presumably inharmonious combination of sounds inherent in some of the twentieth-century musical works and reflecting the spirit of the age. It came to mean exactly the same when applied to heritage: if different groups draw different implications from the same historic events, conflict of interpretations may occur. The key question, in any such a case, is "Whose heritage it is?" and this implies not only whose experience it had been in the past but also whose memories it is in the present. If two or more actors are involved – never mind in the past or in present – the heritage may acquire a dissonant meaning.

However, some authors dispute the very term "dissonant heritage", which, it seems, is based on the assumption that a virus of controversy is embedded in some items of heritage, while other items are immune to it. Thus, Višnja Kisić insists that the notion of "heritage dissonance" should replace "dissonant heritage", as any heritage without exception is prone to controversial interpretation (see Kisić, Višnja, 2016).

In any case, controversy of interpretation is a challenge for the museum professionals. At the same time, this is what places museums at the forefront of cultural and/or social conflict management (or conflict prevention), which is certainly one of the most urgent and necessary tasks in the contemporary society.

One of the ways to deal with the dissonance and controversy in museums becomes the promotion of critical thinking. To handle dissonance, museums invite criticism towards interpretation of their objects and collections – criticism, which is not limited to the professional discussion (which used to be the case previously) but extends to interpretation and educational programmes addressed to various audiences. Thus, in Swedish History Museum in Stockholm the visitors learn that Vikings were presented as ruthless warriors or peaceful farmers – depending on which interpretation was deemed relevant in a particular period; the visitors are also informed that nowadays, as the positions of feminism have become strong in our society, it transpired there were women among Vikings as well.

Another debatable issue that should be mentioned in this context is the dichotomy between the more traditional marketing and more recent and innovative participatory approach in museums.

Museum marketing, as presented by the "father of modern marketing" Philip Kotler and his co-authors, aims at developing a consumer-centred museum. According to Kotler, the key to a successful performance is to communicate the museum's unique value in a competitive marketplace. The museum should find, create, and retain consumers, converting visitors to members and members to volunteers and donors (see Kotler N., Kotler Ph., Kotler W., 2008).

Participatory approach, on the other hand, aims at engaging members of the public not as passive consumers but as participants in the production process. As Nina Simon puts it in her highly influential book, nowadays people expect to be taken seriously, and they are ready to discuss, share, and remix what they consume (see Simon, N., 2010). Participation allows cultural institutions to reconnect with the public and demonstrate their value and relevance in contemporary life.

It is obvious that both approaches propose a framework for reaching out to the society. However, it is still unclear, whether these are conflicting approaches or they speak about the same issues, whether they diverge or converge. There is certainly a significant difference between the customer or consumer, on the one hand, and partner or participant, on the other. As the discussion on the volunteers' role in museums has shown, the dividing line between the museum professionals (as producers) and the audience (as recipients of information or consumers of the museum product) becomes increasingly blurred (see, for example, Stebbins, 2007; Holmes, 2003). In any case, if the participatory approach has any prospects as a new methodology in museums, it is going to transform, radically, the notion of museum profession.

Final Point and Conclusions

Based on the above, a threefold typology of museums could be suggested:

1. Hermetic museum;
2. Customer-oriented museum;
3. Participatory museum.

The distinctions between these types are important, among other things, for the evolution of museum profession. The first type has been heavily criticised starting from the late 1960s – at first, from the point of view of customer-oriented methodology and then, since recently, from the point of view of the participatory methodology. However, the hermetic museum makes perfect sense and has a certain logic about it. This type of museum does not care about serving the contemporary society or communicating topical messages to the public. All it cares about and is committed to is safely transmitting collections, which are fraught with the arcane, hermetic meaning, to the future generations. Within such a framework, museum professionals resemble priests who are not interested in worldly matters but devote themselves to providing continuity of the humanity in a long-term perspective.

Unlike the hermetic museum, both the customer-oriented and participatory museums are very much concerned about communication. Consequently, museum professional's role is not limited, any more, to that of a priest, curator or custodian of the knowledge inherent in the collections. It also requires communication skills. In other words, the museum professionals should not only know their collections but also be familiar with their public.

Within the marketing methodology, this brings forward research of different segments of the public or different audiences, and then designing museum products and planning museum communication according to their demand, interests, the language they use, etc. In this case, the museum professional is supposed to act as a social entrepreneur or cultural marketeer.

Within the participatory methodology, though, the museum professional is facing additional challenges, which include the necessity to act not only as interpreter or translator but also as intermediary between different heritage groups and communities. Moreover, in the case of dissonant heritage (or, rather, heritage dissonance) the role of a skilled negotiator might be required.

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Digital Communication Strategy: Case Studies from the Van Gogh Museum

Martijn Pronk

Introduction

In this painting by Jean Baptiste Vanmour we see Dutch Ambassador Cornelis Calkoen on his way to his audience with Sultan Ahmed III, September 14th 1727. As was customary, the audience was held on the day that the elite forces of the Sultan, the Janissaries, received their pay. They are storming into the second courtyard of the Topkapi Palace at the exact same time Calkoen and his Dutch delegation are entering. Just imagine what this must have been like: hundreds of strong men shouting

Fig. 1. Jean Baptiste Vanmour, "Ambassador Cornelis Calkoen at his Audience with Sultan Ahmed III", c. 1727–30, oil on canvas, 90 × 121 cm, Rijksmuseum Amsterdam, inv.no. SK-A-4078.

and surging into the courtyard like a giant rolling wave. This was meant to impress Calkoen and convey the power of the Sultan. Ahmed III, in other words, was very much aware of the importance of the visitor experience.

Museums are developing customer journeys to map the visitor experience. In fig. 2 the customer life cycle is illustrated, adapted to the museum situation. The visitor experience starts well before the actual museum visit, in the *awareness* stage (also called *orientation* or *reach* stage). The visitor experience (or: customer journey) is the total of six steps people go through when purchasing a product or, in this case: visiting the museum.

The customer journey consists of many touchpoints between visitor and museum. In every stage either digital and/or physical tools are employed. Fig. 2 presents a selection of touchpoints. Together they build a complete customer journey. At the bottom the customer life cycle stages have been translated to the museum situation: consider going, organizing the visit, arriving at the museum, being in the museum, leaving the museum and being back home. Note that not all touchpoints are under control of the museum. Transportation to and from the museum, parking space and other environmental variables are very much a part of the complete visitor experience. Also note that friendly and service-oriented staff is a key factor in customer satisfaction. Visitors are certain to include (rude) staff behaviour in online reviews.

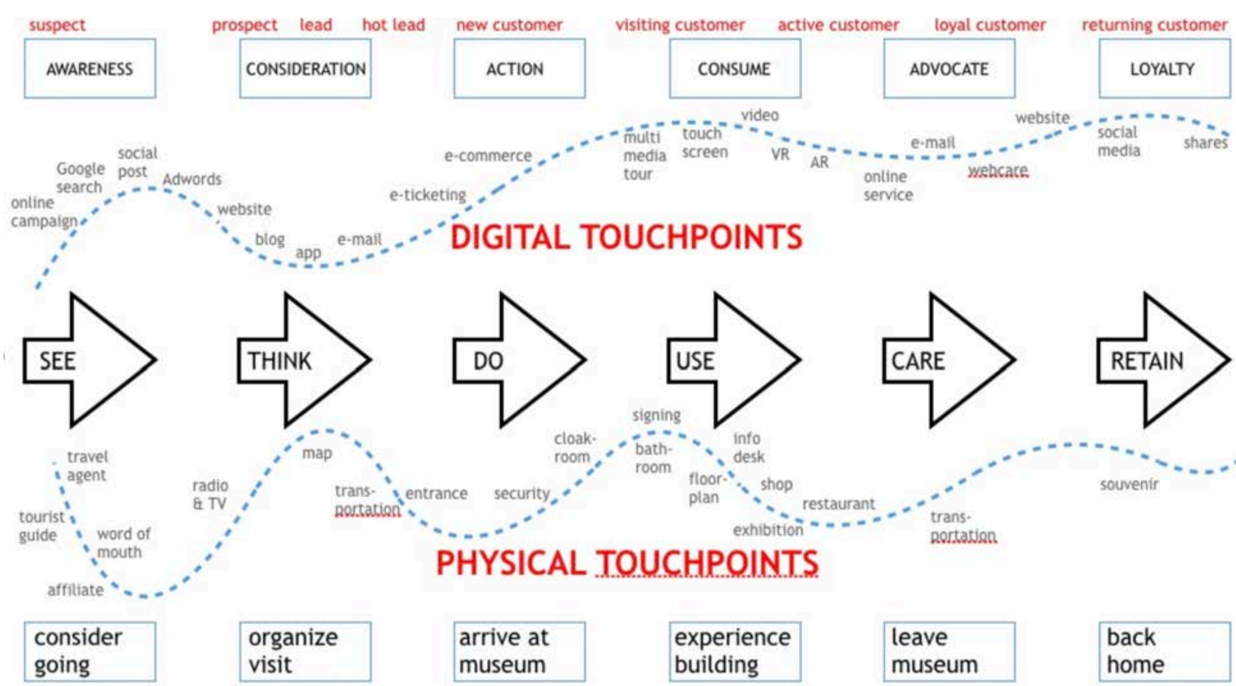


Fig. 2. The customer journey of the museum visitor and its touchpoints.

However, in this chapter we will focus on digital touchpoints. Digital is the connection between the museum and all the people not able to physically visit. They outnumber those who are. It is also the first touchpoint when preparing a museum visit, for customer service, information and inspiration. It is therefore in the museum's vital interest to perform well in the digital realm.

Collection Digitization

Since around 2010 the pace in which museum collections have been digitized accelerated. Most museums have over the years made ever more of their collections available online in various products and services. Many have adopted open access policies to stimulate creative re-use of their collection and some have gone one step further and worked on linked open data. However, while museums were busy developing their collection apps and web sites, in recent years their audiences have moved from web to social media. Social media have become a more important digital touchpoint than the web. Today, global average time spent on social media (including messaging services) is over two hours per day (Statista, 2018). Time spent on social media is time not spent on those fancy museum web sites. This means that museums can no longer afford to passively wait for people to come and visit their web site, they need to direct their gaze outwards and actively connect with people on social media.

Visitor Intent

Apart from the collection, the museum's web site offers service information and tools. This is information future customers need to prepare their museum visit: address, admission, what's on, et cetera. From suspects they become prospects (in the customer journey this is represented by the move from phase *See* to *Think*). Many museums offer e-ticketing and online reservations for museum services such as workshops and guided tours. Many museums sell merchandise in a web shop. It would be interesting to conduct research into the correlation between visitor intent and visited pages. We would suggest that first-time web site visitors are predominantly accessing the corporate pages of the web site to prepare for a future museum visit. Returning visitors are more likely to access collection pages. It follows that passively waiting for web site visitors means the site will see mostly one-time customers. Long-term digital growth comes from new customers with a different visitor intent. They do not primarily consume the corporate content, but access the collection instead. Collection visitors are much more likely to return (provided they like what they see, obviously). These crucial new customers – people who not only come to prepare their museum visit – can be found on social media. To connect with them the museum must have a social media strategy.

The Museum Web Site in the Social Age

The growth of social media has profoundly changed not only the digital landscape but real-life human behaviour, too. An often quoted (but unfounded) anecdote tells how the attention span of a human is now shorter than that of a goldfish. It is a fact however that the effect of (to name just a few) being *always on*, the huge amount of available content – inside and outside of the information bubble, super-fast internet access and the social media timeline-format have made people behave restless, demanding instant gratification. Although our attention span is longer than that of a goldfish, we certainly are impatient and spend mere seconds to assess information. The museum's web site must be designed to satisfy this type of customer behaviour. Today it is a buyer's market, our visitors define our products and services. We can't develop our web site inside-out and wait for visitors, we design the web site outside-in: according to demand.

Many museum web sites are not designed for this type of customer. Most museum web sites follow their museum's organizational structure. Still, all departments demand a place on the homepage, refusing to acknowledge that the large majority of web site visitors is visiting for just a small number of reasons. The 80/20-rule, or Pareto principle, is clearly visible here: generally speaking 80 percent of visitors use only 20 percent of the web site's features. The result is a homepage loaded with choices, most of them not relevant to the average visitor. At the same time this visitor decides in seconds if (s)he is going to stay on the web page, let alone web site. This is what we face: museums present lots of information, not all relevant, to customers who expect selected information, all of it relevant. Social media have made it even more urgent to address this situation.

In 2018, we want to remove visual clutter. Modern web site UX has a limited number of choices. Parallel to social media, the web site interface must be instantly clear, recognizable and comprehensible, to keep impatient customers on the site. This 2018 design principle must be applied strictly to define the limited number of choices to place on an individual web page. This can be a painful process in the museum organization, but absolutely necessary. Not every part of the organization can be on the homepage, some will have to be disappointed.

Rethinking the web site's navigation, it pays to have a look at the sitemap, too. The importance of the museum web site homepage diminishes as visitors increasingly enter the site on many different pages. This means every single page must be engaging. Visitors do not follow a pre-set route through the site. Every page must be considered a vital digital touchpoint, to hold on to the visitor and guide him further in the customer journey. Every single page must have crystal clear connections to other pages. It must not be a dead end street. We want visitors to enjoy the collection, so when they access a collection page it must be as easy and engaging as possible to also visit the next collection page. The service-oriented pages mentioned above are important: a customer-friendly, simple and seamless e-ticket purchase is critical. The collection is vital to engage returning visitors. Therefore it will pay off to find a logical connection between these service-pages and collection-pages.

Our conclusion is that the average museum web site is not ready for the social age. In this situation, it is not helpful that many museum professionals have a sceptical or negative attitude towards social media in general and Facebook in particular. These colleagues should separate their personal opinion from professional attitude. As we have argued, the museum must look at social media to guarantee future sustainable digital growth.

Learnings for Museum Web Sites from Social Media

In 2017 the van Gogh Museum was the most visited museum in the Netherlands. Roughly twice the number of museum visitors visited the web site. Facebook and Instagram are the most important social media channels for the museum, from here on we will focus on these. Most learnings apply to other social media platforms as well. The number of followers on Facebook and Instagram in itself is not very interesting, but engagement is.

The data in the right column in table 1 below show that on average every Facebook follower engaged 2.2 times in 2017 and every Instagram follower 8.2 times [1]. Why is this important?

Every time you go on Facebook hundreds of posts may be ready for you. Facebook filters out most of them, you simply never see them. In other words, a post by the Van Gogh Museum social media team is in danger of not appearing in your timeline at all. It is in Facebook's interest to present you only with content they know you like and to keep content that you don't like away from you.

[1] These averages give a distorted view, since the museum has two Facebook accounts. In 2017, account *Van Gogh Museum* had 1,918,000 followers and 8,852,000 engagements (4.61 engagements on average); account *Vincent van Gogh* had 2,558,000 followers and 908,000 engagements (0.35 engagements on average). Engagement of the Van Gogh Museum account is still considerably lower than the museum's engagement on Instagram.

Jan 1 – Dec 31 2017		engagement
museum visitors	2,260,000	
web site visits	4,540,000	
Facebook followers	4,476,000	9,760,000
Instagram followers	536,000	4,413,000
total social media followers	12,093,000	

Table 1. Van Gogh Museum's visitor and visitor engagement figures in 2017.

The better Facebook tailors your timeline to your taste, the longer you will stay on the platform. Now the importance of engagement becomes apparent. Engagement proves that you have interacted with the content of the post. Engagement can be a like, a share, a retweet, a video view, a comment et cetera (the types of engagement vary per social media platform). Facebook favours content from engaging sources because the engagement proves to Facebook that (certain) people like it. So, if Van Gogh Museum content is engaging, we increase the chance that this content reaches its destination: the timelines our museum's followers.

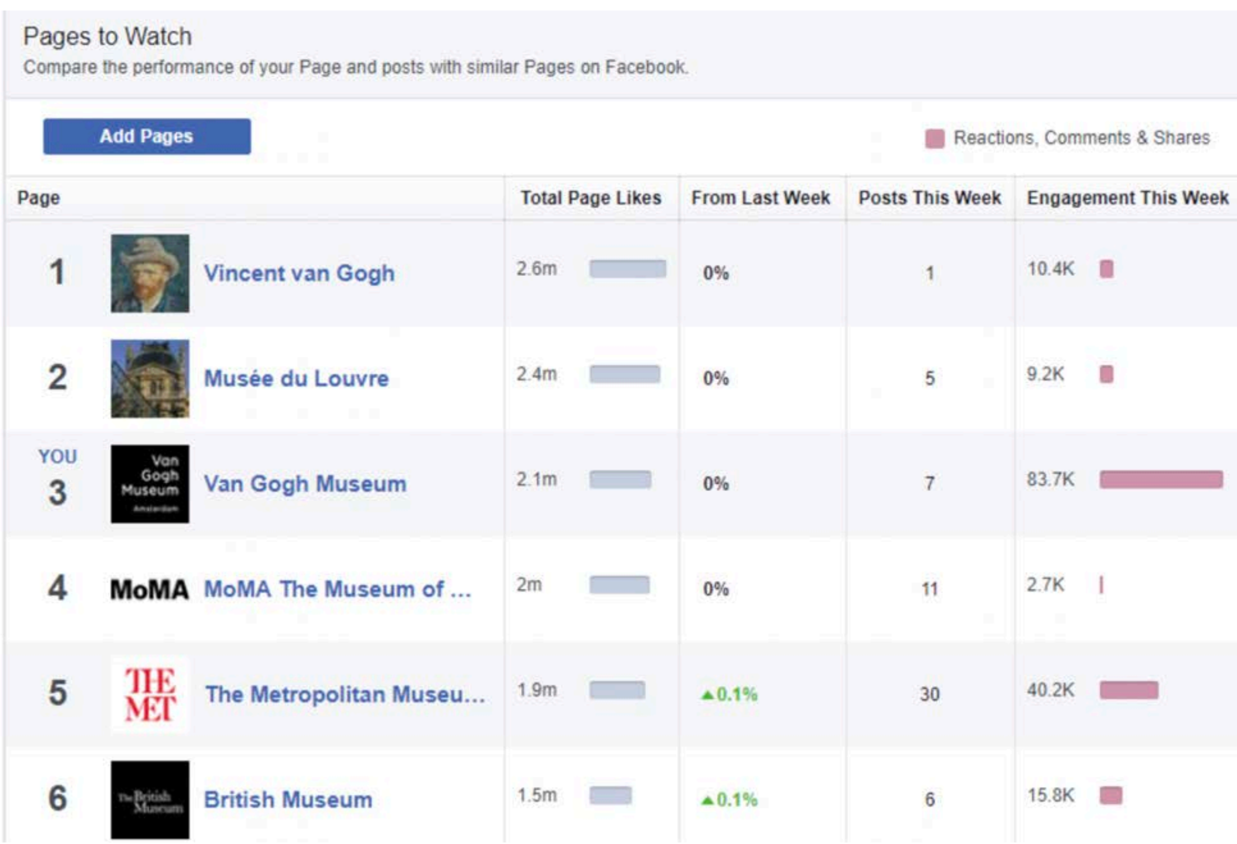
When we look at the digital Van Gogh Museum in Turkey we see the rewards of engaging content. Turkey is the # 8 country in number of Facebook-followers. We count ourselves very lucky that so many people here have a love for Vincent van Gogh. In the week of May 9th 2018 we had almost 55,000 followers from Turkey. In this week we published seven posts. Not every post is seen by every follower. What Facebook defines as "Reach" only means the number of potential viewers, not actual viewers. Obviously the mere circumstance that the Facebook algorithm added a post to a person's timeline is no guarantee that this person has actually seen the post. The majority of Facebook customers do not read their entire timeline. The actual number of views is expressed in the engagements. The engagements prove that people saw the post [2]. In this week 13,000 people from Turkey interacted with Van Gogh Museum posts (4,2%). In the whole of 2017 40,000 Van Gogh Museum web site visitors came from Turkey. Conclusion: in four weeks on Facebook we connect with more people than on our web site in a year. So, it makes sense that if we want to reach people in Turkey we use Facebook as our principal digital touchpoint, not our web site.

[2] A person can generate more than one engagement, for example if (s)he views a video and subsequently likes it. This will be reported by Facebook as two engagements. Facebook reports all types of engagement separately: click, view, like, love, wow, haha, sad, angry, share, comment.

May 9 – 15, 2018	Facebook followers	People reached	People engaged
Turkey	54,948	307,264	12,897
- Istanbul	21,439	106,698	4,126
- Ankara	6,478	42,345	1,741
- Izmir		31,018	1,621
- Bursa		13,198	
- Antalya		11,021	

Table 2. Van Gogh Museum's potential visitors/followers, Facebook followers and people who were engaged in Turkey between May 9 – 15, 2018.

The van Gogh Museum has considerable experience in reaching high levels of engagement. In fact it is the most engaging of all major art museums on Facebook (see fig. 3). The museum is privileged to have Vincent van Gogh as its subject, one of the best loved artists in the world. Millions of people admire Vincent's paintings and find comfort and inspiration in his life story. In social media, the museum does not need to divide attention between various collections, it can stay focused on Vincent van Gogh. And the museum has the collection to back up its digital communication: it has the largest single collection of Van Gogh paintings, hundreds of letters written by and to Vincent van Gogh and many drawings and sketches. Also the museum has an important collection of 19th C paintings and prints, and hundreds of Japanese prints once owned by Vincent van Gogh. This enables the museum to cover "the whole Van Gogh."


Pages to Watch
Compare the performance of your Page and posts with similar Pages on Facebook.

Add Pages

Reactions, Comments & Shares

Page		Total Page Likes	From Last Week	Posts This Week	Engagement This Week
1	Vincent van Gogh	2.6m	0%	1	10.4K
2	Musée du Louvre	2.4m	0%	5	9.2K
YOU 3	Van Gogh Museum	2.1m	0%	7	83.7K
4	MoMA The Museum of ...	2m	0%	11	2.7K
5	The Metropolitan Museu...	1.9m	▲0.1%	30	40.2K
6	British Museum	1.5m	▲0.1%	6	15.8K

Fig. 3. Museum's Facebook engagement in week 19, 2018. Source: Facebook.

Just another week on Facebook. Engagement in week 19, 2018: Van Gogh Museum has the highest engagement of all benchmark museums (see column on the right in fig. 3). Top-performing account Vincent van Gogh is owned and managed by Van Gogh Museum. It has more followers but less engagement.

Many people everywhere feel very close to Vincent van Gogh. This personal touch perfectly suits social media. After all, social media are really all about me, me, me. The Van Gogh Museum social media team have become experts in exploiting the power of this personal connection. On social media the art of Vincent is combined with quotes from his letters and short, accessible background information on his life and work. This content is highly sharable. On social media, positive emotions drive shares. Admiration, happiness and surprise are among the most effective emotions that make people want to share the content. These emotions can be attributed to Van Gogh Museum content, thanks to the place that Vincent has in the hearts of many.

Now we face another challenge. Facebook is not a perfect place to present the Van Gogh Museum collection as a whole and the museum as an institution. Social media are by their nature fragmented in content, place, time and audience. To communicate a whole collection on social media, every single post would have to be consumed (and remembered) by the follower, and in the end (s)he would have a complete picture. Obviously that is not a realistic scenario. This follower would in reality consume more or less random fragments, depending on his engagement to Van Gogh Museum posts. Therefore, to show connections, to give a deeper or wider perspective, to provide context, to tell our whole story, we need a museum web site.

Conclusion

How to get people from social media to your web site? Social media platforms want to keep people on the platform, because it is there that they generate revenue. The platforms use every trick in the book to hold on to their users. Fortunately, museums can deploy several techniques to seduce social media followers to leave the platform and visit the web site. Most important is achieving and maintaining high engagement: obviously if you want someone to act, this person needs to be engaged. We are fortunate to work with one of the best loved artists of all time, Vincent van Gogh. This makes our position privileged. Nevertheless the van Gogh Museum can provide some best practice examples that may be of use to other museums. These include:

a. Frequent posting: work with a social media planning and involve all relevant museum staff to publish regularly (if possible, daily). Curators are a vital part of social media content production. They remain responsible for the information provided, not for the actual content creation. This should be trusted to a trained social media manager.

b. Manage your audience's expectations on the topic(s) you cover in your posts, but surprise them on the actual content. The Van Gogh Museum exclusively posts the life and work of Vincent van Gogh. That is what our followers expect of us. But the posts are always surprising, interesting, personal. Please note: posting on the museum organization will be of interest to *some* people. This type of information (for example a new sponsor or a visit by a minister) is perhaps more at home in an e-mail newsletter and in the news section of the museum web site. In the Van Gogh Museum we have found that our followers strongly prefer content on the life and work of Vincent and that too many of them will unfollow us whenever we post other topics.

c. Follow as many relevant accounts as possible, this will widen your network. Try to keep social media social: reply to questions and comments, like followers back and don't forget to thank people for their interest in your museum. This also applies to review sites. An example of keeping it social is the Van Gogh Museum's Facebook Group "Van Gogh Inspires", in which over 2,000 members share their own creative work inspired by Van Gogh. This is a very personal way to connect to our audience. Ideally you should reply to 100% of negative feedback and 60-80% of positive feedback. Obviously this means you will need at least one dedicated staffer. Communicating with your followers in this way will increase your account's engagement.

d. Video is the content type favoured by social media platforms and followers. Video is very engaging. To start producing video you need a smartphone. Take it from there, learn by doing. The Van Gogh Museum invested a modest amount in additional gear in 2017 and now produces very nice quality video on a regular basis. When posting video be sure to include live streams. They are a perfect medium for on line curatorial talks and impressions of new exhibitions. Live video is very engaging: viewers are "in the moment." Van Gogh Museum is proud of the success of #SunflowersLive, a unique project in which five museums around the world partnered to present five versions of Van Gogh's famous *Sunflowers* in five subsequent livestreams.[3]

Pointers a to d will increase engagement: people will notice your posts and interact with them. One task is then completed. Now you want to generate traffic from social media to your web site. Synchronize content on your channels. Add links to specific web pages to your posts. Link possibilities vary per platform, you can find plenty of technical information on the internet. The post should include a call for action with the link, such as a question, contest, sequel et cetera. Perhaps "fun" is something your museum can use? Some examples of calls for action are:

"What is your favourite painting?"

"Win free tickets to the museum!"

"Want to learn more?"

"Impress your friends with these fun facts!"

"Like? We have more!"

"See who influenced this artist"

"This work is part of our paintings collection"

[3] This project generated publicity all over the world. This article appeared in the New York Times: https://www.nytimes.com/2017/08/10/arts/design/van-gogh-sunflowers-facebook-museums-on-three-continents.html.

Connect the subject of the post to a suitable part of your web site. There, you will have the chance to broaden and deepen your connection with the follower and by doing that increase the chance of this follower coming back. There, you can add another layer to the digital visitor experience. Please remember that your website needs to be responsive, these visits will be on mobile almost exclusively.

We are investigating how best to structure the content of our web site to successfully connect to social media. When a social media follower is transferring to the web site, his user experience should remain intact, the flow should feel natural. Social media and the web site must not feel like two different worlds. The web site must be intrinsically engaging. Above, we have stated that every web page should be engaging. This is easier said than done and we are still working on it.

So, how *exactly* we can maximize the traffic from social media to web site is still largely a blank canvas. We've started, but haven't finished yet. To find a solution is essential for the continued growth of the digital Van Gogh Museum, as indeed for any museum.

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New Exhibitions and Renovations in Topkapı Palace Museum

Ayşe Erdoğdu

Introduction

Topkapı Palace is the second Ottoman palace to be built following the conquest of Istanbul in 1453. Constructed between the years 1460 and 1478, the palace became a museum on 3 April 1924 and was opened to the public on 9 October 1924. In terms of its main layout and buildings this is a 15th century palace, although alterations continued to be made until the mid-19th century. From the year 1924, when the palace became a museum, many changes and developments took place. Most of the buildings and land that had originally belonged to Topkapı Palace were allocated to other institutions, but from the year 2000 onwards these began to be reallocated to Topkapı Palace Museum. Resolving the physical problems and need for modern exhibition systems in the Harem Apartments and other palace buildings, including those that have recently been reallocated, requires a comprehensive programme of restoration, reinforcement, exhibition arrangement and reorganisation. Topkapı Palace was assigned as Grade One Archeological Site in accordance with law on Law on the Conservation of Cultural and Natural Property (no. 2863), and the conservation of its buildings, together with courtyards and gardens, as well as provision for displaying the palace collections, in view of the large visitor numbers and administrative challenges, requires carefully throught-out and unique approaches. When restoration of the Outer Treasury/Weapons Gallery was completed a few years ago and opened to the public, the exhibits included architectural elements discovered underneath the room as well as the Topkapı Palace weapons collection, which were displayed both thematically and chronologically, in conjunction with screens, reflected images and holograms designed to educate visitors. The display system used in the Imperial Kitchen / Palace Kitchens Gallery emphasises the architecture as well as providing a thematic presentation, with a narrative supported by three interactive screens. When the Hall of the Royal Halberdiers was opened, information panels were combined with explanations of the numerous inscriptions in this building. In the mosque here the only addition was simple furnishings, while tableaux of sculpted figures in the costume of the period were installed in the summer coffee room and smoking room. The Enderun Library, also known as the Library of Ahmed III, was arranged so as to display the architecture and reflect its function, using two sculpted figures dressed in period costumes. In this chapter, new exhibition designs and formats that have been restored and reopened to visitors after 2000 will be described.

New Exhibition Designs and Formats at Topkapı Palace Museum

Topkapı Palace was built in 1460-1478 on the site of the Eastern Roman acropolis at the tip of the historic Istanbul peninsular, which lies between the Marmara Sea, the Bosphorus Strait and the Golden Horn. The palace is surrounded on the seaward sides by Eastern Roman walls and on the landward sides, separating it from the city, by the walls known as the *Sur-i Sultani* built by Sultan Mehmed II (1451-1481). The name *Sur-i Sultani* was sometimes used to refer to the palace complex as a whole, which covered an area of 700,000 square metres. In the past this walled area included not only palace buildings but diverse gardens containing pavilions dating from different periods. When the railway running westwards from Istanbul was built in 1871, passing inside the *Sur-i Sultani*, most of the pavilions in the palace gardens were demolished. Only the Tiled Pavilion, today in the grounds of Istanbul Archaeological Museum, the Procession Pavilion built on the landward wall, the Basket Weavers Pavilion on the seashore, and the plinth on which the Pearl Pavilion stood have survived to the present day. Military construction in the 19th century brought about major changes to the palace walls on the side facing the Marmara Sea.

Topkapı Palace was the official residence of the Ottoman sultans from Sultan Mehmed II to Sultan Abdülmecid (1839-1861), a period of nearly four hundred years, and during this time was not only the sultans' home, but the empire's administrative centre and the centre of education and art. Although the Ottoman royal family moved to Dolmabahçe Palace in the middle of the 19th century, Topkapı Palace retained its importance because the Privy Treasury and Hall of Sacred Relics remained there.

During the reign of Sultan Abdülmecid the British ambassador was shown the valuable objects in the Treasury, marking the first step towards the eventual transformation of the palace into a museum. Later on two rooms in the Pavilion of the Conqueror were arranged like museum galleries to exhibit objects from the Treasury and it became customary to grant special permission to foreign dignitaries and the relatives and friends of palace officials to visit this section of the palace. Under Sultan Abdülaziz (1861-1876) glass-fronted cabinets in empire style were made for exhibiting the objects. Sultan Mehmed V Reşad (1909-1918) had some of the principal sections of Topkapı Palace restored and under the supervision of an Egyptian expert the Hall of the Expeditionary Force was transformed into an exhibition gallery for the palace collection of Chinese porcelain, which was put on public display for the first time. The custom of issuing permits to privileged visitors continued until the founding of the Turkish Republic, apart from the year 1919 when Istanbul was under occupation.

On 3 April 1924, Atatürk ordered that the palace be turned into a museum and opened to the public. As part of this process, Topkapı Palace was placed under the Department of Istanbul Archaeological Museums, and the administrative office for the palace was called initially the Office of the Treasury Steward, then the Treasury Directorate, and finally Topkapı Palace Museum Directorate. Following minor repairs and administrative measures for the reception of visitors carried out in 1924, the Council Chamber, Audience Chamber, Porcelain Treasury, Mecidiye Pavilion, Chamber of the Royal Physician, Kara Mustafa Paşa Pavilion and Baghdad Pavilion opened to the public on 9 October 1924.

Ever since, restoration of the palace buildings, classification of the objects in the palace collections, drawing up inventories and exhibiting these objects, arranging the store rooms, academic publications and symposiums, temporary exhibitions and other activities have continued here, leading to many changes and improvements, as far as the means of the period permitted.

Until the 2000s Topkapı Palace Museum covered an area of approximately 80,000 square metres, but today with the addition of other buildings within the *Sur-i Sultani* that are being prepared for incorporation in the museum, its area has increased to approximately 400,000 square metres. The buildings once occupied by other institutions that have now been reallocated to the museum are the Gülhane Hospitals, the Imperial Printing House, military storage buildings, the Haghia Eirene Monument, the Imperial Gate, the Imperial Mint (buildings 1, 2 and 5), student hostel buildings attached to the Ministry of Defence, and the Chemistry Laboratory. All these buildings and land are situated in the Grade One Archaeological Conservation Site and are once more part of Topkapı Palace Museum, which was declared a UNESCO World Heritage Site in 1985. Taking their original functions into account, they have been evaluated together with existing museum buildings and it is planned that the Harem and the palace buildings surrounding the Second, Third and Fourth courtyards should be designed with thematic exhibitions in keeping with their functions; while buildings in the newly allocated areas will be used for exhibiting chronological/ thematic collections and for service purposes. In addition to work on the newly allocated buildings, design, restoration and reinforcement projects are underway for the Pavilion of the Conqueror, Hall of the Expeditionary Force, Hall of the Treasury, Beşirağa Mosque, the Harem, the periphery walls and retaining walls.

Museology has undergone significant changes as a result of technological developments, and unique, carefully thought-out approaches are essential for the presentation of both the architecture and collections at Topkapı Palace, which for nearly 400 years was the administrative, educational and art hub of the Ottoman state. For some of the palace buildings (Imperial Council Chamber, Hall of the Royal Halberdiers, Harem, Library of Ahmed III, Circumcision Chamber, Revan Pavilion, Baghdad Pavilion, Kara Mustafa Paşa Pavilion and Mecidiye Pavilion), it has been deemed sufficient to furnish them in keeping with their original functions and add information panels and labels, together with a limited number of sculpted figures illustrating the function of each space. For those palace buildings used as exhibition galleries, however, designing display cases, lighting, information panels and interactive systems so as to achieve a balance between extremely compelling exhibits and the architecture of the space has presented far more of a challenge. In view of the large numbers of visitors to Topkapı Palace Museum and the complexities of its administration, new exhibition designs and arrangements in the galleries and palace spaces require very serious consideration. In this context I will describe the display systems and arrangements in four sections of Topkapı Palace Museum that have been restored and reopened to visitors in recent years: the Outer Treasury (Weapons Section), Palace Kitchens, Hall of the Royal Halberdiers and Enderun Library (Library of Ahmed III).

Outer Treasury Building

(Weapons Section)

The Outer Treasury building was originally constructed during the reign of Sultan Mehmed II but demolished together with the earlier council chamber during the reign of Sultan Süleyman the Magnificent and rebuilt in the years 1526-28, together with the Council Chamber (Kubbealtı) and Tower of Justice. Situated next to the Imperial Council Chamber, the building is roofed by eight domes arranged in two rows, supported by three large piers. The entrance to the building is in the Second Court, which was the administrative centre of the palace. Taxes and tributes paid by countries and provinces, revenues from spoils of war, ceremonial kaftans (hil'at) presented to foreign ambassadors, gold brocaded silk kaftans, robes lined with sable or lynx fur and old Council Chamber registers were kept in the Outer Treasury, which served as the official state treasury until 1839. The three-monthly wages of the janissary soldiers, naval and campaign expenses and monthly salaries paid to civil servants based in Istanbul were paid from this treasury.

Topkapı Palace Museum's weapons collection, consisting of examples dating over a 1300 year period, is one of the world's most notable collections of its kind. The foremost examples are those produced as gifts for the sultans or commissioned by the sultans themselves. Weapons that belonged to Sultan Mehmed II, Bayezid II, Sultan Selim I, Sultan Süleyman II, Selim II, Mehmed III, Ahmed I and numerous other Ottoman sultans, as well as high ranking statesmen such as grand vezirs, statesmen, generals and swordbearers, display outstanding workmanship and decoration. The custom of sending weapons belonging to important people taken as spoils of war to the palace expanded the diverse range of finely crafted and decorated weapons in the collection. Swords belonging to the Umayyad and Abbasid caliphs dating from the 7th to 13th centuries, and Memluk weapons, including swords, helmets, suits of armour, standards and battle-axes, dating from the 14th to 16th centuries are the earliest of such examples.

The Weapons Section opened to the public in the Outer Treasury building in 1928. In 1966 this building was closed for repairs, reopening with a new exhibition layout in 1969, followed by a rearrangement of the exhibits in 1987. In 2008 this section was again closed to the public in order to deal with the building's structural problems and renew the exhibition layout. Following restoration, reinforcement and reorganisation it reopened on 28 August 2011.

The last restoration of the Outer Treasury building consisted of precautionary measures against potential earthquake damage in the event of another severe earthquake in Istanbul. The flooring that had been laid in 1987 was removed in order to reveal the original floor covering and the "small money chambers" mentioned in written sources. In the course of this work, three Roman period sarcophagi, a circular receptacle thought to be a baptismal font, two column plinths and a 19-metre deep well were also uncovered. The sarcophagi and circular receptacle had been used to store money during the Ottoman period. These had originally stood in the atrium of a triple-nave Eastern Roman church with a basilica plan dating from the second half of the 5th century that was found at a depth of 1-2 metres in front of the Outer Treasury building during excavations in the Second Court carried out by the Turkish Historical Association in 1937. In addition Ottoman leaf bricks and Eastern Roman stamped leaf bricks, most of them damaged, were found in parts of the floor.

In order to display the original architecture, the floor of the building has been divided into 1 x 1 metre squares by metal sections and covered with glass, so that the finds and sections of original flooring can be seen, while the parts of the floor where the bricks were broken or absent have been filled with powdered limestone to form a flat surface. Attention is drawn to the finds by LED lighting: green for the sarcophagi, white for the font and blue for the well, and no other interior lighting has been used.

Ottoman weapons consist of offensive weapons (bows and arrows, and archery equipment such as archers' thumb rings, wrist guards, and belts used to string reflex Turkish bows; swords, sabres, rapiers, poniards, daggers, axes, halberds, wall guns and gun equipment), defensive weapons (helmets, armour and shields), and ceremonial weapons (maces, standard finials, wicker shields, horsetail standards, halberds, axes and other weapons that were not only functional but used to reflect the power and splendour of the Ottoman Empire in processions marking ceremonial occasions such as the accession of a new sultan, religious holidays, the sultans' procession to mosque for Friday prayers, the army setting out or returning from campaigns, and royal celebrations). Weapons belonging to these three main categories are exhibited in display cases in the centre of the space, arranged both chronologically and thematically for each category, so as to reflect the development of Ottoman arms technology, while unique examples are exhibited in cases in niches facing the Second Court.

Weapons belonging to Islamic and European rulers that were presented as gifts to the Ottoman sultans or captured in war over the centuries are exhibited in a large display case. Diverse examples of Umayyad, Abbasid, Memluk and Iranian weapons (swords, axes, spears, standard finials, armour and helmets etc) illustrate the fine workmanship and decorative styles of Islamic metalwork. There are European weapons belonging to various European states that were either presented as gifts or acquired as spoils of war, and Crimean Tatar and Japanese weapons that all entered the palace collection as gifts.

Unique weapons belonging to the Ottoman sultans are exhibited in display cases installed in the niches. These are arranged in chronological order, beginning with an example belonging to Sultan Mehmed II, who founded the palace, and followed by those belonging to Bayezid II, Selim I, Süleyman II, Selim II, Mehmed III, Ahmed I and his successors.

The exhibition includes some educational features. Between the display cases in the centre of the gallery are three small LCD screens. The first is located in the projectile weapons section among the bows, arrows and other archery equipment and shows miniature paintings relating to archery; the second is in the section of cutting weapons in the area dedicated to swords and shows a film of a swordsmith dressed in Ottoman costume making a sword; and the third is in the firearms section and shows miniatures illustrating the uses of shoulder arms and pistols.

On the wall to the right of the entrance door is a series of reproduction miniature paintings illustrating Ottoman history. These pictures by Johannes Lewenklau from an album in the Austrian National Library in Vienna depict the Ottoman army, costumes worn by the janissaries and diverse other groups of soldiers, the weapons they used and how they carried them.

On the modern wall adjoining the Harem is a reproduction from a map in the "Book of Navigation" by Piri Reis showing the Ottoman Empire at its greatest extent and marked with the locations of seven major battles and campaigns and the places that were conquered. LCD screens that light up and go dark in chronological order display the region where these battles took place, their date and miniatures illustrating them.

In the section of weapons belonging to the Ottoman sultans are miniatures illustrating hunting scenes.

In the hologram room three one-minute films recreate three classes of Ottoman soldier: janissaries, cavalry soldiers and naval infantrymen, showing a janissary loading and firing a matchlock rifle, a cavalryman pulling his bow and shooting an arrow, and a naval infantryman wielding the *yatağan*, a type of sabre unique to Ottomans seamen, and loading a flintlock pistol.

Fifteen pieces of music play in a loop in the gallery. Fourteen of these were composed specially for the Weapons Section by leading Turkish musicians, inspired by Ottoman *mehter* (military band) music.

Palace Kitchens

The Palace Kitchens and related buildings are located around a 170 metre long narrow courtyard resembling a street on the side of the Second Court facing the Marmara Sea. The self-contained complex covers an area of 5250 square metres in all. The Palace Kitchens were originally built during the reign of Sultan Mehmet II, and although we do not know what these first buildings looked like, it is thought that the two-domed space adjoining the Mosque of Cooks dates from this period and then served as a pantry and bakery. As the palace population increased for various reasons, such as the relocation of the Harem at Topkapı Palace from the Old Palace in the 1540s, during the reign of Sultan Süleyman the Magnificent (1520-1566), and the expansion of the Inner Palace organisation, the kitchens were enlarged. After a serious fire in 1574, the kitchens and buildings for accommodating kitchen staff were rebuilt by Chief Architect Sinan, who meanwhile widened the street in front of the kitchens and moved the colonnade further into the Second Court. Meals for around 4000-5000 people were prepared in these kitchens every day.

After Topkapı Palace was turned into a museum, the lead sheets on the domes of the Palace Kitchens were removed and replaced by corrugated iron. As a result trees and plants grew all over them and rain and melting snow leaked in through the wide arches. During the reign of Sultan Abdülhamid II (1876-1909) large cast iron stoves were installed in the first eight-dome section of the kitchens and holes were made in the domes for their sheet iron pipes. When these stoves were removed, the domes collapsed in piles of rubble. In addition the Confectionery Kitchen Mosque, the three gateways leading from the Second Court to the Kitchens and the wooden Steward's Office and staff halls had fallen into ruin after being badly damaged by fire.

In 1938 work began by clearing the trees and grass and replacing the leading and in the period up to 1944 some sections were comprehensively repaired, while in some of the buildings only urgent repairs were carried out. In 1948 repairs to the gateways into the kitchen complex, the Confectionery Kitchen, pantry and part of the colonnades continued. In 1957 repairs to the oil store commenced and in 1961-1962 iron shelving was installed to turn the building into a modern storeroom for fabrics and garments belonging to the sultans. In 1962 the palace archive was moved into the pantry building. The derelict Steward's Office, Tray Bearers Hall and Confectioner's Hall were rebuilt.

In 1946 the first eight-domed section of the kitchens was arranged as a gallery for exhibiting Chinese and Japanese porcelain. In 1947 silver and gold-plated copper tableware were exhibited in the first four-domed section next to this, European porcelain and crystal tableware in the second four-domed section, copperware in the Confectionery Kitchen, and Istanbul ware glass and porcelain in the single-domed room leading off the Confectionery Kitchen. In 1972 European porcelain and silver ware exhibited in the kitchens were replaced by Chinese and Japanese porcelain. In 1979 the rebuilt staff hall was opened to the public as a gallery for exhibiting the Sami Özgiritli collection, and when repairs to the mosque in which Istanbul glass and porcelain ware was exhibited were completed in 1980, this section reopened. The building housing the cooks' halls, which had been reconstructed as it was origianlly, was opened to the public in 1984, with silver and glass ware exhibited on the ground floor and European porcelain and glass ware on the upper floor.

Following the Marmara earthquake in 1999, the Palace Kitchens were closed down section by section over the period up to 2009, while restoration, reinforcement and fitting out the interiors for exhibitions were carried out. The kitchens reopened on 23 September 2014. Prior to restoration the kitchens themselves had been used for exhibiting Chinese and Japanese porcelain, the Sherbet Room and Mosque for Istanbul glass and porcelain ware, the adjoining single-storey staff hall for the Sami Özgiritli collection, and the two-storey staff hall for silver ware on the ground floor and European porcelain on the upper floor. Now, however, the Palace Kitchens were evaluated as a whole, and the collections arranged thematically; Section I representing Classical Period Palace Cuisine of the 15th-18th centuries and Section II 19th century Palace Cuisine, while Section III, comprising the Confectionery Kitchen and Sherbet Room, was dedicated to the exhibition of kitchen utensils used for food preparation, cooking, distribution and presentation. Explanations of the inscriptions on the wall of the kitchen complex facing the Second Court and those inside the Confectionery Kitchen were provided for visitors.

Restoration of the kitchen staff halls, the Cooks Hall Bath, Cooks Mosque and Tinning Shop was completed in 2018, and exhibition systems in keeping with the architecture of the staff halls were installed. These staff halls will house three more thematic exhibitions: kitchen and table utensils in the first hall adjoining the Sherbet Room, exhibits relating to coffee culture in the second hall, and storage vessels as used in the Royal Pantry in the last hall. The Cooks Mosque will be refurnished and the Tinning Shop will have a tableau with sculpted models illustrating the tinning process. The Bath will be opened as an architectural space. In the small room adjoining the Lower Kitchen Gate, visitors will be able to taste helva varieties, baklava, *akide* (boiled sweets), pastes and other sweetmeats that used to be prepared in the Confectionery Kitchen, and traditional Turkish coffee.

Classical Period Palace Cuisine (15th-18th centuries)

The Classical Period Palace Cuisine Section consist of selected objects of 'the Sultan's kitchen' and 'kitchen and table utensils of the Palace' in general.

Sultan's Kitchen: Exhibits in the first two-dome kitchen, which is thought to date from the reign of Mehmed II, consist of palace kitchen utensils that were used for preparing meals for the sultan, accompanied by information about culinary culture. The first display case in this space contains a basin created by Ottoman silversmiths by joining a Chinese celadon jar and bowl dating from the first half of the 14th century, and which bears the *tuğra* (royal cipher) of Sultan Mehmed IV (1648-1687) and assay mark on the silver plaque on the base; two celadon ewers with silver mounts made in the palace workshops; and a celadon vase, again dating from the first half of the 14th century, which has been transformed into a basin by attaching a bowl to the neck and has a silver plaque on the base engraved with the *tuğra* (royal cipher) of Sultan Murad IV (1623-1640); a white Chinese ewer dating from the early 15th century, with a jewel-studded lid attributed to chief palace jeweller Mehmed during the reign of Sultan Murad III (1574-1595); a blue and white ewer dating from the reign of Emperor Kangshi (1662-1722); a gold plated copper ewer and basin dating from the late 18th century engraved with an inscription in the shape of a *tuğra* reading, "*sahibehuhatubatun sene 1190* [1776 C.E])"; a silver ewer bearing the *tuğra* of Sultan Ahmed III (1703-1730); and a napkin bearing an inscription dating from the second half of the 18th century. These exhibits illustrate the way diners at the palace began and ended meals by washing their hands using ewers and basins, as well as representing the rich decoration and diverse materials used for table utensils.

In the second display case is a tableau showing a table laid with utensils used by the sultans, emphasising the fact that as laid down in Sultan Mehmed II's Law Code the sultans thereafter always ate alone, as well as illustrating the way tables were laid in the Classical period. A 19th century silver dining tray inscribed "His Royal Highness the noble Abdülaziz Efendi" is laid with a 15th century Chinese porcelain plate with the name "Sultan İbrahim" written on the base, which is the only example of a piece of table ware marked with the name of a sultan in the palace collection, a Chinese porcelain bowl and plate that have been adorned with jewels by palace craftsmen and were used by members of the Ottoman royal family, and two jewelled spoons, one of which dates from the 17th century. Around the dining tray, to suggest the number of diverse dishes that were served at each meal, is a celadon plate produced in China in the 15th century inscribed on the base with the word has (meaning that it was for the use of the sultan) in Ottoman Turkish, a 15th century celadon bowl, a lidded copper pilaf dish dating from the 17th or 18th century, a zinc tankard and jug dating from the first half of the 16th century, and a table napkin dating from the late 17th century.

In the third display case are unique examples of Chinese porcelain and celadon ware that were favoured by the sultans during the Classical period. These include blue and white bowls and plates dating from the Yuan dynasty period, celadon vessels which were valued in the Islamic countries because of the belief that they cracked if poisoned food was placed in them and some of which are inscribed with the word *has* (for the use of the sultan) on the base, and two bowls bearing the stamp of Emperor Zhengde (1506-1521) and inscribed with Arabic verses from the Koran.

In the fourth display case is an early 15th century Chinese porcelain bowl inscribed on the base with the word *hazine* (Treasury) in Ottoman Turkish, yellow glazed bowls and plates dating from the reign of the Emperor Hongzhi (1488-1505) that the Ottoman sultans used at meals during Ramazan instead of gold and silver vessels (written sources record that yellow glazed Chinese porcelain was used because of its resemblance to gold, whose use was frowned upon in Ramazan), a yellow glazed bowl dating from the reign of the Emperor Jiajing (1522-1566), a white bowl dating from the early 15th century, an early 16th century blue and white bowl, a silver tray engraved with the *tuğra* of Sultan Süleyman the Magnificent (1520-1566), 18th century silver table dishes, a gold plated copper dish with small compartments used for the *iftar* meal when breaking fast during Ramazan, other gold plated copper dishes, and a lidded copper dish used by Sultan Abdülaziz before he acceded to the throne.

An 18th century copper cauldron has been placed in the fireplace in this section to indicate that this was a space used for cooking and draw attention to the chimneys. Information panels explain the architecture of the kitchens, the organisation of the kitchen staff, provisioning the palace and other related topics, both general and specific. Replicas of a late 17th century palace document listing menus of dishes prepared in the palace kitchens (inv. no. TSMA-D.10500) and an accounts slip dated 1771 giving the annual quantities of sheep, heifers and sacrificial rams purchased for the kitchens that provided meals for the Outer Palace, the Inner Palace, the Imperial Harem and the officers of the sultan's private household (inv. no. TSMA.E.1292-434/36), and an interactive panel showing the provenance of ten staple foods consumed at the palace provide additional information.

Palace Meals: Two meals a day were eaten at the palace, one in the morning and the second before nightfall. The most elaborate banquets held at the palace were those given in the Imperial Council Chamber in the Second Court. When the three-monthly salaries were paid to the janissaries, foreign ambassadors were invited to the magnificent ceremony that was held to display the power and wealth of the state, including a banquet given in the Council Chamber. The table ware used for these banquets, at which up to a hundred dishes were served in large Chinese porcelain dishes with gilded lids, were an indicator of the power of the Ottoman state and of the sultan. During these banquets the janissary cadets wearing the conical headdresses and gold embroidered robes that were worn at receptions for ambassadors and other special occasions served as waiters. Standing in a long line in complete silence, they passed the dishes of food swiftly from hand to hand, from the kitchens to the Council Chamber. The first display case in this section contains huge Chinese celadon and blue and white bowls and plates, some covered with copper lids, that were used at such banquets. Further written and visual information is provided by two panels.

Food for the Harem cooked in the palace kitchens was loaded onto large trays and taken from the kitchens through the main gate of the Harem into the corridor leading to the Courtyard of the Concubines and Royal Wives, where the trays were placed on low marble platforms. These were then taken inside by concubines and distributed. The small kitchen known as the Sultan's Kitchen or *Kuşhane* Kitchen off the Golden Road in the Harem was used for preparing special dishes for the sultan and high ranking members of the royal family, as required at any time of the day or night. When the sultans rode out on horseback he was always accompanied by the cooks of the Kuşhane Kitchen together with their cooking equipment. Small lidded dishes and bowls were called *kuşhane*. The second display case contains objects used by members of the Harem, including two celadon plates inscribed on the base with the name *Ayşe Kadın* in Ottoman Turkish, jewelled Chinese porcelain vessels that were mainly used by members of the royal family in the Harem, a spoon dated 1845 inscribed on the handle with the name of the royal wife who owned it "Her highness the noble third favourite Nesrin Hanım Efendi 1262", other spoons, lids, a gold plated copper ewer and basin set belonging to Sultan Mehmed IV's mother Hatice Turhan Sultan, a silver fruit dish belonging to Pertevniyal Valide Sultan, wife of Sultan Mahmud II and mother of Sultan Abdülaziz, a lidded copper dish dated 1876 that belonged to Behice Sultan, a copper *kuşhane* pan dated 1796 belonging to Sultan Abdülhamid I's daughter Esma Sultan, a silver plate dated 1865 belonging to Pertevniyal Valide Sultan, a copper plate dated 1809 inscribed "Her highness the noble Yalime (Halime) Kadın 224", and copper cooking pans and plates dating from the 19th century (one of which belonged to a high ranking Harem servant named *Şaheste Kalfa*).

Spectacular festivities lasting many days, called *Sûr-ı Hümâyûn*, were held to celebrate the birth of royal children, circumcision of royal princes, and weddings of the sultan's daughters and sisters. As well as palace notables and high ranking state officials, foreign diplomats and the general public attended these events. Such festivities demonstrated not only the power and wealth of the Ottoman state but reflected the economic, social and cultural life of the time. The palace collection includes copper dishes inscribed as *Sûr-ı Hümâyûn*, which were used on these occasions. After the members of the Ottoman royal family moved to palaces on the shores of the Bosphorus strait, it remained traditional to visit Topkapı Palace for the annual ceremony of the Holy Mantle on the 15th day of Ramazan. This ceremony was followed by the *iftar* meal at which the diners broke their fast, and traditionally included a dish of eggs with caramelised onions, and baklava. On religious holidays the sultan gave banquets in the Council Chamber for the grand vezir, vezirs and other participants in the procession.

The third display case contains 18th century lidded copper pans, copper dishes and a baklava tray inscribed as *Sûr-ı Hümâyûn*. An information panel next to it describes religious celebrations, ceremonies and festivities held at the palace and in palace circles. In this section relating to cuisine at the palace is an interactive animated reconstruction of an 18th century circumcision celebration. Attention has been drawn to a fireplace in this room by placing a copper cauldron on the hearth.

Table Utensils: During the Classical period members of the royal family and high ranking palace officials mainly ate from Chinese porcelain vessels. In particular Chinese celadon vessels, referred to as *mertebânî* in Ottoman documents, were popular because of the belief that they reacted if they came into contact with poison. There are more than ten thousand pieces of Chinese porcelain in the palace collection, most of them of a form and size appropriate to Ottoman table customs, since they were designed and produced for export to the Islamic countries. Small, mostly monochrome, Chinese dishes used by the Ottoman royal family, were often altered by Ottoman craftsmen by encrusting them with jewels, attaching gold or silver mounts, and adding gilded ornamentation or metal clamps. These alterations were carried out for a variety of reasons, such as altering their function, repairing damage or enriching their decoration.

The second important category is copper and gold-plated copper (*tombak*) objects. Cauldrons, semicircular helva pans, lidded cooking pans, shallow lidded pans of various sizes, frying pans, oven peels and tongs, ewers and basins, large dining trays, baking trays, coffee equipment (chafing dishes, coffee pots, roasting pans, cup holders and coffee grinders), bowls, lidded jugs (used for *sahlep*, *aşure*, milk, water etc.), pestles and mortars, steelyards, ladles and colanders are the most notable items in this collection. Articles made of *tombak*, a type of gold-plating on copper using mercury and gold, were widely used because of their resemblance to solid gold. *Tombak* was used particularly for censers, rose water sprinklers, lidded bowls and shallow pans, sherbet jugs and ewer and basin sets, made in the same forms as copper vessels.

In the first display case in this section are examples of Chinese celadon and porcelain vessels, which were widely used for serving food at the palace in the Classical period. Of special interest is a blue and white plate dating from the second half of the 16th century inscribed on the base with the words "chicken kebab" in Ottoman Turkish.

The second display case contains copper and *tombak* vessels belonging to the palace kitchens and various palace officials. Next to the display case is a replica of a palace archive document (inv. no. TSMA.E. 4001/1-666/5) dated 1783 about replacing worn copper vessels belonging to the Imperial Kitchen, copper ware used for cooking meals for members of the royal household, and tinning copper vessels.

In the third display case are examples of various forms of Chinese porcelain tableware, including some vessels with metal mounts added by Ottoman craftsmen or repairs dating from the Ottoman period. In the 16th and 17th centuries gold, silver, silver gilt, *tombak* and yellow metal mounts on Chinese porcelain vessels were either added to repair damage or alter their function, while from the 18th century onwards such mounts only served decorative purposes. Even at the palace or in palace circles broken porcelain vessels were not thrown away and merchants reduced their price according to the degree of damage. There were artisans who specialised in clamping the pieces of broken vessels together and the palace collection contains a large number of porcelain vessels that have been repaired using copper wire clamps.

The 18th century Chinese porcelain ware in the fourth display case demonstrates the start of European influence on both form and decoration. These examples consist of a tray, serving pan, lidded bowls and a Japanese Imari ware lidded bowl, as well as 19th century Chinese porcelain *zemzem* water bottles and other Chinese porcelain vessels inscribed with Arabic verses from the Koran and prayers.

The fifth display case is dedicated to spoons, which were the only type of cutlery used in the Classical period. They include examples of spoons designed for eating a variety of foods, including soup, pilaf, stewed fruit and sweetmeats, a spoon stand and a set of stewed fruit spoons. Knives and forks were not used at the table during this period. Low ranking servants at the palace used undecorated wooden spoons for eating, while the sultan, royal family and high ranking officials used spoons made of ebony, ivory and tortoiseshell, decorated with coral and precious stones. Next to the display case is a reproduction of an archive document (TSMA. E. 75-71=37-21) listing purchases of spoons during the reign of Sultan Ahmed III.

In the last display case in this section are 19th century examples of very long napkins called *dolama* that were laid in a circle across the laps of all the diners around a dining tray, as well as towels used at table and floor mats made of leather or silk fabrics like satin and velvet, usually circular in shape, which were laid beneath dining trays.

19th Century Palace Cuisine

In the 19th century changes began to occur in palace cuisine due to European influence. Early in the century traditional Ottoman and European cuisine and table manners coexisted at the palace, and as time went on changes were made in the organisation of the palace kitchens and the costume worn by servants who waited at table. In addition to traditional cooking utensils like cauldrons, cooking pans, frying pans, strainers, colanders and ladles, cast iron stoves were introduced. Table forks began to be used during the reign of Sultan Mahmud II (1808-1832). Serving forks, tongs, spoons and ladles, candlesticks, flower holders, mirrors, table brushes and dustpans, and crystal jugs, began to be used at the table, and in addition to traditional food vessels, European porcelain dinner services were also introduced.

In the first display case in this section are pieces from two Chinese porcelain dinner services dating from the second half of the 18th century. The services consist of 170 surviving pieces decorated with Arabic verses from the Koran and star and crescent motifs and must have been produced by commission.

In the second display case are pieces from silver dinner services belonging to Sultan Mahmud II (1808-1839) and Pertevniyal Valide Sultan, showing that traditional forms continued to be used in the 19th century.

The third display case contains examples of Ottoman and European tableware and accessories used in the 19th century. Silver items consist of a bread dish, candlestick, table dustpan and brush, salt cruet, cutlery sets, serving tongs, flower holder and fruit dish; crystal glass items of two jugs (one with a stand), tankard, *iftariyelik* (compartmented dish used for the *iftar* meal when breaking fast during Ramazan), cooler; and a glass sauce boat.

In the fourth display case is a dinner service dating from the second half of the 18th century presented to Sultan Abdülhamid I (1774-1789) by King Stanislaw August Poniatowski II of Poland (1764-1798), and a dinner service dated 1834 presented to Sultan Mahmud II (1808-1839) Czar Nicolai I of Russia (1825-1855). The fifth case contains pieces from a dinner service produced in the Sevres Imperial Porcelain Factory during the reign of Napoleon III (1852-1870) that belonged to Sultan Abdülaziz (1861-1876), and in the sixth case is a dinner service produced for Sultan Abdülmecid (1839-1861) in 1845 during the reign of King Louis Philippe of France (1830-1848) and a dinner service bearing the German KPM mark that belonged to Sultan Abdülhamid II (1876-1909).

Confectionery Kitchen

The Confectionery Kitchen was built by the architect Sinan during the reign of Sultan Süleyman the Magnificent (1520-1566). It consists of two sections roofed by four domes.

The chief confectioner worked under the supervisor of the kitchens and the chief pantler in that order.

As well as confectionery the Confectionery Kitchen produced medicines under the supervision of the chief physician for the palace pharmacies and hospitals. These medicines consisted of electuaries called *macun* made of aromatic and medicinal herbs and flowers, particularly roses and poppies, gathered in spring under the supervision of palace physicians. Every year at Nevruz (the Persian new year), the chief physician oversaw the making of an aromatic red electuary called *nevruziyye*. On the tenth day of the month of Muharrem, the confectioners also prepared a pudding called *aşure*, made of wheat grains, pulses and dried fruits, for the sultan, the royal family, and other inhabitants of the palace and the Harem, which was distributed in jugs made of silver, tombak and porcelain wrapped in silk fabric. Fruits and flowers gathered from Topkapı Palace garden, royal gardens in Istanbul, and Edirne Palace garden were used to make preserves. Other types of confectionery made in the Confectionery Kitchen were *baklava*, *lokma*, *zerde*, *palûze*, confections such as *kadayıf* and boiled sweets called *akide* that were consumed only by the royal family and a few privileged courtiers; and pickles made of vegetables and fruits (plums, grapes, pears and apples) that were stored in Chinese porcelain jars and pottery jars. Sherbets made of a wide variety of fruits, flowers, medicinal and aromatic herbs, honey and spices, stewed fruits and a thick beer called *boza* were also made here. Sherbets were served in a variety of vessels including mugs, tankards, bowls and jugs, and chilled using snow stored in pits during the winter. They were chilled in vessels called *karlık*, which had a separate compartment filled with snow. Other Confectionery Kitchen products were soaps for washing hands and laundry made with a variety of essences and chemicals, and medicinal soaps for the skin and hair made according to prescriptions written by the chief physician. These soaps were made in diverse shapes using moulds. The confectioners also made scented candles in various shapes containing aromatics, rose oil and rose essence.

The Confectionery Kitchen is the only part of the palace kitchens to have survived in its original form. At the entrance is an inscription consisting of the *kelime-i tevhid* (declaration of God's unity). The display case here contains 18th century Ottoman ceramic helva dishes, pottery jars for grape juice, and metal wafer moulds. Other utensils displayed in this section are bronze and marble mortars, copper cauldrons, copper helva pans, copper frying pans, ladles, colanders, tongs and shovels, copper milk jugs and copper jugs for grape juice.

Over the door leading into the second room of the Confectionery Kitchen is an inscription reading, “O He who opens doors, open a propitious door for us. Repaired by Hacı Mehmed Ağa in the year 1111 [1700 C.E.].” In the centre of the second room is a stone with an inscribed copper cover that stands in its original position. This stone was used for making helva and *macun* and is carved with the date 1617 and the imperial cipher of Sultan Ahmed I. In the display cases at the side are exhibited European porcelain vessels for *nevruziye*, a European glass electuary pot, an Ottoman glass medicine bottle inscribed "*lâilâhe illallah muhammedün resûlullah*", measuring spoons, a pharmacist's mortar, and a brass mould for making medicinal tablets called *tensuh*. Also in this section is an interactive animation of miniature paintings illustrating helva makers, sherbet makers and other confectioners in the processions of tradesmen held during celebrations of royal circumcisions and weddings.

Off this space is a room variously known in the past as the Confectioners' Mosque or the Sherbet Room. Here the first large display case contains Chinese porcelain sherbet jars and celadon and porcelain bowls, an Ottoman silver sherbet bowl and tankard, an Ottoman gold-plated copper *boza* vessel dated 1836/1837 (belonging to Sultan Mahmud II's third wife Tiryâl Hanım), a porcelain sherbet jar bearing the imperial cipher of Sultan Abdülhamid II (1892-1909), and a gold-plated copper sherbet vessel and sherbet mug. In the second large display case are French porcelain and silver *aşure* jugs, an Ottoman silver *aşure* jug, a French porcelain sherbet jar, and a European crystal sherbet vessel and mug.

In the single display cases at the edge are an Ottoman opaque twist glass cooler, opaque twist glass sherbet vessel, a Viennese porcelain sherbet jar, a silver sherbet vessel that belonged to Pertevniyal Valide Sultan, a silver jam set, a silver sherbet jug, a jewelled preserve pot made of European porcelain, sherbet jugs made of Chinese celadon and porcelain with Ottoman metal mounts, an Ottoman silver rose water sprinkler and matching censer, European glass perfume bottles, an Ottoman opal glass rose oil ewer, a Chinese/Ottoman censer and Chinese porcelain boxes.

Hall of the Royal Halberdiers

The Halberdier Corps was founded in the 15th century as a military class whose task was to open the way for the main body of the army. After the Corps of Royal Halberdiers was established at the palace, its members became responsible for various tasks, such as cleaning the Harem and Selamlık in the Inner Palace, serving as the sultan's messengers, transporting and assembling the throne for the accession ceremony of a new sultan and religious holidays, and carrying the bodies of the sultans and members of the royal family when they died. The members of this corps were known as *zülüflü* (with ringlets) because they wore pointed headdresses with artificial ringlets hanging down at either side. They varied in number from 120 to 200. Their highest ranking officer was the steward, known as *zülüflü baltacı kethüdası*, followed by the chief halberdier, *divanhaneci*, chief pantler's halberdier, company officer, heads of chambers and so on.

The Hall of the Royal Halberdiers is a complex of two-storey buildings encircling a long narrow open courtyard. It consists of a glazed antechamber, a summer coffee room, a two-storey mosque, a three domed bath house with a furnace chamber, a room for tobacco pipes, chambers for the officers, a row of water fountains for ablutions and the Baba Fountain to the left of the entrance. The architecture is in the vernacular Turkish style and the complex resembles a self-contained "neighbourhood".

The Hall of the Royal Halberdiers was originally built in the 15th century and altered when the palace was enlarged by Sultan Süleyman the Magnificent in the 16th century. An inscription dated H. 995 (1587 C.E.) over the main entrance records extensive renovation by the architect Davud Ağa during the reign of Sultan Murad III, including the prayer niche tiles and marble carving in the mosque, the marble washbasins in the bath, the tiling inside the windows and painted decoration on the ceiling of the living quarters. Other inscriptions record repairs carried out during the reigns of Osman II, Mustafa III, Selim III, Mahmud II and Abdülmecid. The building was derelict in 1925 and underwent various repairs after this date.

Restoration of the Hall of the Royal Halberdiers was carried out in 2011-2013. Since this is the only example of quarters inhabited by one of the palace corps to have survived in its original form, the primary objective was to display the architecture. In 2014 tableaux of sculpted models were placed in the summer coffee room and smoking room to illustrate the functions of these spaces. Floor cushions and back cusions were placed in one corner of the living quarters and in the smoking room, and carpets were laid on the floor of the mosque. As well as information panels, explanations of the 22 inscriptions inside and outside the building were given. The Hall of Royal Halberdiers opened to the public on 12 January 2014.

Enderun Library / Library of Ahmed III

The library known as the Enderun Library of the Library of Ahmed III was endowed by Sultan Ahmed III (1703-30) for the use of the members of the Inner Palace or Enderun. Sultan Ahmed III personally attended the ground breaking ceremony held on 17 February 1719 and the library was inaugurated on 23 November 1719. It was built on the site of the Pool Pavilion that had been built in the centre of the Enderûn Courtyard by Sultan Selim II (1566-74) and is the first free-standing library structure built at the palace. The library is the loveliest example of Tulip Era pavilion architecture at the palace to have survived with its original features. It is in the classical pavilion form, extended by *eyvans* (arched bays) on three sides. So as to protect the books from damp, it was built over a vaulted basement with windows.

In the library's endowment deed dated 1719 Sultan Ahmed III explains that he paid for the library from his own funds for the benefit of scholars and promising students, and gives detailed information about where the books were originally kept, which days the library could be used, and the qualifications required of library staff, and specifies that removing the books is prohibited. The catalogue of books in the library is arranged by subject and also dated 1719. In particular the library contained important works on Islamic disciplines like hadith and jurisprudence, as well as literature, history and science, and included manuscript and printed works on various subjects written in Western European languages, which began to be gathered at the palace from the reign of Sultan Mehmed II onwards. Later on the library collection was enlarged by books donated by Abdülhamid I (1774-89) and Selim III (1789-1807). An inventory of the books in the library began to be drawn up in 1934, and in 1966 they were moved to the Topkapı Palace Museum Manuscript Library, to preserve them under better conditions. Repairs to the Enderun Library began in 1966 and following repairs to the tiles, gesso window tracery and decoration, it was opened to the public on 7 September 1971. Subsequently other repairs were carried out and early in 2014 a comprehensive restoration and conservation project commenced. After exhibition fittings and arrangements were completed the library opened to the public on 12 June 2018.

The interior of the library is richly decorated with 16th century İznik tiles on the walls, gesso decoration consisting of rows of floral medallions and vases of flowers on the domes and vaults, gilded wooden double-*vav* motifs (a symbol whose gematric value is 66, meaning Allah) hanging in the bays, geometric patterns in ivory inlay on the window shutters and doors, 17th century tiles with infinitely repeating designs on the window and door jambs, and couplets from the *Kasîde-i Bürde* inscribed over the upper windows. The fitted book cupboards have doors of silver wire netting.

The pick which Sultan Ahmed I (1603-1617) used at the foundation laying ceremony for Sultanahmet Mosque and which Sultan Ahmed III used at the foundation laying ceremony for his library is exhibited in a display case. Other objects exhibited in the space include a hexagonal hanging ornament containing paper flowers inscribed with Koranic verses, hadiths and prayers that was presented to Ahmed III at the inauguration of the library, a calligraphic panel written by the sultan, and a bronze brazier on the floor. In addition there is a facsimile of a manuscript copy of *Sahih-i Buhâri* that was originally in the library, book bindings, and replicas of a book stand, inkwell and reed pens. In the bays are seating arrangements of cushions, floor cushions and carpets. Inside the main space of the library are tableaux created by the sculpted figure of a librarian in front of the bookshelf and a religious scholar in the section where exegesis and hadith were taught. Both figures are dressed in period costume.

Conclusion

Traditionally museums have focused on the processes of gathering, preserving and exhibiting, but in modern practice the focus is shifting to educating the public by enriching visitors' experiences, teaching by entertaining, and even fostering interaction between visitors. Technology is playing an increasing part in achieving these aims.

Multimedia devices (telephone applications, touch-screens, sensor based applications and so on) improve understanding of the exhibits and themes, and enhance the museum's attraction. The object is to increase the time visitors spend at the exhibition, provide additional information, and encourage social interaction and debate among visitors. Their effectiveness is evaluated according to the extent that they attract visitors to the exhibition, hold them there and convey information; factors which are measured by numerical data such the number of visitors to the exhibition, the average time they spend there, and the degree of success in communicating information. However, the priority for Topkapı Palace Museum is to manage large crowds in the most competent way. Therefore, in most sections of the museum there is no opportunity or time for crowds of visitors to interact with visual-aural-tactual materials as well as looking at the architecture and the exhibits while circulating through the building.

There are some other factors limiting the use of new technologies in exhibition design at Topkapı Palace Museum. One is that the palace buildings are historical buildings under conservation, and moreover they are located on a Grade One Archaeological Preservation Site. All electrical, mechanical and other installation projects undertaken for exhibition layouts have to be approved by the Fourth Istanbul Immovable Cultural Heritage Conservation Regional Council. Consequently, infrastructural and superstructural work required for the installation of new technology has to be sensitively designed and applied so as not to damage the integrity of the complex.

Topkapı Palace Museum is among Turkey's top museums in terms of visitor numbers. The doors, windows, floors and other features of its buildings were originally designed for use by a limited number of people, but today visitor numbers are stretching their capacity to the limit.

The two principal elements of exhibition layouts at museums are the exhibits themselves and exhibition systems. In the relationship between these two elements, the objects should always take precedence and not be overshadowed by the exhibition systems. A third factor at Topkapı Palace Museum is the historical buildings themselves which are used as exhibition spaces, and the need to convey the real-life stories that have taken place there.

In social terms the most important function of Topkapı Palace Museum is its educational activities. To ensure the continuation of these in future generations, conserving the physical environment is essential. The location of the complex in a World Heritage Site means that this conservation is a responsibility that needs to be addressed in an international context. Maintaining the physical existence of the palace buildings and collections, together with the cultural landscape in which they are set, is now secured by national and international regulations. Within this framework the primary concern is that the inclusion of new technologies in exhibition design should take the unique circumstances of this palace-museum into account and be approached sensitively in the context of conservation and use.

Acknowledgements

I wish to thank Gülendam Karal, Ahmet Ayhan, Dr.Selin İpek, Nevhiz Koyukan, Dr.Hande Günyol, Ömür Tufan, Serkan Gedük, Zeynep Atbaş, Merve Çakır, Ramazan Aktemur, Sevgi Ağca, Emel Akay, Mümin Sarı, Mary Işın, the staff of the Restoration and Conservation Workshops and Photographic Studio, construction personnel and security personnel, and all other members of the museum staff .

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II. BRANDING FOR MUSEUMS

Museums and Values Branding

Dr. Carol Ann Scott

Introduction

'Branding' is the process of 'marking out' or 'distinguishing' the identity of an organisation or a product in the minds of customers. A multi-faceted process, the public face of branding is often the most recognisable through its use of visual symbols and key words aimed at creating a lasting impression.

The objectives of brand management are brand awareness (the strength of a brand's presence in the consumer's mind), brand loyalty (a person's continuous engagement with the brand through repeated consumption) and brand equity (the perceived quality of the product, its unique value and the attributes associated with it compared to other brands in the same competitive set) (Scott 2007).

Like most things, values-branding has a history and in the case of museums, brand definition and differentiation emerged in response to the convergence of several, interrelated factors.

One of these factors was the trend to increased accountability which gained momentum in OECD countries from the early 1980's as governments attempted to rein in public spending and reduce national debt. Increasing fiscal accountability was required and publically funded agencies, including museums, found themselves expected to account for their efficient and effective use of public monies (Scott 2008).

Part of fiscal accountability was the introduction of the system of performance management which required evidence that inputs (funding) resulted in outputs (programs and services) which, in turn, produced outcomes. Of the many outcomes required, one of the most important was confirmation of public engagement and satisfaction with products and services. Accountability reporting was one of the factors that drove the collection of attendance data and the introduction of audience research. Capturing visitor information enabled museums to develop visitor profiles necessary for the targeted promotion of programs.

As audience knowledge became more sophisticated, museums began to seek information about the motivation behind visits and how that knowledge could be harnessed to build brand loyalty and encourage repeat visitation. Concurrently, there was a realisation that the potential museum audience exceeded existing visitors. Barrier analyses sought to identify those sectors of the population which did not come to museums, their reasons for lack of participation and what combination of factors would encourage future visits. This became increasingly important to publically- funded museums whose mandate was population-wide and for whom a measure of accountability was ensuring that the museum offer was accessible to all sectors of society. Over the next two decades, audience research began to dig deeper, seeking underlying reasons for leisure choice with a view to both extending museums' audience bases and building long-term relationships through sustained engagement. At the same time as these internal developments were occurring, museums themselves were beginning to see their position within society as encompassing other roles than their traditional educational and cultural mandates. They were recognising their role as leisure attractions.

This realisation occurred within a leisure industry which was becoming increasingly competitive. More and more leisure attractions were vying for time- poor consumers as economic globalisation altered work patterns leaving people with less leisure time and radically different leisure patterns. Increased competition within a growing leisure-attractions market made brand differentiation and target-marketing essential (Kotler and Kotler 2000). Even within the museum sector, many of the unique distinctions between museums were not readily perceived by consumers. Museums found themselves competing with one another in a space which had little brand differentiation in the minds of the public. They began to consider brand perception, brand value and unique selling points as important marketable assets. And, importantly, they began to consider where museums were located in the brand universe.

Values Branding

The first part of the journey involved the distinction between three main types of brands comprising this universe. Kiely and Halliday (1999) were among the first to differentiate between corporate, product and values brands. Corporate brands such as HSBC and product brands like Coca-Cola are household names. A values brand has '… an enduring core purpose, which creates a long-term bond with those sectors of the population sharing the same values' (Kiely and Halliday 1999). A values brand such as the Red Cross appeals to humanitarian values while Greenpeace and the World Wide Fund for Nature (formerly WWF) engage those with a commitment to conserving the natural environment. There is a desire for the lasting future of a values brand because of customer allegiance to the worth of its core principles.

Though these core principles are at the heart of the brand's continuity, the permanence and stability of these values does not preclude flexibility. A values brand is free to expand and develop as long as the core principles can be discerned in any new venture and as long as those principles are not compromised.

The process of values branding can result in brand clarity, strategic direction- setting and enhanced public engagement. In the next section of this chapter, two methods with these goals in mind are explored. The first, a process known as a brand audit, reveals what can be learned about brand differentiation and competitive positioning. The second illustrates how motivational segmentation studies can clarify the values that people are seeking to satisfy with leisure and how connections can be made between satisfying these personal values through the museum offer.

Brand Audit

*'The purpose behind a brand audit is plain and simple: to gain a fundamental understanding of where your brand stands in its current state' (*Miles 2017*).*

A brand audit may involve a detailed examination of activities related to marketing a brand, including logos, key words, publications and campaigns. It can also involve activities that help an organisation see how the brand is perceived internally as well as externally. The main aims of a brand audit are to establish the brand's performance, discover its strengths and weaknesses, understand its place in the market compared to other competitors and understand how customers see the brand so that marketing campaigns and products can appeal more directly to customer expectations.

The process can begin with interviewing internal and external stakeholders to explore how the brand is viewed by those who use it, identify common areas between internal and external perceptions of a museum's core purpose, values, strengths and weaknesses and to test how far the brand can be extended.

Internal stakeholders are museum staff and management. A careful cross-section of people from different departments, levels of seniority and functions are chosen (curators, designers, human resource personnel, educators, information technology staff, property managers and administrative personnel). Interviews ask people questions about their reasons for working at the museum, what they value about their job, what they think that the museum stands for, what areas would benefit from improvement and what reactions they receive from others when they reveal where they work.

A second cohort is comprised of external stakeholders such as museum trustees, senior people from the museum's primary public funding agency, sponsors, educational experts, media critics and tourism officials. Interviews with this cohort focus on both professional and personal contacts with the museum, perceptions of the museum's key attributes, its essential character, its perceived strengths and weaknesses and areas of potential improvement. Finally, respondents are asked to describe their ideal future for the museum, key directions for the museum to pursue and obstacles that it might face in realising this future.

In one case study (Scott 2000), a common concern for both internal and external stakeholders was the brand diffusion created by a diverse collection covering multiple fields including science, technology, transport, design and decorative arts. Both of these groups recognised that distilling this multiplicity into a meaningful and coherent overall brand was a considerable challenge. Both also shared the view that core institutional values of ‘creativity’ and ‘innovation’ encompassed an element which was common to all of these collections.

The next stage of a brand audit involves the public. Focus groups of loyal customers (frequent visitors) involve millennials, culturally active adults, families and educational groups. The discussion begins by examining people’s museum experience within the general context of leisure participation. Exploring the ways in which people spend their leisure time, what they seek from leisure, the position of museum visiting within an overall framework of leisure participation and the perceived value of the museum experience for the visitor are all discussed. In addition, knowledge of the exhibitions, programs, facilities and services, the feelings that visitors take away with them as the result of a visit and their anticipated response if the museum was threatened with closure are all canvassed. Finally, impressions of the name and the logo as major communication elements are examined.

The second part of the public engagement stage is several hundred face-to-face interviews with a demographic sample of the general population including infrequent visitors (occasional customers) and people who had never visited the museum (those who do not buy the brand). Many of the issues canvassed with the frequent visitors (familiarity with the museum’s products and services, general leisure participation patterns) are also covered in this second set of interviews. What differs is the testing of a set of attributes associated with the ‘ideal’ leisure experience, distilled from the focus groups and formed into a set of statements measured against a list of leisure attractions to determine which attributes are most closely aligned with each venue. This enables distinctions to be made between the characteristics attributed to all leisure attractions, which ones are most closely aligned with the ‘ideal’ experience, how museums measure up to the ideal and what differentiates one cultural attraction from another.

For example, when asked to identify the attributes of an *ideal* leisure venue, the respondents in this study identified a relaxed atmosphere, an entertaining experience, a place that would appeal to family and friends, a friendly ambience, something exciting to do or see, plenty of room to move around, great value for money and a ‘fun’ encounter. Within the cultural set, zoos were the attraction most closely aligned to the ideal.

In general, however, museums were not perceived to share the ideal attributes. In fact, quite a different set of associations applied to museums. These included *educational*, *places of discovery*, *intellectual experiences*, *challenging*, *thought provoking*, *absorbing*, *fascinating*, *innovative* and *places where you can touch the past.* All of these are worthy attributes, but in times of increasing leisure competition and pressure to build audience share, the lack of alignment between what people were looking for in an ideal leisure attraction and their perceptions of what museums had to offer presented a significant positioning challenge in terms of positioning and marketing. There are, however, differences between perception and actuality. Many of the attributes of an 'ideal' leisure experience (places where you could have fun with all the family) could also be claimed legitimately by museums and the data from this study raised awareness of the necessity of including those words in future marketing campaigns (Scott 2000).

Motivational Segment Studies

If a brand audit clarifies perceptions about a brand, motivational segment studies provide an opportunity to build market share by discovering more about the values that drive leisure choice on the part of the public. Specifically, motivational segment studies identify audience segments based on their underlying interests and values, explains how interests and values can be used to construct specific types of programs and experiences that attract visitation, demonstrates the use of values to build customised marketing campaigns and reveals what implications the information has for museum branding.

Like a brand audit, there are both qualitative and a quantitative stages to this process. Beginning with the qualitative stage, depth interviews are conducted with 40-50 leisure decision-makers sourced from frequent, infrequent, lapsed and non-visitors who are representative of the local population in terms of geographical location, gender, age and life-stage. The overarching research objective in this stage is to determine what values people are seeking to satisfy with leisure.

Interviewees are asked where they usually spend their leisure time, what attracts them to different experiences and what benefits they derive from these experiences. They are asked what factors motivate their choice of a leisure outing (for example: something the whole family can do together; something new; a chance to do something in the company of friends) and what sources of information they use for planning leisure outings. This process, too, asks interviewees to describe their 'ideal' leisure attraction, the factors that make it ideal and how different attractions, including the museum which is the subject of the study, compare with the ideal.

In the final set of questions, interviewees are asked about their perceptions of the museum in question, whether they have visited it, how they felt about the experience, what would make them want to return and what sources of information they would use to plan a repeat visit.

One of the main outcomes from the qualitative stage of the process is a set of statements about underlying reasons for leisure choice that can then be tested on the population at large. The demographic sample for the second stage of the process is about 1000 respondents. After demographic information is elicited, the set of value statements are tested in two ways: first of all, by asking each respondent to rate the extent to which she or he personally identifies with the statement and then, to rate the extent to which the statement describes each attraction in a list of leisure options.

The main outcome of this stage is distillation of the main values which drive leisure choice across a population and a matrix of segments based on these needs which can be used to plan programs, develop key messages and develop marketing campaigns based on segmentation. In a study reported by Scott (2018), the underlying values driving a population's leisure choices were found to be (a) an interest in learning, (b) the drive for self-realisation, (c) the need for connection with significant others and (d) a desire to have fun and be entertained. Underlying each of these values is a set of defining characteristics. People who value learning are characterised by the drive for self- development and opportunities to display it. Those who value connections seek experiences which they can share with significant others such as family and friends. Others value entertainment above all else, pursue fun and enjoyment and avoid anything intellectual. When personal identity is the over-riding value, leisure must enhance the person's sense of self and importance. As outlined in the following diagram, combining two of these value categories creates audience segments which can be used to develop programmes and marketing campaigns.

People who fall into the quadrant between leaning and self-identity are self-motivated learners who are constantly seeking intellectually challenging experiences from which

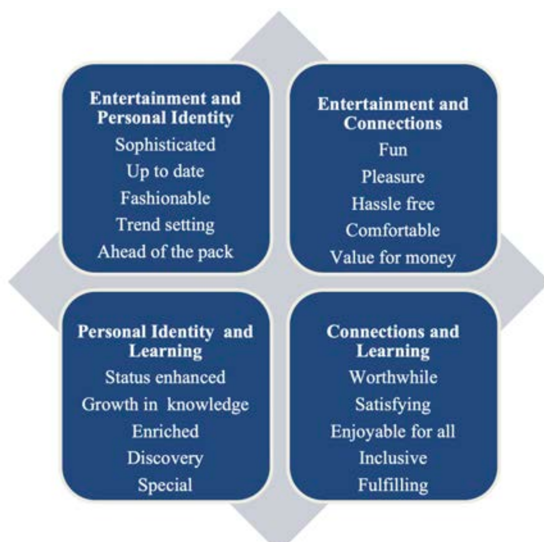

***Table 1**:* Leisure segments based on value attributes. Scott, C.A. *Museums and value: towards a common approach.* Making a case: museum value and visitor studies symposium. Museum & Heritage Studies, Victoria University, Wellington, New Zealand. 26th August 2011.

they can absorb new knowledge which enhances their sense of self. They are people who are interested in exhibitions and programs where they can discover fresh information on a known subject, experience something innovative or encounter recent research. On the other hand, those who are located in the quadrant bordered by self-identity and entertainment are people who see themselves as sophisticated trend-setters, fashionably ahead of the pack. These people love to be seen at the launches of cultural events but are less likely to return for an in-depth visit.

People located in the learning and connection quadrant combine an interest in spending leisure time on worthwhile pursuits with other people. They are seeking to make connections with family, friends and partners through sharing the experience of learning by coming to a new exhibition, exploring a gallery or taking part in an activity, discussion or a lecture. Within this group are friendship groups of young millennials, families and couples. Because the experience which they are seeking is as much social as it is intellectual, they expect a good coffee shop and café to complete the event. In the final quadrant are those who also see leisure as a time to connect with other people, but the type of leisure encounters that they seek are the opposite of those in the connection/ learning quadrant. These people want fun and entertainment and in fact, an intellectual component in leisure encounters is antithetical to what they are seeking.

For museums the learning/connection and learning/self- identity are segments with the most potential for audience building because the values underlying these groups are synergistic with museum core principles. On the other hand, the connection/ entertainment quadrant is psychologically uncomfortable with the intellectual experiences which the museum has to offer. The entertainment/ self-identity group are attracted by the new and the fashionable and are often eager to join events at which they can be publically seen; converting them to loyal customers is much harder work and with scarce resources and limited marketing budgets.

These processes deliver essential information. On the one hand, they clarify public perceptions of the museum brand, how it measures up to the leisure 'ideal' and its competitive position in relation to other attractions. In addition, they identify what proportion of the population are value-aligned with the core principles of museums and what programs and services are likely to interest and attract each segment. Finally, they also provide information about which sectors of the population are *unlikely* to be attracted to the museum experience, which, in times of economic constraint, is valuable information for the allocation of limited budgets and scarce marketing resources.

Values branding emerged in response to the marketing challenges of an increasingly crowded leisure attractions market. The goal of branding and marketing was brand differentiation and audience building. In this space, audiences were considered to be consumers and the aim of values of branding was to understand the underlying factors motivating leisure choice in order to maintain loyal customers, build repeat engagement amongst infrequent visitors and convert non-visitors to 'buy the brand'.

In the last two decades, however, the museum brand has been undergoing a change. The internet has made museum collections available online, enabled the curation of virtual exhibitions and connected users in the digital space through citizen science and citizen history projects. But the most profound change is apparent in the way that museums perceive their role.

Museums and Social Change

The social role of museums has its antecedents in thinkers such as John Cotton Dana (1917) who urged museums to reach out to under-served audiences and '*…be of direct and useful service*' to their communities and Stephen Weil (1994; 1997) who argued that the worthiness of the museum of the future would be judged on its social relevance and that the public would come to play an increasingly pivotal role in determining the strategic direction of museums.

Governments, too, have played a part. Public sector accountability has not been limited to fiscal management. In the mid 1990's public policy in OECD countries underwent a major shift as governments struggled to address mounting pressures to deal with escalating social problems. Solutions to the need for social inclusion amongst increasingly diverse populations with multiple value systems, social cohesion, place-making and well-being became the focus of public policy. Public sector agencies, including museums, were required to deliver major policy goals through their programming and services as part of their funding agreements with government (Scott 2007).

Under the instrumentalism of the 1990's and into the first decade of this millennium, therefore, the contributions by publicly funded museums to wider social issues, certainly in the English speaking world, tended to be driven by government policy and tied to funding. However, Mark Moore's publication of *Creating Public Value: Strategic Management in Government* (1995) envisaged a different dynamic. Moore argued that governments and their agencies should work together, directing their assets to create 'public value' which is '*…activity undertaken in the general public interest and realised in the public sphere*' (Moore 2007). The '*general public interest*' which Moore envisaged included unresolved social issues like racism, class, cultural identity, equality and the relationship between humans and the natural world.

In Moore's model, the public is closely involved as co-producers in the process of deciding what constitutes public need, how it should be addressed and how it should be evaluated (Scott 2013a). Importantly, Moore's approach moves the discourse from the personal to the collective, from the individual as a consumer of services to one who is a citizen with a stake in the positive future of his or her community and who has an active role to play in making that future become a reality (Scott 2013b).

While there is no single, causal source for the social consciousness emerging in museums around the world, what is increasingly evident is that the ethos of social commitment is becoming a defining value as museums re-assess their role in the 21st century and adopt a more proactive, public position. Publications such as Lois Silverman's *The Social Work of Museums* (2010) and *Museums and Public Value: creating sustainable futures* (Scott 2013) and conferences such as *Museums and Social Impact* (FIHRM[1] and INTERCOM[2] 2014), *The Social Value of Museums* (American Alliance of Museums 2015) and *Dissent: inspiring hope, embracing change* (Museums Association 2018) are indicative of this trend. So, too, are programmes such as *Museums Change Lives* [3] (Museums Association UK). What, then, is the 'museum brand' in a world where the value of museums is increasingly measured in relation to their social impact? What are the implications for the relationships that museums have with their public when the issues speak more to their citizenship than to their role as consumers? And what methods are being used to address these questions?

Methods

While the approaches discussed in an earlier section of this chapter were outwardly focused on competitive positioning in the marketplace and the values that the public were bringing to bear on leisure choice, the social role of museums requires different methods. Increasingly, the conversation begins internally with a re-assessment of mission, value and vision. Another difference is a subtle shift from the existing or intrinsic value embodied in the essence of what a museum *is* towards the value that a museum can *create*. Thirdly, the public have a significant role as citizen co-producers working with the museum to jointly identify what is needed by the community and determining what strategies will create value.

One of the major influencers of this approach has been Jim Collins who wrote *Good to Great* (2001) and *Good to Great and the Social Sectors* (2005). Collins' thesis is that '… *lasting organizations are based on consistent core values*' [4]. Not only do they adhere to their core values; lasting organizations also continuously re-assess themselves and adapt to an ever-changing world. This approach is consistent with a values brand in which the permanence and stability of the values does not preclude flexibility; the brand is free to move into other areas as long as the core principles can be discerned in any new ventures (Scott 2000).

Good organisations, therefore, first need to clarify what they stand for (values) and why

1 Federation of International Human Rights Museums (FIHRM) https://www.fihrm.org/ is an Affiliated Organisation of ICOM (The International Council of Museums).
2 International Committee for Museum Management (INTERCOM) http://intercom.mini.icom.museum/ is one of ICOM's 32 International Committees.
3 https://www.museumsassociation.org/museums-change-lives
4 https://www.jimcollins.com/books/g2g-ss.html

they exist (mission and purpose) before identifying what they can uniquely contribute to their market (unique selling point) and what difference they want to make for the people who are their constituents (vision and impact). Korn has adopted a similar approach in her work with museums (2007 and in Scott 2013b) and it is evident, most recently, in a publication by the Arts Marketing Association in the UK and authored by Julie Aldridge (2018).

Where the emphasis in earlier iterations of values branding has been on internal and external brand perceptions and consumer motivations, strategists like Collins (2005), Korn (in Scott, 2013b) and Aldridge (2018) go back to fundamentals, seeking the meaning of the brand in its purpose, values, and vision and how these three aspects of the brand can maintain continued relevance. In her introduction (2018, 3) to *Future Proof Museums,* Aldridge begins by posing some key questions:

1. Why is your organisation vital?
2. What is your purpose or cause?
3. What difference do you make for people?
4. How are you relevant in a diverse society?

These four questions can provide the focus for a series of essential, internal museum conversations that clarify what the museum stands for, its reason for being and what impact it wants to create. The next stage involves brainstorming strategies that will best implement the museum's mission, vision and values. These strategies then then provide a platform for subsequent discussions with the public in which museums are encouraged to 'put people first'.

'What might they need to fully engage with your organisation in the future? What might they seek to gain? What might be putting them off? Starting with their perspective and then thinking about how that might fit with your vision and purpose should spark ideas about where there could be a great fit and help you generate new, relevant opportunities that you might otherwise not have thought of. This turns it from a sales approach ("this is what we have, how do I make it relevant to you?"), to a people-focused approach' (Aldridge 2018, 9).

This is more than working with a particular group on a project by project basis. It suggests a more equal conversation between the museum and the public that leads to overall strategic- direction setting. Moore (1995) argues that the public are the ultimate legitimators of any value an institution creates and Aldridge concludes that engaging the public in direction-setting means respecting their values and views.

'Validate that the idea is desirable to the people you want to reach and engage. Invalidate ideas that people don't value' (Aldridge 2018, 25).

The language that Aldridge employs in *Future Proof* is indicative of the emerging shift in the way that museums perceive themselves. Throughout the document, dynamic and proactive language such as 'making a difference' emphasises the future value that museums can generate rather than focusing on their existing, intrinsic value. Familiar terms such as 'vision' and purpose' are used interchangeably with those of ‘cause’ and ‘manifesto’ (Aldridge 2018, 13).

At this point, it is necessary to reflect on definitions. A mission is a declaration of an organization's core purpose that remains relatively unchanged over time (Glen 2018). The American Museum of Natural History (2018), for example, describes its mission as ‘…to discover, interpret, and disseminate—through scientific research and education—knowledge about human cultures, the natural world, and the universe’. A vision describes the strategic directions which a museum will undertake to realise the mission within a given period of time. A ‘cause’, however, is ‘….a principle, aim, or movement to which one is committed’ and for which one is prepared to defend or to advocate. A ‘manifesto’ is ‘a public declaration of policy and aims, especially one issued before an election by a political party or candidate’. Does the language of ‘causes’ and ‘manifestos’ reflect a new role for museums in the 21st century- one of greater political and social activism? If it does, how does this affect perceptions of museums and the values attributed to them? How does it affect their branding?

Conclusion: Branding the Museum of the Future

At this stage, the parameters of the social role of museums are in the process of being defined and the implications for branding are just beginning to emerge. On the one hand, there is some disquiet about the extent to which public sector organisations, including museums, should be associated with social activism. Rhodes and Wanna (2007, 2009) critique Mark Moore’s concept of public value, arguing that it expects public sector managers to act in overtly political ways (O’Brien in Scott 2013b, 147). For museums, trusted by the public due to the perceived disinterested objectivity and even-handedness with which they present information, the risks to reputation may prove considerable. The parameters and constraints of museums’ social role and the extent to which they can engage in social activism continue to be a ‘live’ conversation.

Some things, however, are becoming evident. The first is that clarification of core principles and values is increasingly important as a way to define institutional ethos and direction-setting. At the Harris Library, Museum and Art Gallery in the UK, the four key values of creativity, democracy, animation and permeability are realised through friendly customer service, a dynamic civic space which encourages multiple voices and programmes where creativity is explored and the needs and expectations of citizens are reflected (Aldridge 2018, 31).

The second factor is growing evidence of greater inclusiveness and public involvement in institutional direction-setting. At the Santa Cruz Museum of Art and History the values of ‘a more connected community; welcoming shared experiences and unexpected connections’ mean that the business model is ‘driven by the community, the relationship the Museum can build with them, and the uses people put the museum to’ and that the staff see their role as ‘space-makers for others, rather than purely subject experts' (Robinson, 2015).

The third factor is an increasing public appetite for brands which offer value opportunities through connections, meaningful engagement and being part of a greater whole (IoD Feb 2017). This is particularly true of millennials. When Express Employment Professionals and the School of Media and Strategic Communications at Oklahoma State University conducted a survey of millennials (2016) they found that this generational cohort has a highly developed social conscience which impacts its purchasing decisions and work choices. Leisure attractions with policies and programmes directed at social change offer particular appeal for this group.

The fourth aspect is a discernible change in the language of museum marketing and communications. Alongside the language of consumer engagement ('a good day out for all the family', 'value for money', 'come and discover', 'explore new worlds', 'see collections', 'experience history' and 'be inspired'), a new language is becoming apparent. Redolent with words such as 'change', 'speak out', 'transform', 'defend', 'collaborate' and 'engage', these communications are a 'call to action', aimed at museum users in their role as citizens, inviting them to work with museums to make a positive difference in the lives of individuals and communities (Scott 2018).

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Branding Merging Museums

Paal Mork

Introduction

A brand in its basic form is an image meant to differentiate a product from another. Brand building is the process of strengthening the equity or the values of a brand. This article will cover a different issue in branding – the development of a brand hierarchy. Sometimes the branding process involves more than one brand, and an architectural structure is needed to organise the different brands.

Many museums are independent organisations working separately. But in a growing number of countries, museums tend to merge into bigger units. From a branding perspective, this will call for the need of a brand hierarchy – a combination of brands structured in a hierarchical order. There are different ways of combining brands, and I will try to describe pros and cons of alternative solutions.

The Norwegian Consolidation of Museums

I will use the process of merging Norwegian museums to illustrate different examples of brand hierarchies. During the last two decades, Norwegian museums underwent a comprehensive merging. Back in 1999, Norway had more than 700 independent museums. With a population of 5 million people, this means many museums to manage in a small country. For the authorities, it was an administrative challenge. It was difficult to develop common goals and strategies for the museum sector. Financial support had to be distributed to each single museum. For the museums, it was also a challenge. Many museums could not afford professional staff for all functions, and it was demanding to invest in technical equipment and storage facilities, as each museum did this on their own.

Consequently, the authorities encouraged a process of merging the museums in Norway into bigger units. The goal was to have only 1-6 consolidated museums in each of the 20 counties of Norway. Consolidations was primarily made on a regional basis, grouping the museums of the same region. Many of the museums in Norway are focussing on local history. The new consolidated organisations would typically consist of several such small museums.

The consolidation process was mainly an administrative task to provide a more professional handling of museum collections and administrative procedures. For brand building, including developing new names, brands and profiles of the consolidated museums, the authorities gave only limited guidelines. The museums could change names if they wished, but were in general quite free to decide what to do.

The consolidation process created a huge debate. Many museums and communities felt that the identity connected to their local museums was threatened, and many staff members felt that they were forced into a big organisation and had to change their way of working. The museums chose different ways of merging, and now we have many examples of different partners working together. In bigger towns, some museums have merged into bigger museums based on topic, like the art museums in Oslo and Bergen. Most other consolidations are groups of museums in the same region.

Identity

The process of consolidation called for redefining the identity of many museums and for developing new profiles. Generally speaking, this identity process had to face two important aims:

- On the one hand, it was important to develop a new common organisation. The museum staff faced big changes. Many working positions changed from being part of a small group of colleagues, who were free to make nearly all decisions for their museum, to a situation where the museum was part of a big group where decisions were taken in a central organisation. This called for teambuilding, to develop the new organisation towards a joint group working together. As many museums in the new consolidated organisation were spread geographically, this could be a challenge.
- On the other hand, it was important to maintain the strong identity of each museum unit. Many of the museums had a strong position in their local communities, many presented unique collections, and for many, their expertise had a very strong reputation. To change the identity, name and profile could jeopardize the position of the museum.

The need for developing a new joint organisation working together, and at the same time retain the identity of each museum unit is demanding. These forces are often working against each other, and we can see from the consolidation process that many cases have been troublesome.

Brand Building

Independently of the chosen model of organisation, the consolidation process required changes in the branding of the museums. Some museums have completely changed names and profiles, other have just made minor adjustments to accommodate their new organisational structures.

The most fundamental change of profile was for many museums the introduction of a branding hierarchy. Before consolidation, each museum developed their branding profile independently, and the purpose of the brand was to visualize the values of the museum itself. The consolidated museum had to implement a system which not only visualized the values of each museum unit, but also the common values of the whole organisation. To make this understandable, a branding hierarchy is needed.

The branding hierarchy typically consists of a parent brand covering the whole organisation and individual brands for each unit of the organisation. In the corporate world we can find even more levels and more sophisticated systems of brands, but I will limit this description to a system of two levels – parent and individual brands. For the Norwegian consolidated museums the parent brand would represent the new organisation covering all the museums that earlier worked independently, and the individual brands represent each museum unit.

Branded House	**Endorsed or dual branding**	**House of brands**
One common brand for all products	A combination of brands where one might be dominant	Separate brands for each product

Table 1. Different categories of branding hierarchies

Fig. 1. Liebherr crane displaying the same logo as on any Liebherr appliance. Photo: Liebherr

The core question to consider is to select which function should be most visible. Imagine a line between a situation where the parent brand is dominant, called a "branded house" and a situation where each unit's brand is dominant, called a "house of brand". The museum can choose a branding strategy based in one of the ends of this line – or somewhere in between.

The branded house has only one brand. This brand and its name is common for all parts of the organisation, and each unit have only descriptive names. The German family owned company Liebherr is holding on to this strategy, and you can see the same LIEBHERR logo on a construction crane and a bulldozer as well as on the fridge in your kitchen and the cigar humidor in the home of some well-off friends (see Fig. 1. Liebherr crane displaying the same logo as on any Liebherr appliance. Photo: Liebherr).The house of brand has different brands for each unit, and there is no visual connection to the parent organisation. Procter & Gamble is a well-known example with many brands in the household sector like Gilette, Pampers and Tide (see Fig. 2). You will rarely see the name Procter & Gamble on these products. In between these situations, there re different solutions for dual branding. Sub-branding is a strategy where both the parent and the individual brand are used. Kellogg's is a good example, where both the parent brand Kellogg's and individual brands like Frosties or Corn Flakes are strong brands appearing together. Endorsed brands are parent brands which are less visible, but still present to support the individual brands. Coca Cola is a well-known example. The parent brand is visualised by "a product of the Coca-Cola Company" on the back of Fanta and Sprite bottles.

Fig. 2. Procter & Gamble brands with individual profiles. Photo: Procter & Gamble

Fig. 3. The Coca-Cola brand. Photo: Paal Mork

Examples on Museum Branding

As part of the consolidation process, Norwegian museums made different choices, for different reasons. To illustrate the possibilities, I will present some examples on branding hierarchies of Norwegian museums.

The National Museum, Norway

In 2003 the first steps towards a merging of the art museums in Oslo were taken. In 2005, the National Museum of Art, Architecture and Design was introduced. The opening exhibition combined art in a new and unexpected way, and got a lot of attention. Four former museums merged into one new museum. The National Gallery, the Museum of Contemporary Art, the Museum of Applied Art and the Museum of Architecture became The National Museum of Art, Design and Architecture. To educate the audience in the first phase, it was needed to use the former museum names with a subtitle – "a part of the National Museum". It soon changed to a new name: The National Museum of Art, Design and Architecture and the museum got a common profile for all parts of the organization. The branches, still located in different buildings in Oslo, were divided thematically as different forms of art and not as separate museums. The latest update towards a complete "branded house"

Fig.4. The New National Museum, Image by Kleihues+Schuwerk

NASJONALMUSEET
FOR KUNST, ARKITEKTUR
OG DESIGN

Fig. 5. The first logo of the merged National Museum

NASJONALMUSEET

Fig. 6. The logo without subtitle visualises a step towards a "Branded house"

was to remove the explanation for art forms and keep only the name "The National Museum", which is used in the museum's profile today. An important reason for choosing this branding strategy is that the branches of the National Museum will unite in a common building featuring most forms of art. In 2021 the National Museum will open in a brand new museum building in Oslo and there is no need for a further explanation of the art forms. The only exemption is the National Museum – Architecture. This name was launched already in 2008 – as this part of the organisation will stay at its present location.

The National Museum has gone through a comprehensive process in developing its new common brand name. After ten years of taking steps towards a unification of the profile under one name, the museum is now reckoned as one museum, although some of the regular visitors still refer to the old names. This challenge will probably be solved when the museum moves into the new building.

Fig. 7. Hamardomen, one of the museums of Anno, Photo: Anno, Domkirkeodden

Anno Museene i Hedmark

The museums of the county Hedmark with 22 places to visit have merged into a common organisation. In 2014 the organisation rebranded under the name Anno Museum. The idea was to create a strong brand that connects the different museums, but still preserves the identity of each museum and clearly signalize that each museum in the consolidation are the places to visit.

Some museums had their own logo and profile, other had only a name, see Table 2. All museums kept their individual names, and these were used in combination with the name of the parent organisation, Anno Museum. In the first phase of the rebranding process, the concept was to use the logo of Anno Museum for museums that did not have their own logo, while the other museums kept their original logo. A graphic form was developed for integrating existing logos, while common typefaces and colour profiles underlined the connection between the museums.

Table 2. Logos of Anno Museene i Hedmark

After evaluating the rebranding, some changes were made. The audience found the parent brand Anno Museum confusing, as it did not refer to a museum, but appeared in combination with names that were actual museums. To avoid confusion between the two levels of the brand hierarchy, the parent name was adjusted to Anno Museene i Hedmark (The Museums of Hedmark).

Further on, a common logo was introduced for all museums of the organisation. While each museum's individual name signalized that these were individual places to visit, the common logo symbolised that all museum are part of a bigger family encompassing common brand values.

Fig. 8. Kystens Arv, Photo: Stein Adler Bernhoft, MIST

The main goal for Anno has been to preserve each individual museum as a place worth visiting. At the same time, they saw the need of building a strong common profile of the consolidation. With the way of endorsing the parent brand in the name of each museum, the idea is to draw values from both brand levels.

MIST

MIST, or the Museums of Sør Trøndelag, consists of 9 museums and 24 places to visit in the middle of Norway. These museums have merged into a common organisation in the process of the Norwegian museum consolidation. The museums varies in size and topic. In MIST's rebranding process, the value of each museum was a strong argument. The different museums merging together had already developed strong individual brand values, and were well known among their audience. The individual museums are the places that people visit, and it is the museum unit and not the parent organisation, which is known among people. The museums varies widely in topic.

Fig. 9. Rockheim: Photo: Harald Øren, Rockheim

Examples of the museums are Rockheim, which is the National museum for rock music, Sverresborg, which is one of the biggest Open-air Museums in Norway, and Ringve, which is the main museum for musical history in Norway. Included in the consolidation are even a museum railway and costal museums far ashore. To give all these museums a new common name and profile could jeopardize brand values built over decades.

At the same time, it was important to produce a common organisation and to visualize the new working unit. This was done by defining MIST, or the Museums of Sør Trøndelag as the parent brand of the organisation. The brand MIST is used in all official communication of the organisation, and the whole staff is employed at MIST. It also happens that MIST runs common marketing campaigns for all or many of the different museums under the MIST brand.

On the individual level, each museum has their own name, profile, logo and run most of their marketing individually. The connection to the parent brand is symbolized by mentioning that the museum is a part of MIST in all marketing material. This can retain the brand values of each museum unit, while the brands are strengthened by the connection to the principal museum organisation of the region.

The Norsk Folkemuseum Foundation

Norsk Folkemuseum is one of the biggest museums in Norway, and has merged with The Ibsen Museum – featuring the home of the playwright Henrik Ibsen, Eidsvoll 1814 where the Norwegian constitution was signed, Bygdø Kongsgård - the former farm of the King of Norway, Bogstad Manor and the Norwegian Maritime Museum.

Our starting point was a wish to keep the name Norsk Folkemuseum, as this museum is very well known by most Norwegians, and has a high reputation by the authorities. The other museums merging into the organisation were smaller, but also strong brands by themselves. Even though the name Norsk Folkemuseum is well known, we soon realized that it cannot compete with the internationally known name of Henrik Ibsen. And the same is for Eidsvoll, celebrated as the birthplace of the Norwegian constitution. We wished to keep the name Norsk Folkemuseum as the name for the new consolidated organisastion as it is well known by our stakeholders. At the same time, we wanted to keep the names and separate profiles for each unit, see Table 3.

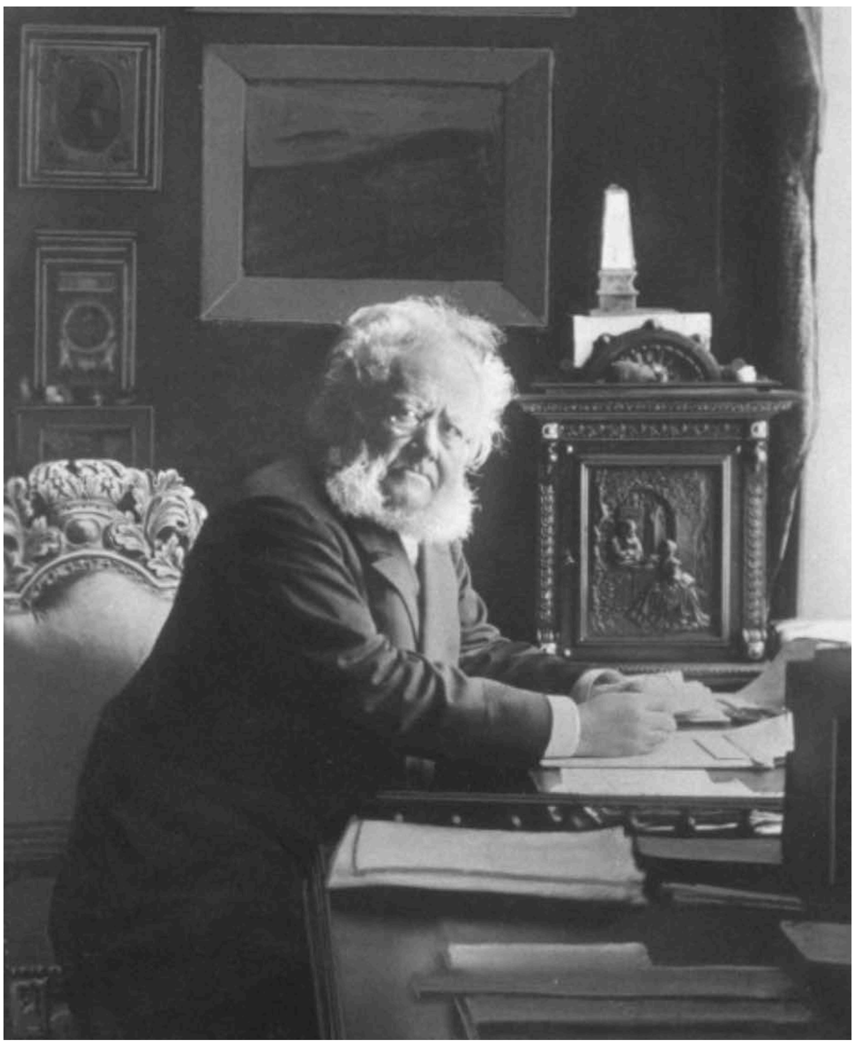

Fig. 10. A museum brand cannot compete with the name of the world famous playwright Henrik Ibsen. Photo: Mittet / Norsk Folkemuseum

In this process, the branding architecture of the Coca-Cola Company inspired us. Coca-Cola is by far the biggest brand of the company, and the product that has given name to the

Fig. 11. Norsk Folkemuseum is one of the best known museums in Norway. Photo: Paal Mork, Norsk Folkemuseum

company. The other products have their own brand with completely separate profiles. But on all Fanta and Sprite bottles, or any other product of the company, it is written somewhere that it is a part of the Coca Cola Company.

We simply copied this structure and developed a branding strategy where each unit market themselves with separate logos and profiles based on their own unique selling points. And somewhere in their material, it is stated that they are a part of the Norsk Folkemuseum foundation. In this way, we could keep the strong brand values of each unit, and at the same time point out that these units are taken care of by one of the biggest

Table 3. The logos of the Norsk Folkemuseum Foundation

museums in Norway. And we avoided the confusions and costs connected to a complete rebranding.

Brand Hierarchy

The examples show that there is no single answer in developing a brand hierarchy. The four museums in my examples place themselves differently on the line between a branded house and a house of brands see Table 4. Close to the house of brands we find the National Museum. Anno is an example of sub-branding. MIST runs a dual branding where each museum unit is dominant and Norsk Folkemuseum is more like a house of brands.

The National Museum will move to a common location. To market more museum brands in one building can cause confusion. Operating with more brands is also expensive, as marketing campaigns have to run separately. Therefore, it is natural for this museum to choose the house of brands strategy.

Anno museum consists of many small museums. Some of the museums are well known, and have established an own brand over a long period of time. Other museums are small, and their connection to the parent brand is an important added value. It also visualizes that the museums are part of a big family, and might inspire the audience to visit more museums. For this organisation, a sub-branding structure is beneficial, because it profiles both the parent brand and the separate brands. An important decision to be made is which of the brand levels that should have the stronger profile.

Table 4. The museums in this article have chosen different branding strategies ranging from Branded house to House of brands

MIST represents a situation where the individual museums have strong brands, and these are dominant in the communication towards the audience. On the organisational level, the common name and brand MIST is developed mainly to care for common values and services, and is visualised in organisational matters and common campaigns.

The Norsk Folkemuseum foundation consists of museums where the site itself is better known than the parent brand. The parent brand might offer added value, but it will never be comparable to the brand values of the nationally and internationally known names. In this situation, the advantages of completely separate brands are stronger that those earned by a common brand. The choice has therefore been to run separate brands. One challenge might be that it can be more difficult to build a strong and unified organisation covering the different units, as many functions are running separately. The possibilities for running common marketing campaigns will also be limited. And good coordination work is needed, so that the units do not end up competing against each other.

Conclusion

As I have showed, to build a brand hierarchy is not a task with only one true answer. The choice of solution depends on the situation of the organisation. I have shown four examples of museums merging into bigger families. They have chosen different strategies for their rebranding, as their situations and goals for the future are different.

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A. Berg, personal interview, April 12, 2017.

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A New Shape of Cultural Branding to Come

Luis Marcelo Mendes

Introduction

What does it take to make a museum brand beloved by its community? Marketing and Communications professionals have been dealing with the challenge of understanding what are the key elements that generate strong connections and long-term relationships between individuals and cultural organizations in a changing cultural landscape. This text explores the idea that is it possible for a small or medium-sized museum to be as meaningful and transformative as any of the best museological institutions in the world. A different approach to museums management based on affection where trust is the most important asset.

Call for Branding

I don't know about you. But since 2011, I have been thinking quite a lot about strategic brand management concept models that could not only make sense for the cultural field as a whole but also resonate strongly with practising and aspiring museum professionals. The very same ones that have been recently dealing with the challenge of redefining their own understanding of what constitutes a museum.

The intense debate around ICOM's proposed new museum definition that took place at the Extraordinary General Assembly of the 25th ICOM Triennial Conference in Kyoto is a direct consequence of the major changes in the museum sector. It has grown and reshaped radically in the last 20 years driven by the "Guggenheim effect" Moore, R. (2017), when, after the success of Museo Guggenheim Bilbao, those institutions began to represent a driving force for rising urban real-estate values worldwide.

According to Gail Lord, "today there are somewhere between 50,000 and 80,000 museums in the world, depending on how you count them and what you count" (Lord, et. al., 2019). A number that has increased from 22,000 in 1975. In China alone, the growth went from 1,400 museums around the turn of the century to over 5,000 to date.

Museums popped up by the dozens like mushrooms, under the global phenomenon of large-scale architectural museum projects used as landmarks of large-scale urban renewal projects and political tools of soft power. However, new museums don't necessarily bring along new management models. On the contrary, the intense debate around the ICOM definition shines some of the resistance to a shift of focus towards the public value (guarantee equal rights and equal access to heritage for all people).

New museums don't necessarily bring along new management models and we can see evidence when museum managers get stuck on the same questions regarding audiences, even in those turbulent, uncertain and uneasy times: How do I increase museum attendance? How do we attract new museum visitors?

This question is often resolved through the shallow scope of the visual identity in order to make the institution look new, fresh and interesting. Meaning: let's get a new logo. This design change may be accomplished by an overall aesthetic makeover of all things print and digital of an institution. It's also quite common to end up in a not so comprehensive perspective where old and new visual codes coexist for an indefinite period of time. In either case, branding is used to establish a design landmark of an administration or as a magic panacea, that could solve all problems and eventually bring in new audiences.

However, when it comes to planning and strategy, branding is usually understood as a corporate practice, that belongs to the other side. Therefore not to be associated with the cultural sector, considering the different set of processes and objectives of non-profit organizations.

But this understanding is simply wrong and, in many cases, prevents an institution from unleashing its potential. Especially when we consider that the essence of brand management is equally to Stephen Weil's definition of a well-managed museum (Weil, 2006) : adoption of a clear mission and defined set of values with which people can relate to and identify themselves. Embracing a cause and directing every action towards the cause or institutional mission. Connecting every single touchpoint with the public to the institutional set of values. Verbal and non-verbal. Physical and online.

It's All About Identification

Identification is a keyword to the proliferation of museums around the world. In addition to being places that acquire and preserve specific collections, museums have decisively emerged as a response to the urge of social representation, legitimizing the existence and cultural relevance of social, ethnic and professional communities. This is true for both the Palestinian Museum, located on a plot next to Birzeit University campus on a hill overlooking the Mediterranean, and for the Smithsonian National Museum of African American History & Culture, opened to the public on September 2016 and which 100,000 individuals have become members. They exist, and some of them very successfully, not only by the objects they have on display or in their depots but mostly because they are itself compelling stories that go way beyond the building where they are installed.

Now put that in perspective considering that identification and representation are precisely the main engines behind the world's greatest brands. Brand is culture, culture is brand. That means we are not driven by the technical qualities of a running shoe cushioning or its sweat absorbing capacity: all good features that help us justify our decisions. This rational aspect does not have the same power of engagement as the real trigger, the identification we develop with the symbolic concept that we are all potential athletes. All we need is just to lift ourselves off the couch toward the streets or a gym. As Nike's slogan referred; "Just do it".

This may upset you, I know. But Nike and MoMA share much alike qualities. Nike is a company that understands our motivations and encourages us with this efficient and straightforward motivational speech. Its visual representation (the Swoosh) will be on our side during this process, making sure that the experience is as useful and enjoyable as possible. That logo stamped on our shirts gives us the right amount of confidence and assurance we need to go out running.

So here we are together. We band of brothers. Individuals and brands, sharing a common interest and cause, a trajectory of accomplishments. An affectionate bond is established.

The bond exactly is what many museum managers fail to master. There's no impenetrable barrier between the fundamental elements of the Nike brand to the possible affectionate bond that we can develop with a cultural organization.

Let's consider the almost 200,000 works of modern and contemporary art, including Vincent van Gogh's The Starry Night. The rational description of the collection does not have the same power of engagement as the identification we develop with the symbolic concept of an institution that place that fuels creativity and ignites minds — providing inspiration portraying the most brilliant artists of the world, whether in the visual arts, music, film or critical thinking.

MoMA, of which we all know the correct way of spelling of the minuscule O, is a museum that understands and encourages us with a simple and efficient motivational speech. All the elements of the brand will be at our side with activities that do us good to both body and spirit.

As tourists, we will take the train, bus, taxi or walk towards this place, even when it's raining or snowing, regardless of whatever exhibition is being displayed. As residents of New York City, we seek shelter and spiritual comfort in our times of joy or crisis, just as the museum also extends our hand in solidarity when the community needs it – as in the Hurricane Sandy episode in 2012 (Armstrong & Visitor Research).

So we are together as a community (museum, individuals, and artists from Pablo Picasso to Patti Smith), sharing an interest and a common cause in modern and contemporary art. There is where the effective and affectionate bond is established. And it gives us the assurance we need when we open the iconic Sky Umbrella by Tibor

Kalman and Emanuela Frattini Magnusson. Or when we, as members of the museum, get the end-of-year letter on the mailbox thanking us for our essential role in modern and contemporary art. And so we will continue to contribute to the membership program - even considering that we live in places like Rio de Janeiro, Istanbul or Milan, thousands of miles from the museum.

What's common between Nike and MoMA is not in the physical elements – although both the museum and the NikeTown Store architecture, 6-minute walk apart from MoMA, have a strong role on the enjoyment of both brands. Their internal engines operate with abstract elements that, according to Israeli professor Yuval Noah Harari's bestselling book Sapiens (2020), have led our founding cities comprising tens of thousands of inhabitants and empires ruling hundreds of millions: "The secret was probably the appearance of fiction. Large numbers of strangers can cooperate successfully by believing in common myths".

In general, what we call branding (according to Marty Neumeier, a brand is a person's gut feeling about a product, service, or organization) is linked to storytelling. Is a way, Brand Storytelling is using a narrative to connect your brand to people and mobilize them based on what you stand for, to the values you share. "Telling effective stories is not easy. The difficulty lies not in telling the story, but in convincing everyone else to believe it. Much of history revolves around this question: how does one convince millions of people to believe particular stories about gods, or nations, or limited liability companies? Yet when it succeeds, it gives Sapiens immense power, because it enables millions of strangers to cooperate and work towards common goals", says Huval Harari.

From this, we must return to the initial challenge of creating a strategic brand management concept model that could not only make sense for the cultural field but also resonate strongly with practising and aspiring museum professionals. And bearing in mind that a museum is essentially a story, that goes beyond the building, made with hundreds or thousands of other stories embodied in the objects of its collections. With the potential power to engage Sapiens communities to cooperate and work toward common goals.

In that sense it is fair to ask what does it take to make a brand museum admired and valued? What are the elements that generate strong connections and long-term relationships between individuals and cultural organizations? How is it possible for a small or medium-sized museum to be meaningful and transformative?

Affection Management: Empowering Museum Brands in The 21st Century

In my experience as a communication, branding, and audience development consultant in places from Argentina to Portugal, whenever we open a debate about the problems of the museum, clients usually come across a similar set of perceptions. Although they also provide a piece of friendly advice: "My country is different from others you may have been before."

First, they make clear that all problems come from external elements. Beyond the manager's control and will. Problems that mostly belong to the realm of convenience: either the museum is too far from the city centre, or there is no public transport, or it's not enough. Maybe there is no parking. It may rain too much. Or it's too sunny and hot. Other external factors may also appear: from the lack of resources to the lack of public interest or government support. Overall illiteracy or competition with other fun activities such as the beach or a theatre equipped with MX4D full-motion cinema chairs.

But as we deepen the discussion, another common point emerges. The understanding that the museum has communication problems. And that is also understood as something beyond reach, condemned to oblivion under the museum's budgetary limitations. If you just have enough money to keep the doors open, how can you invest in a social media manager, advertising, press agent and public relations?

Here the concept of communication is always associated with publicity or display of information about whatever the museum is doing or showing. One way drive, without any feedback from the public. This is also linked to the notion of an intrinsic value of these institutions and the myth that museums are mostly unknown but have enormous potential. Meaning the museums have the power, the knowledge, the art, the history, the stories. If the public does not come to visit, it's because they just do not know us. By bringing to every citizen the information that a museum exists and is open to them, such disclosure should eventually resolve the issue by fiat.

When it comes to museums, the most important work regarding branding and communications consulting, is to raise just enough data and perceptions among the most diverse society's stakeholders to illustrate a decisive fact: all external factors are way less important than the main barriers of cultural access. What keeps the public away from a museum is not only a lack of interest and identification with the content. It's the wall. We may not see it, from our standpoint of privilege. But it's there and THEY see it.

We have been to museums before. We understand it. We cross the doors with no resistance. But most people don't. They get to cross that force shield and it's hard, especially when you are on your own. "It's not for someone like me."[1]. So you need the support of the collective to help you overcome the wall.

[1] As we can observe on several surveys of cultural habits such as the Culture Track, held regularly by the North American consultancy La Placa Cohen, tracking key cultural trends in the US since 2001. (Culture Track 2017 Study)

Real change happens when you recognize the wall and understand that the magic formula to make people come in, and feel they belong, it's about the narrative. It's not about money. It's not about the collections. It's about attitude. As much as museums believe in the importance of their collections, it doesn't mean that most institutions are relevant to the public.

This issue was made quite explicit by Nina Simon, spacemaker and CEO of OF/BY/FOR ALL, regarding the financial and a relevance crisis she faced when appointed as the director of the Museum of Art and History of Santa Cruz (MAH) in 2011. The turning point of the museum was the decision to act, to change. To matter more to more people. But how do you do that? Simon, who is also the author of The Art of Relevance, says: "you just can not tell people in the street 'hey this is really important, you gotta come in here'. Instead, we have to change the meaning of what is going on inside these walls. For people to imagine this is a place they want to go" (Simon, 2017).

This process of change, which starts from the inside out, is initiated when the sector stops asking the same wrong questions, waiting for magic right answers. Instead of asking "why they do not visit" it's up to managers to ask themselves: "What can I change in my processes and attitudes to be more relevant to my community"?

Nina Simon began raising these issues at the MAH just about the time as social movements such as the Arab Spring and Occupy Wall Street were starting to pop, followed by demonstrations in countries such as Greece, Portugal, Spain, Turkey, and Brazil. At the same time, some activist groups were also putting some pressure on museums to make them more open, accessible, and democratic[2]. Or as a communications driveforce, as colombian Jorge Melguizo claimed during ICOM's Conference in Rio de Janeiro (2013): "The curator must essentially be a communicator: who puts the public in contact with a collection and its surroundings. Museums need curators who know much more about their community than their collection."

Some other progressive museums have followed this path in one way or another, influenced by the Social Museology (or Sociomuseology) progressive thinking. Especially in public and educational program activities. Other influential groups also adopted lines of promotion of such ideals, such as the Museums Association of the United Kingdom (Museum Association, 2013).

[2] Some examples were the group of museum hackers OrsayCommons, who expressed their freedom to take photos at Musée d'Orsay when this was a forbidden practice and Kids in Museums, a movement initiated by the British journalist Dea Birkett, to promote actions that would make museums more welcoming for children, adolescents, families and the elderly (Home, n.d.)

On the other hand, driven by the rapid changes of culture consumers' behavior, Digital was the way for many institutions to present an important space for reflection on their procedures. Some major museums even led this process of Digital perspective, such as The Metropolitan Museum of Art (that appointed Sree Sreenivasan as the Chief Digital Officer); the Tate Digital Strategy 2013–15: Digital as a Dimension of Everything and the Rijksmuseum mobile first digital strategy, including the Rijksstudio.

Among all these initiatives was the idea of a profound transformation, initiated and inspired by Digital, to transform institutions as a whole, implanting new processes and attitudes according to the current times. Leaving aside the concept of intrinsic value and adopting the construction of collective value - between museums and the public, in the path of relevance.

Some leading professionals of the sector envisioned Digital as a magnetic force to generate those changes of attitude, of positioning, that perhaps branding was just not able to accomplish by itself. The opportunity, in a way, would be to promote a rebranding of branding on new terms that would make sense for the sector. A human-centered approach, even considering it would start from digital technology.

All these joint actions: the transformations demanded by society in the various demonstrations around the world; movements to rethink the role and attitudes of museums and the influence of digital technologies steered to a highly positive scenario.

This conjecture was particularly appropriate for a type of museum management, fit for small and medium-sized institutions, based on what we could call Affection Management. That is, to apply the rationale of strategic brand management as a platform for a coherent and consistent set of actions capable of building affection between individuals and institutions. Storytelling, for strangers to cooperate and work towards common goals.

Affection Management assumes that the museum leaves its point of neutrality. It has a say and understands that the museum has no answers for everything. Not even the final word on the items in their collection. On the contrary, it relies on the strength of collective constructions of knowledge to become inclusive and polyphonic spaces for critical dialogue.

However, this was not the path adopted by most museums. Empathy for visitors is still seen by the board of directors as a radical innovation. For Tony Butler, Executive Director at Derby Museums, "we spent the last 50 years building museums when we should have been building social capital." As much as we find here and there some exemplary projects and departmental initiatives, overall the models of culture management did not undergo significant transformations.

Sometimes, like the artist Olafur Eliasson, they pointed out that the cultural sector as a whole "has failed to adequately address the feelings of frustration that people of many nationalities harbor with their social structures. Within, further developing its potential to become an agent for societal change". The current global scenario, in its conservative and nationalist turn, leaves us evidence that this will have a price: be it in the cut of funds, independence of content or even censorship, as is already occurring. In the post-truth environment, it will not be too difficult to characterize more progressive museums as elitist, encouraging intellectual parasites or even enemies of the people.

Baby Steps for Building Trust: MAC Panamá Case

As you may already know, museums are historically slow institutions where changes take a long time to happen. Surely not the best scenario for applying an in-depth branding project, acting as an internal transformation force, to guide everything a museum says and does, capable of giving values and parameters to all areas. Internal resistance could kill it along the way. You have a greater chance implementing a branding project in a company with five thousand employees than in a museum with 50 professionals.

However, it should not be. While on the one hand there is almost a consensus among museum professionals that one institution should pursue its mission, on the other we find great difficulty in reformatting an institutional mission towards engagement as a common goal. Museum missions are generally generic around the current ICOM museum definition: “acquires, conserves, researches, communicates and exhibits”. Focused on what they already do instead of something else to accomplish ('we choose to go to the moon').

They circle around the same set of words (to collect, preserve, exhibit, and interpret) without unique elements that differentiate an institution from all others. Apart from that, a general lack of clarity and synthesis. Some mission statements are so complex as to be extraordinary to find in a museum professional who can tell it by heart, word for word -- instead of some fuzzy personal interpretation.

And this is a big problem from a strategic brand management perspective. Whenever all museums look alike, they become a kind of cultural commodity. Can you really name five museums in your local area driven by a clear and unique cause like the Palestinian Museum, and for the Smithsonian National Museum of African American History & Culture? Or as in Stephen Weil's definition of a well-managed museum.

To work in the museum sector, a communication and branding consultant needs to know how to operate on this premise: no matter how much your report is entirely data-based or if it’s directly derived from stakeholders' testimonials, there is always the possibility that your diagnosis and set of recommendations will end at the bottom of a drawer.

A branding diagnosis often reveals a different physiognomy than a museum has of itself. Sometimes this high-definition portrait, a face with unnoticed wrinkles so far, may bring some things from the mud underneath to the surface. It may point out ways of deflection on the very essence of mission and institutional values. It suggests the need to change, to adopt different behaviours, tones of voice, body language, new visual expressions and vocabulary. In this context, resistances are natural because museum managers are most likely to cross their DNA with the institutions.

Imagine if someone announces that, starting next Monday, you must change the way you speak and replace the most sophisticated posh words you naturally use. Also, you need to change your hairstyle. And your body posture. The way you shake hands with other people and to always make eye contact. Definitely not a comfortable situation.

Therefore, as an alternative to completely disregarding a project, branding is sometimes partially adopted by an institution through superficial, epidermal changes, contained on the visual aspects. Meaning that changing a dark suit with a vest and pocket watch for a lightweight white linen summer blazer is considered enough for people to understand that you are lighter and more sporty. What else would you need?

The bad news is: this has a limited and superficial impact as well. If you continue to use the same highly sophisticated academic vocabulary that puts a distance between you and your audience, you may still be understood as arrogant and colonialist, now dressed like a dandy. Words matter and the tone of voice matters even more. Most people don't go to museums based on cultural exclusion (it's not for me), especially if we consider the average literacy level in England, for example, scales to the knowledge of an 11-year-old child. Take a moment to research the equivalence in your country and consider if people just don't get art or also don't get what you are writing on your walls.

Eventually, a museum adopts the strategic brand management process as a management model capable of reinventing an institution inspired by a big idea that makes sense to the community this museum serves. It's mostly a contract of trust: between managers and consultants, between audiences and museum, between curators and educators, etc. Trust is the most valuable asset of a brand.

Here I invite you to take a look at the MAC Panamá (Museum of Contemporary Art of Panama), the only active art museum in this quite young country whose independence dates back to 1903. The MAC Panamá was created in 1983 in a former Masonic house precisely on the border of the canal zone, an occupied area by the Americans until 1979 and the scene of historic popular demonstrations that ended Panamanian students being killed during a conflict with Canal Zone Police officers on January 9, 1964 - today celebrated as Martyrs' Day. Therefore, a place whose memory is strictly tied to violence, domination and territorial occupation.

By early 2017 MAC Panamá was a private museum in trouble. A profile quite similar to most museological institutions who are not in the premier league of the sector. A small museum, with a small staff, low institutional development, lack of consolidated processes, amateur management and significant problems to obtain financial stability. In addition to all those issues, MAC Panamá began 2017 with some additional layers. It was operating without an executive director, without strategy and without cash. By the end of 2016, the deficit was equivalent to a fifth of the annual operation cost.

But, of course, that crisis was not just about administrative issues. Later diagnosis based on qualitative research showed this art museum was understood as a distant entity from the local creative community itself. An institution of the Panamanian elite, for the pleasure of the elite, based on the area occupied by the Americans. The situation was quite comparable to the scenario observed in the Santa Cruz Museum of Art & History mentioned before: a financial crisis associated with a relevance crisis threatening the museum to close its doors.

And for that reason, I decided to pursue a model similar to the MAH in a year-long in-house consultancy between March and December 2017, facilitated by a rare institutional revamp. In a short period, the MAC Panamá hired a new executive director, implemented a significant renovation of the Board of Directors, of the staff and of the Technical Council, which advises the museum in its exhibition program, since the institution did not have a curator. This extreme makeover in leadership has been the central boost to creating a favourable environment for change.

I began my collaboration process with the museum in March 2017, two weeks after the new executive director, Luz Marie Bonadies, a journalist with substantial experience in publishing at the Panama's National Institute of Culture (INAC) in 2014. And, as Nina Simon in 2011, Mrs Bonadies had no prior experience in managing museums. As a matter of fact, I could say this was a key point of success, allowing the creation of a new organisational culture. Outsiders are more likely to embrace risks and jump over the mental barriers then directors with extensive experience in the sector.

In this specific case, everything was on a ground zero basis ready to build up from scratch. There were no consolidated formal procedures and not many checks and balances. Not for audience attendance, sales, sponsorships or even for the file sharing organisation. Each person kept their records and computer files on their personal computers. With this, no number was actually reliable as a significant part of the museum data has been lost over the years.

From the available accounting data, it was possible to have a clear view of the financial performance problems. The museum operated at an investment per visitor of US$

61 in 2015, compared to the average US$ 55 per visitor published at the Association of Art Museum Directors report, with data collected among 300 art museums across the United States, Canada and Mexico. The revenue generated by admission corresponded to 1.6% of the result, compared to the average of 6%.

With that financial scenario in hand, we set out for the most critical initiative: listening to the local creative community. We initiated a series of listening sessions, ranging from 10 to 15 people per session, personally invited by the new director. All meetings took place in the beautiful and comfortable house surrounded by nature, where special vegetarian meals were served observing the food intolerances of the guests.

During the sessions, the central role of the museum was to give a say to the community for the first time. Visual artists, gallerists, critics, collectors were invited in the first meeting. The second one brought together leaders of the local cultural centres and representatives of the INAC (who had never sat together until that moment). The third opened space for creative professionals in general (actors, architects, musicians, filmmakers). And, finally, the fourth meeting invited educators and local community leaders to the table.

Right after these meetings, the museum opened the exhibition Voces en off (Unheard voices), dedicated to women artists that corresponds to only 24% of the MAC Panamá collection. In this exhibition, one of the walls held a big display to audience engagement ("What this museum can do for you?") where they glued post-its with all kinds of suggestions. The same exercise and its variants were also conducted on social media. All these feedbacks, whether through qualified conversations with the creative community or through spontaneous expressions of ideas both online and offline gave the museum the essential working elements to establish the primary ground for change.

What Did We Hear?

Good news is that felt a general and genuine interest among the community to engage, have a say about MAC Panamá and to contribute with ideas (indifference is the worst result you can get in such exercises). But there were also some strong hard feelings in the mix. Mostly concentrated on the power issues regarding board of directors, perceived historically as a conservative group that used the museum to promote a small circle of artists close to them.

Participants from Generation X (birth years ranging from the early-to-mid 1960s to the early 1980s) were explicit about the US AND THEM class conflict, announcing it would be quite hard for the museum to win their trust on the short run. They felt kept aside from the only art museum in the country for a long time. Displaced and undervalued. So they managed to grow their work and prosper from the margin to the centre like artists Donna Conlon & Jonathan Harker.

The most shocking evidence, however, was the complete lack of affection towards the museum's own collection based on a model of artist donation of a artwork over exhibition. It was a kind of physical representation of those accumulated hard feelings. There was no perceived value, and no one stepped up to defend it in any session. Quite the contrary, many suggested that the museum should just just sell it all and restart fresh new.

On the other hand, with Millennials (also known as Generation Y, early 1980s as starting birth years and the mid-1990s to early 2000s) was a different story. The MAC Panamá was never an emotional part of their life. So without that feeling of displacement, they could be converted more easily if the museum opens a conversation on their terms, considering their values --if that was an easy task.

Give the People What They Want

Looking back to over three years after those sessions and comparing to what they have now at MAC Panamá, an active and engaged museum, one can wonder how they managed to accomplish building trust with the local creative community, steady sponsors and a regular audience growth ending 2019 with over 60.000 visitors a year (55% female adult visitors). That may not seem much, but it's a constant growing rate from 4.997 in 2016 to 11.073 in 2017 and 22.146 in 2018 .

But how did this team make it work? Basically following a similar path to the MAH: to make the museum matter more to more people, by listening to the community and giving back exactly what they ask and expect from you.

There were two priorities. The first was quite practical: to make MAC Panamá a welcoming place. Until 2017 the museum had a dark and heavy atmosphere, with a black carpet and ceiling sucking up all the light. Replacing the floor, filling the space with light, made a dramatic impact on the audience. Now you could see the artworks and also other people. It felt good to hang around and have a café. Also major changes in the museum front desk, staff attitude and signage resulted in a far better experience.

The second priority was symbolic: tearing down the mental and physical fences. It all starts with a message inspired from the Minneapolis Institute of Art: this is your museum. Everyone's welcome. Always. No matter how obvious you believe a museum is open, you have to say it out loud and live up to it; otherwise, you will never be able to break that invisible wall mentioned previously. If everyone is welcome you just can't charge admission. Otherwise it would be a selective welcoming place. So you switch to free admission with a suggested donation (and start making more money than ever).

And if this is their museum, instead of expecting people to come to it, you have to take the museum to people's lives, opening new opportunities for collaboration. Initiatives like MAC Temporal (Temporary MAC), for instance, took the museum collection outdoors to temporary exhibitions in different parts of the city. And the El Contenedor (The Container) project goes even further, proposing a travelling exhibition on a container that travels from one city to the other, taking Panama's culture to places with no museums or contemporary exhibitions. Only in 2019 the Contenedor travelled to 5 cities, generating 3,157 visitors and 40 reaching out to 40 schools.When you mix yourself and cherish the values of your creative community, you become part of it.

Identity

The most powerful idea that came up in the community meetings was a discussion around the need to create conversations around the Panamanian identity and the many layers of unresolved issues kept under the history rug. MAC Panamá took the opportunity to shift its essence from a place of exhibitions to a place to discuss identity. Somehow all the programming began to make sense under a coherent idea. Identity as a drive that inspired a new mission to be a platform for creativity and dialogue focused on the Panamanian culture. Like the Los Rebeldes (The Rebels) exhibition, focused on the Afro-Panamanian culture that had a significant impact on people of colour to have themselves portrayed for the first time at the museum. Or Una Invasión en 4 Tiempos (An invasion in Four Steps) a comprehensive exhibition and public programming in commemoration of the 30 years of the US invasion of Panama, positioning the museum as be one of the core spaces of this democratic exercise with guided tours, conversations, movies, round tables, theater, workshops and other cultural activities for people of all ages.

The MAC Panamá is now a community-engaged art museum. Dedicated to foster, host and generate art and conversation around the local and international issues of identity. Migration, gender issues, cultural clashes, freedom or a human-centred city. Those are all contemporary issues that a museum can and should be part and have a say.

There is a long way ahead on the trust-building path. According to a tweet from the consultant Colleen Dilenschneider, from IMPACTS, "I work in cold, hard cultural org *data* and the more I see, the more it's clear that people (visitors AND staff) and meaning-making and connection (not things or "rules" or scholarly ideas) are at the heart of successful organizations".

It's not about money. It's not about the collections. It's about attitude. And if that happened in the MAH and was reproduced on a small museum in Panama, it may be reproduced everywhere. You can just do it.

Conclusion

Museums are places where tradition rules. As a consequence, many museum behaviors are under the "actually, nobody knows why we do that" policies. Implicit, unwritten customs are portrayed as policies. And museum management, mostly in small or medium-sized museums, seldom lives on those myths.

There is also the traditional myth of the museum value. If something it's called a museum it is important, if something is in a museum collection is relevant. We have been creating museums based on that myth, to legitimize different representations. However data have shown that what counts for visitors are not things or "rules" or scholarly ideas. It's not about money. It's not even about the collections. It's about attitude. Attitude is a strategic decision. A management vision that any museum can master to build trust. And trust comes from truly listening to your community, and co-creating with them. From there you can generate strong connections and long-term relationships between individuals and cultural organizations in a changing cultural landscape.

This text is a personal statement that supports the understanding that the processes that led to a radical transformation towards relevance. And if that happened at the Museum of Art and History of Santa Cruz (MAH) and was later applied on a small museum in Panama (MAC Panamá), it may be reproduced everywhere. You can just do it.

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III. BEING A MUSEUM IN SOCIAL MEDIA

#StaySocial @Museums Museums and Social Media, from Spreading to Interacting

Cecilia Martin

Introduction

Our everyday interactions are digitally mediated through a multitude of screens and devices. The Millennial mindset is taking over and social media is a great tool of education, outreach and engagement. Most people have a smartphone and can personalise their own digital bubble. To stay relevant museums need to take the digital bubble of every visitor into account and become people friendly. This means going from spreading information or knowledge to build a two-way conversations sharing content and responding to it. But social media platforms are constantly evolving and every museum uses social media differently. So, how does your museum determines the best tactics to stay social? This article will explore ways museums can embrace such platforms to broaden and engage audiences in their online experiences by listening, interacting and connecting on a human level.

What people do with your museum brand is social media is more important than what you want them to do. We need to lose control and engage with our audiences encouraging them to interact with us. To go from target audiences to content partners. To make the transition to a transmedia brand. To inspire 21st Century Museum Professionals to become inspiring storytellers. Today's museums are facing a plethora of challenges which are often a combination of societal, political, and technological factors. The challenges offer an understanding of the opportunities on how innovation can help museums lead change.

How to build your museum brand on social through: purpose, language, conversations, visual co-creation, personality? How to build a social museum brand in partnership with people? How to tap into the Millennial Mindset? Create the right content at the right platform for the right people?

Let's partner with our audiences to tell our stories and stay social at museums. Let's go from spreading to interacting and let's engage.

How to Engage Audiences in Participation?

Our society wants to participate and be connected. There's a difference that we can observe between different generations of museum visitors in terms of what they want. While older museum visitors expect learning and knowledge, younger museum visitors tend to expect interactive and social experiences in museums. The underlying expectation of younger museum visitors is that of flexibility of the narrative, rather than the presentation of one fixed narrative. This expectation of flexibility predicates accessibility, and democratization of knowledge. However, in the current state, museums face difficulties with accessibility because they do not make their collections accessible enough for their diverse audience and tend to overlook the need for dialogue and participation. As the audiences expect a more one-on-one feel to an experience, museums need to think of ways to forge lasting relationships with their audiences. One way to do it could be giving difference entrance points to different audiences to which they can relate to and feel comfortable with, which gives them this one-on-one feel.

Museums need to:

- Engage the audience with interactive experiences
- Develop outward-looking audience research skills
- Be flexible to co-curate with the audience and aspiring curators
- Make collections knowledge accessible
- Facilitate dialogue with audience to rewrite and remix narratives
- Be a storyteller, instead of merely sending information
- Offer experiences which resonate across generations
- Build lasting relationships with existing audiences

Traditionally museums have embraced platforms like Twitter and Instagram as a way of sharing their content. At the beginning when institutions started to open up their profiles with the great advantage that is was completely free they were added to their communication channels like one channel more. Spreading information.

But in recent years it has been proved that they are more that communication channels. In recent years, social media managers at institutions around the world have gone one step further from spreading information they have been reaching out to audiences via witty posts on Facebook, Instagram, Snapchat and Twitter and creating connection.

With time it is demonstrated that more than communication channels we are talking about powerful communication tools with the capacity to engage audiences to build interaction and engagement. The rise of social media has also enabled museum visitors to engage with institutions in a more direct way.

And they are many good practical reasons too to embrace social media:

- Increases brand awareness
- But decreases the cost of marketing and communication
- Most importantly social media humanises the perspective of the brand

For Russell Dornan, digital producer at V&A Dundee and former Web Editor for Wellcome Collection, Museums have generally become more and more inclusive, accessible and dynamic; become social places where humanity's tangible and intangible heritage can be explored by all. Encouraging discovery and interaction through a variety of social media channels (Online Presence: Should Museums Have a Personality? - Museum-iD., 2017, December 12).

This is putting museum brands on the top league of social brands. In Turkey, Moderna Museum Brand is ranked as number 30. The presence of museums and galleries in social media transforms our audience going beyond the visitor to include all the those who access their accounts at a global stage opening them up to millions via the internet. In every personal connection they are tapping into their audience's networks, creating huge constellations that expand globally.

It is actually museum's audiences the ones that are leading the change, the ones that are making the museums social. So museums need to not see them as a target but as partner. A partner that are helping navigate change. Museums need to partner with their audience, to engage, to help drive change. Museums partnering with their audiences are benefiting from their audience's influence for their ability to self-promote.

Because museums are going through a change of mindset, what the author calls the millennials mindset. But how is this mindset being creative, connected and idealistic is the "New Social" a way of living and it is seamless on-line and off-line. This is the mindset of disruption. Multi racial, non-binary, celebrating complexity and intergenerational. Defining the "New Social" and challenging convection.

This mindset generation of multiracial, non-binary, individuals are rising up and celebrating the beautiful complexities that define who they are. And this need to be social is what is making all feel that wifi is the new oxygen, we use our phone for everything except for calling, we use of phone to manage our digital bubble. Museums should insert ourselves into that activity.

But staying social at museums starts with the museum brand. What is a brand? How can social media contribute to the museum's brand?

Brand = Point of View

The museum brand is a point of view. It represents how the museum looks at the world what makes the museum stand out. One of the most important aspects of building a strong presence on social media is figuring out what an organization has to offer that others don't and figuring out how to best communicate that on a platform like Instagram or Facebook. In todays world meaning is the new currency. For example, the Rijksmuseum is the museum of The Netherlands, and wants to be close to all Dutch. This didn't only make it logical to enable everyone to create its own 'Rijksstudio' from the collection. To communicate the museum point of view the museum needs to ask itself: What makes the museum unique? Why should someone follow/engage with you instead of your competitors? What kind of resource can you be for your followers? Your reason to be, your why. YouTube, Facebook and innumerable other sites compete for the audience's attention who can be easily distracted. Museum need to offer something uniquely fitted to its brand purpose. Museums need to be able to make their feed a destination that would make their audiences want to come back.Telling the museum brand's story authentically on social media means posting diverse content to offer a variety of insights into your day to day. Museums need to share a mixture of gallery shots, behind the scenes, artwork crops, interviews, and event. The feed needs to reflect the interests and motivations of their audiences. What you do in social media should be highly influenced by the interests of the museum audiences.

A good example of social media storytelling is the #WeAreHere project, an artwork in the form of an event. The artistic challenge was to engage contemporary Britain with the Battle of the Somme and a war that happened 100 years ago. In the morning of 1 July 2016, thousands of volunteers took part in a modern memorial to mark the centenary of the Battle of the Somme. 'we're here because we're here' was a UK-wide event commissioned by 14-18 NOW, conceived and created by Turner Prize-winning artist Jeremy Deller in collaboration with Rufus Norris, Director of the National Theatre. The volunteers dressed as soldiers and in silence handle passing by citizens a paper giving the information of how they died. The community website The Dots made a fantastic analysis of the social media strategy:

"The event became an international phenomenon creating an astonishing public art performance on a national scale. The public's response to the work was immediate, heartfelt and visceral with tens of thousands taking to social media to share their experience, with many stating that they had been 'moved to tears'. The event had no advance publicity so the soldiers could appear unexpectedly, but the digital strategy had to create maximum awareness on the day both before and after the 'reveal moment".

The surprise element of the event meant that the public were caught off-guard. The

Fig. 1: Soldiers waiting at train station. Image credit: 'we're here because we're here' conceived and created by Jeremy Deller in collaboration with Rufus Norris, photo by Eoin Carey We're Here Because We're Here (n.d.).

use of the hashtag on the cards meant that the public had a keyword to use no matter where they were experiencing it. This brought stories and comments from England, Scotland, Wales and Northern Ireland together with one search term. The BBC had exclusivity on the reveal and broadcast content during the News at 6:30 pm. Content was recorded within each BBC region during the day to use during the reveal moment. The BBC published articles and social posts via multiple BBC brands including NEWS, ARTS and RADIO 1. 7 pm was the reveal moment for all 23 theatres, social influencers and bloggers and it signalled the launch of Phase 2 of the website, publishing the wealth of photography and video material that had been sent in from the theatres across the day, edited by two very busy filmmakers. 7 pm was also the 'go!' moment for social posts scheduled by the theatres, generating another huge uplift in conversation and flooding the website with visitors.

The posting, generating and sharing of content continued over the weekend, and is still ongoing. One Facebook post has been shared over 56,000 times and a BBC Arts facebook post was viewed more than 1.9 million times. 'we're here because we're here' dominated digital press and social media on 1st July and over the following week, generating the following results: #wearehere exceeded 340 million impressions – the target was 63 million. #wearehere trended for 14 hours+ and was at the no.1 position for over 5 hours. It reached Twitter Moments no.1 position before the reveal. Over 100,000 online posts generated worldwide. Over half the influencers' tweets were used in articles on the BBC, ITV, Metro, Huffington Post, The New York Times, CNN and Mashable. 114,000+ people visited www.becausewearehere.co.uk to find out more.

The most important thing for museums to understand is what W. Ryan Dodge, Royal Ontario Museum, Digital Content Manager & Digital Engagement Coordinator says "Museums need to stop forcing people down a path of engagement that they assume people will follow, and start reacting to what people actually do in their spaces" (Unpacking 263,000 visitor photos at the Royal Ontario Museum - Museum-iD., 2018, June 5). This is a total paradigm shits, we need to allow museum audience to tell the museum story in a way that is "by us for us". Ryan acknowledges that this may be hard for some, but in his opinion, what museum visitors do on their phones is more important than what we want them to do. "This may be hard for some, but in my opinion, what our visitors do on their phones is more important than what we want them to do. Museums should insert ourselves into that activity, rather than trying to insert a museum experience into their phones. In our digital engagement work at the ROM we've stopped forcing people to act the way we want them too, and started being more reactive to what they are doing in our space. Our visitors are tech, media, and social savvy" (Unpacking 263,000 visitor photos at the Royal Ontario Museum - Museum-iD., 2018, June 5). Ryan Dodge argues that museums do not always need to own the experience – there is power in following your visitors' lead. A good example of this approach is what the ROM did with to encourage others to see the visitor experience from the visitor's experience the museum encouraged its photography policy allowing photography to happen in not just the permanent galleries but also in special exhibitions. "By simply encouraging people to share their visiting experience, our visitors started to generate terabytes of valuable word of mouth content. (Unpacking 263,000 visitor photos at the Royal Ontario Museum - Museum-iD., 2018, June 5)." This initiative lead into generating more than 263,693 photos, a collection falling into different categories such as architecture, people, photography, artifacts and dinosaurs. Here are three of Ryan's conclusions he wrote in the article "Unpacking 263,000 visitor photos at the Royal Ontario Museum"(Museum-iD., 2018, June 5)when talking about sifting through this pile of data:

"Allow Photography: If your museum doesn't allow photography you are missing out on the

***Fig. 2**:* Children pose in front of dinosaur at the Dinosaur gallery at the Royal Ontario Museum Photo by @jkakis (Dodge, 2018).

biggest and most authentic tool to demonstrate the visiting experience and entice people to visit. No piece of advertising is more powerful than an authentic photo that a visitor created. Allowing your visitors to take photography is not killing museums, on the contrary, it is the best opportunity to show the non-visiting public what they are missing out on! Make it easy for people to take photos if they like, make sure guidelines or restrictions on flash, etc, are clear. Add some simple signage to key spots in your museum and find a service to aggregate that content.

Be reactive: Engage with your visitors, talk to them, don't just create an experience and see what happens. Let your visitors lead the experience and insert your museum into that experience anyway you can. It is very hard to change people's habits. It is even more difficult to deliver a brand new experience to people and expect them to learn it while they are also trying to figure out how to enter your museum, orient themselves and how to get where they want to go inside your museum. The last thing they want to do is learn a new technology. As museums, we do not always need to own the experience in every single aspect, there is power in following your visitors' lead.

Be mindful: Know that you may not know best. Know that your visitors are not always going to do what you want them to do. Be aware that taking photos in museums is not killing the museum-going experience, it is how people collect and share memories in this digital age. As museums we should be honoured that our visitors would feel compelled enough to want to take and share a photo of our spaces and our collections. It means we're awe-inspiring and we need to be mindful of the power of that interaction."

Brand = Name

The biggest asset of a brand is its name, especially in the World Wide Web everything is constructed around names. The words museums use in the hashtags are an effective tool for making your content more discoverable. Hashtag that are specific, relevant, and authentic to a museum and the content their posting will help audiences connect. Museums should use the ones that their audiences uses. Whether used at the end of your post or integrated in the narrative hashtags are great opportunities to have a call for action, to generate sub-brands for content. An example of an effective hashtag is the one the #museumsnowballfight made when renowned galleries, presidential libraries and archival collections lobbed historical photos of snowstorms at each other on Twitter. Like a snowball fight in the park, museum joined throwing snowballs at each other. Comments made by audiences such as "sometimes twitter delivers moments that make us remember how good most people are and why life can be so good when simple. And why we first embraced this platform. Do yourself a favour...check out this hashtag ASAP👉 #museumsnowballfight." encouraged participation by others.

Brand = Tone of Voice

"As a visitor, a personalised visit will usually be a more positive one. And I approach social media as that: a personal interaction." Lexie Buchanan, Art Gallery of Ontario (Online Presence: Should Museums Have a Personality? - Museum-iD., 2017, December 12).

The museum brand personality is defined channeled through social media. The brand personality will determine the tone of voice of the museum language, the way the museum speaks on social media is more personal. In every museum social media account there is a is a person behind that brings museums to life online and creates conversations. Russell Dornan wrote an article called "Should museums have a personality?" in which he expresses his belief that the whole point of social media is to show that these big institutions have personality and he thinks that being genuine is important for the audience and giving your own personality space to breathe makes it so much easier to be real. And that they are made up of people. According to hi those people are what make them so great. In that article Kirsten Riley, London Transport Museum says "our use of words is the handwriting of our personalities, so it's impossible for me not to come through." When the museums goes form spreading neutral information to engaging with people, being personal is a must. Museums and their audiences can have a more direct, personal and informal relationship with each other thanks to social media. And when that relationship works, well, it's thanks to the social media managers. Whether you use the "me' or the "us". The personality of the people behind comes across.

Members of the staff can be great brand ambassadors on social media. With their strong independent social media presences the can align with the museum brand and create new networks. It is important to involve them in the creative process to ensure they're the strongest advocates for the museum on their personal feeds. The museums staff's social media presence can be a great asset to a museum. But also according to Russell "allowing the personality of the person behind a museum's digital presence to come through is only a problem if their personality is…inappropriate. For many reasons, it's a massive asset. It's also easy to tell when someone is faking it" (Online Presence: Should Museums Have a Personality? - Museum-iD., 2017, December 12).

But not only people, nowadays there are so many new opportunities on social media to let objects speak and bring our brands to life through personal stories told by museum collections on a chatbot for example. Or giving a voice to the characters of the paintings like the @goldenage, an interactive app for Amsterdam Museum encouraging millennials to interact with an exhibition of 17th century paintings titled #GoldenAge, the app used Bluetooth transmitters (iBeacons) to send push notifications to visitors' smartphones and smartwatches as they passed by paintings, revealing the stories behind them. Visitors could also make 'friends' with the artists, view their bios and status updates and receive private messages from them. The Royal Ontario Museum went a step further giving a voice to a Dinosaur at the Museum, who went on Tinder giving a surprising, fun, and unexpected way for people to connect. The reason why the museum went this far is because they already had a popular event called Friday Night Live (#FNLROM). According to the museum: "We've been running the event since 2012 and in the early days we were usually very busy on social media pre, during, and post events. We were sharing content, handling customer service, engaging with visitors, and it was glorious. We were the first museum in the world to run a live social media photo wall and we really gave ownership over the event to our attendees by encouraging and featuring their content. We not only acknowledged their content but we put it on the wall! This was the very early days of user generated content (UGC) and we were proud to be on this cutting edge, it made a difference in the event and our digital engagement presence. Our mentions and engagement rates skyrocketed on Friday nights during an #FNLROM season, the hashtag regularly trended, sometimes across Canada and the event was mostly sold out every week. Everyone was happy But our community engagement began to ebb as #FNLROM matured and people's social media habits evolved. In the early days we were sending between 50–75 tweets in a four hour span, some original content but most were replies. In the last two years that's dropped to around 10 in the same time period. We've also recognised a huge drop in UGC at the events, people just aren't sharing their experience as much anymore, or at least not publicly. It is true that we're doing more on Facebook around the events, we're also doing more on Instagram and Snapchat with regular geo-filters and stories but we were still left wondering, where did everybody go? Tinder's tagline: Every connection can change your life. According to Tinder's website, "The people we meet change our lives. A friend, a date, a romance, or even a chance encounter can change someone's life forever. Tinder empowers users around the world to create new connections that otherwise might never have been possible. We build products that bring people together. It is almost like the good people at Tinder were begging us to do it. There are 50 million active users on Tinder, and 10 million daily active users. 45% of them are 25–34, 38% are 16–24 and as far as I know, there are currently no other museums in the world looking at this platform as an engagement tactic. Our objectives for this initiative are to provide a surprising, fun, and unexpected way for people to connect with the ROM and our collection. We built out Teddy's profile including a catchy bio/interests and made sure it was obvious that this was is a Dinosaur at the Museum (that's his job). We also posted multiple photos of Teddy so you could see he is a fun guy. Profiles must be linked to a Facebook profile, so we had to create a Facebook account for Teddy as well. One of the great/slightly terrifying features of Tinder is the location-aware capabilities, we keep Teddy's discoverability down to 2kms in the hopes of engaging people onsite at #FNLROM. That said, we also connect with a lot of people not at the museum on a Friday night and have the opportunity to tell them about #FNLROM (ROI!)" (Unpacking 263,000 visitor photos at the Royal Ontario Museum - Museum-iD., 2018, June 5).

This visual world of your museum can be built by people's perceptions and creations around the museum. Colours and palettes and palettes need to be considered. The visual style of the museum can also be done in collaboration with the audience. Becoming a museum temporarily on the go, San Francisco Museum of Modern Art (SFMOMA) closed its doors on June 2, 2013 for an expansion. The closure presented a vast new arena in which to focus: the world outside the museum and online. #PlayArtfully was a series of tiny games, activated through social media, that encouraged players to look at the world around them in new and creative way, enriching the perception of the museum and the arts as a catalyst for play and participation. #PlayArtfully generated beautiful galleries of images created by users.

When a museum brand goes on-line it needs to think as a broadcaster. It means that its content will be present in a multitude of platforms that go beyond the museum website. The museum becomes a transmedia brand accessed through a multitude of interactive devices therefore it needs to maintain its flexibility and coherence. Defining a framework that allows for creativity, tools that allow for ever-changing content that aligns with audiences needs becomes crucial. It means also that the signature style, the identity of the brand moves and sounds. A very good example of a brand that is thought for a dynamic environment is the Whitney Museum, a moving an sounding brand designed by Experimental Jetset, that "responds to the artworks and words around it. the new graphic identity embraces the inventive spirit of the Museum, and signals other changes afoot as the Whitney prepares to move to its new building in 2015. The new identity is not only thought for print, it displays a behaviour" (A New Graphic Identity for the Whitney, n.d.).

"Artists shouldn't be making works to get 'likes', they should be thinking about generating conversation" Lauren Cornell, Curator at New Museum (Gahima, 2017, July 10).

Asking questions and making calls for action are great ways to start conversations that engage people. The National Museum of Women (NMWA) in the Arts has a mission to address gender imbalance in the art world, but every March—Women's History Month—NMWA has an opportunity to catch the attention of a wider audience to celebrate women artists. To do that the museum has a popular social media campaign to highlight women in the arts and they are doing for a fourth year moving from awareness to action! Audiences can take part by Taking the challenge by following/posting about #5WomenArtists on Instagram, Twitter, and Facebook and tagging @WomenInTheArts and asking organizations and individuals to take concrete actions that will help end gender inequity in the arts. When the campaign started four years ago it had great impact by simply staying one question: "Can you name five women artists?". "It aims to help increase awareness of gender inequality in the art world. This year, the museum is asking social media users to place a special emphasis on sharing the stories of women artists of color who often face discrimination based on both race and gender" National (NMWA, 2018., January 11). According to the NMWA Director Susan Fisher Sterling "In this watershed era when influential men are losing their jobs due to sexual abuse and harassment, and women are speaking out with powerful #MeToo stories, discussions about gender inequity have renewed significance,." (Museum of Women in the Arts., n.d.). Susan believes "there is no better time than now to raise awareness that the art world also disadvantages women's opportunities and advancement, with women artists of color experiencing a double disadvantage in an already challenging field" (NMWA, 2018., January 11).

Brand = Audiences

"Instagram, Twitter, Snapchat are the primary way that people in my generation interact socially" JiaJia Fei, 29, Digital Director at the Jewish Museum in New York City (Hannon, 2016, October 28).

Who are the museum audiences? Where they are? What do they like? Museum brands only exists in the minds of their audiences. We are not what we says we are we are what they say about us. If we want to be relevant we need to know our audiences very well. Knowing their audiences needs, interest and motivations on social media demands time and dedication. Museums need to spend time looking every week at their audiences posts, followers, hashtags, etc. to understand them better. But also understanding what are the best formats that work for them. Audiences can not be treated all the same and museums need to be able to see the difference instead of trying to be everything for everybody in the same way. Different people have different demands that is why creating brand personas it is very useful it helps museums get closer to the people they interact with. For example, is not the same if a museum is trying to address experts or teachers because they will probably demand good quality and in-depth content that allows them to know more about a particular subject of artists, if we are talking to cultural seekers they are probably interested in discovering art, suggestions, and top picks. Similar to what Spotify does suggesting new music, museum can suggest new content.

But also what it is really crucial is to engage. You give attention, you get attention. Museums need to interact wit the content of their audiences, make comments, give attention and respond and not only expect people will come to them. According to Artsy Social Media Toolkit: "Think of engagement on social media as a reciprocal relationship—your followers take the time to engage with your content, so try and make the time to engage with theirs because it will pay off in the long run. Like and comment on their photos if their brand and content aligns with yours. It's especially powerful if you do this with influential accounts on Instagram, as a like or comment from one of these accounts will likely result in some of its followers being exposed to you and your content. They are the ones that share but respond. Acknowledge those people who tag you, ask how their visit was if they check in. Is it time consuming? A bit, but you don't have to do it for everyone. Grab one or two as you're walking to your next meeting." (Interview in Creative Review, 2016, July 11).

Conclusions

At the end of the day social media behaviour is constantly changing, museums should be ready to connect at a personal level and embrace trial and error, nothing is set on stone, everything is a test, things are moving fast. One thing is for real, museums have lost control, the respond of museum audiences is the factor that will lead to more visibility to content and this is unpredictable. The most important thing is to embrace a change of attitude. Social media helps museums be more human and friendly. To go from spreading to interacting, to be personal.

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Like Collection Like Communication: Borusan Contemporary's Social Media Communication Strategy

Burak Mert Çiloğlugil

Introduction

Foundations of the Borusan Contemporary Art Collection is rooted more than three decades ago in the personal interest of Ahmet Kocabıyık, who is the Chairman of the Borusan Group[1], for the modern arts. The initial phase of the collecting activities focused on majorly collecting modern Turkish painters; such as Bedri Baykam, Kemal Önsoy, and Abdurrahman Öztoprak. However, the focus of the collecting activities in the last decade shifted to media arts by concentrating on video, photographs, light installations and software-based artworks.

The Borusan Contemporary Art Collection's fast growth resulted in opening up the collection to public visitation as part of Borusan Group's corporate social responsibility objective. In 2011, Borusan Contemporary was established by the Borusan Kocabıyık Foundation in Perili Köşk, where the headquarters of the Borusan Group is also located. Converting the headquarter building into a contemporary art museum, which is open to the public during the weekends, was an intentional decision paying homage to Medici's Uffizi established in the 16th century. However, Borusan Contemporary distinguishes itself from the ancestral example. The exhibition areas are not purified from the office furniture; contrarily it offers a contemporary space for displaying contemporary artworks. Each floor of the building, including the rooms of Chairman and the Chief Executive Officer of the Group, is open to visits in accordance with the principle of transparency. Thus, Borusan Contemporary illustrates an extraordinary model in terms of opening the Borusan Contemporary Art Collection as part of corporate social responsibility activities of the Group, and an unusual example of implicating the principle of transparency.

[1] You can reach detailed information on which industries Borusan Group operates in via the link, https://www.borusan.com/en/about-us/milestones

It is crucial to state the reasons for concentrating on collecting media artworks. One of the priorities of Borusan Group is to digitize the work processes to increase the working efficiency. In a highly digital world, the companies require to establish efficient workflows intending to decrease the general and administrative costs, which are assumed to have a positive impact on the profitability. Therefore, emphasis on digitalization of the work processes coincides with the production methods of the artworks recently acquired into the collection. The second reason is that there are several other corporate collections or museums supported by the competitors of Borusan Group offering modern and contemporary art as part of their corporate responsibility objectives. Borusan Group's priority is to pioneer the sectors in which the Group companies are operating. As a result, the focus of the collection was shifted towards media arts for the past decade to distinguish itself from their peers. There are numerous modern and contemporary art collections owned or supported by other corporations, but it is rare to find a corporate collection solely concentrating on media arts. Last but not the least, shifting the focus of the collection is strongly related to the personal tastes of the collection's founder. If one considers art as a mirror of its time, the collectors may establish a connection with today's artistic production easily because contemporary art may be helpful in engaging with contemporary issues.

The advancements on digital communication tools and their extensive utilization in the daily life encourage the communication experts to concentrate on these media. On the other hand, it became a necessity to reshape the communication plan of Borusan Contemporary along with the change in the formation of the collection to increase the efficiency of the marketing and communication activities. Thus, by taking Borusan Group's prioritization for digitalization in the workflows into account as well, the communication plan of the institution was switched to the digital media; such as online magazines, newspapers, blogs, and social media.

Focusing the communication plan on digital mediums allowed Borusan Contemporary to design a new reaching out strategy while effectively managing its communication budget. The figures relating to the visitor numbers, event attendance, and children workshops illustrate the positive impact of this lately adopted the strategy. This paper specifically brings forward the design and implementation processes of the institution's social media communication strategy as well as the yielded results achieved through this strategy.

Why Social Media Matters That Much?

The emergence of the internet was the first milestone of the 90's. Additionally, prevalent utilization of the computers and the launch of mobile phones changed the way of population's communication dramatically. Transformation of the desktops into laptops was an indicator that the change would deepen and keep morphing the communication devices. The invasion of the smartphones to the daily life is not a distant past. The use of smartphones has started a quarter century ago (Tweedie, 2015), and these devices enabled individuals to be reached instantly. By the extensive use of the internet connection and the development on the mobile internet use through the mobile devices as well as progressively increasing connection speed, the early 2000s witnessed the eager adoption of the smartphone utilization by the consumers.

It is expected that the world population remains around 7,6 billion people in 2017 and 2018 (United Nations Department of Economic and Social Affairs [United Nations], 2017; Worldometer; n.d.). 55% of the world population lives in urban areas (United Nations, 2018), where the infrastructural investments are concentrated more compared with the rural areas. It can be assumed that the population living in urban areas is prone to coincide with the latest technological developments; such as using the Internet or owning mobile phones. The figures below (see Table 1.) indicate that the population embraces the technological advancements wishfully. As Spero & Stone (2004) stated that especially the young population is eager to use latest digital technologies (as cited in Günay, 2012, p. 3 and Hausman & Titus, 2008; and Olson & O'Brien & Rogers & Charness, 2011, p. 2) ,) In 2017, 47% of the total world population had the opportunity to reach and use the internet (Statista, 2018a, United Nations, 2017); whereas, the 68% of internet users also use social media platforms (Statista, 2018a). In 2018, Internet users grew by 12% compared with the previous year and the number of social media users experienced a significant increase in the same year (Statista, 2018a). It was expected that social media users would grow by 6% in 2018; yet, the growth was realized by 22% in the year reaching to almost 3,2 billion people (Statista, 2018a). The number of social media users forms the 79,5% of the total internet users (Statista, 2018a).

	World Population	**Number of the Internet Users**[2]	**Number of Social Media Users**[2]	**% of the Internet Users**	**% of the social media users/ the internet Users**
2017	7,6[1]	3,58	2,46	47%	68%
2018 (expected)	7,6[3]	4,021	3,196	53%	79,5%

Table 1. World Population and the number of the Internet and Social Media Users in 2017 and in 2018 (expected) (in terms of billions) ([2] Statista, 2018a; [1] United Nations, 2017; [3] Worldometer, n.d.)

Numbers of the internet and social media users in Turkey show parallelism with the world's figure. The percentage of the internet users is higher than the world's percentage. It can also be argued that Turkish population embraces social media platforms voraciously (see Table 2). This eagerness on accepting digital technologies and utilizing them may be linked to the fact that the share of the young Turkish population is 24% in the total population, which is still higher than several developed countries (OECD, 2018), even though the median age of the Turkish population kept increasing during the past two decades (Türkiye İstatistik Enstitiüsü [TÜİK], 2018). Deputy General Manager of Microsoft Turkey, Halil Gökoğlu stated that the information sector had been expected to grow by 5% in 2015 and he further added that Turkish population's technology use in the daily life is widespread (Yıldız, 2015). Similarly, Levent Menteşe, Vice President of İstanbul Bilişim, which is one of the technology supermarkets operating in Turkey since 2002, predicated that the investment in technology by the young population grew by 30% in the first quarter of 2018 compared with the previous year, he also added, the young population mostly buys smart phones (Chip Online, 2018).

	Population of Turkey[1]	**Number of the Internet Users**	**Number of Social Media Users**	**% of the Internet Users**	**% of the social media users/ the Internet Users**
2016	79,8	46,28[2]	42,3[2]	58%[2]	53%*[2]
2017	80,8	56[3]	51[4]	69%	91%

Table 2. Turkey's Population and the number of the Internet and Social Media Users in 2016 and in 2017 (in terms of millions) ([2] [4] Kemp, 2016, 2018a; [1] TÜİK, n.d; [3] Statista, 2018b).

The internet users in Turkey spend a substantial amount of time on browsing online and on social media (see Table 3.). Even though the time spent on social media by Turkish users decreased in 2018, the time spent on online browsing increased. However, both data indicate that the internet users and social media users in Turkey spend longer hours online compared with the users in various developed countries; such as, Japan, Belgium, Spain, Singapore, USA (Kemp, 2018b, p.39).

	2017[1]	**2018**[2]	**Change in %**
Time spent on the internet	6H 46M	7H 09M	5,6%
Time spent on Social Networks	03H 01M	2H 48M	-7,1%

Table 3. Time Spent by Turkish population on the internet and on Social Networks (2017 and 2018 compared) (Kemp, [1] 2017, [2] 2018b)

The figures above prove that the internet and social media are at the center of daily life and embraced by a large portion of the world's and Turkey's population. Nonetheless, expanding the internet infrastructure should be expanded and it will enable the people, who are living in the areas in which the internet is not yet available, to reach the latest technological advancements. Thus, online communication and marketing promises a prosperous future for both for-profit and not-for-profit organizations.

Fropp (1997) argued that the online marketing and communication is not only promising an inclusionary future, but also it has several advantages over traditional marketing and communication tools especially for museums, which are generally established as non-profit organizations and typically operating with tight budgets or scarce resources (as cited in Hausmann, 2001, 2012, p.33). First advantage is that the online promotions are budget friendly (Kirtiş & Karahan, 2011, p. 260-261) for the non-profit organizations. It is possible to reach out more people via social media promotions or online advertisements compared with the amount spent on television advertorials and printed materials. Second, online platforms allow these institutions to target their audience more specifically by identifying several key interest areas. Third, online platforms may create new and useful tools to increase the audience loyalty. Lastly, Reigner, argues that the online marketing and communication platforms allows museums to engage in positive word of mouth marketing effectively by the help of users who refer their experience on Facebook or Twitter and their referral reaches to an indefinite number of people (as cited in Hausmann, 2012, p. 32; Miller & Lammas, 2010; Trusov & Bucklin & Pauwels, 2009). Additionally, Helm & Klar stated that museum visitors are highly encouraged by the referrals of their friends or acquaintances before planning their museum visit (as cited in Beywl, 2005; Geissler, Rucks, & Edison, 2006; Hausmann 2012, p. 32; Willems, & Lewalter, 2007).

In conclusion, today the online marketing and communication tools, especially social media platforms, are offering resourceful solutions for the museums. Utilizing these tools strengthens the museums' ability to effectively conduct their marketing and communication activities and manage their budgets efficiently as well. The comprehensive adoption of social media platforms for Borusan Contemporary's communication and marketing activities was influenced by the advantages of these platforms in terms of effective budget management, efficient audience targeting and benefiting from the word of mouth marketing through online referrals. However, the reasons of adopting online tools are not limited with the above-mentioned factors, but they also include the formation of the collection and the alternative use of these platforms as digital archives.

Borusan Contemporary's Priorities for Adopting Social Media Platforms for Its Marketing and Communication Activities

Before embracing social media platforms as the primary source of marketing and communication activities of the institution, pros and cons of conventional and digital platforms were evaluated. Traditional tools; such as newspapers, magazines, radios and television, requires spending a large portion of the advertising budget. They are prestigious and they offer a chance to announce the museum programs by well-known persons, who are the experts of their interest areas, therefore, these tools create a trust on the audiences mind. On the other hand, most social media platforms do not require large budgets to start advertorial campaigns (except Twitter and Foursquare). Social media famous replaces the experts. Their fame comes from the number of their followers and how strongly they influence their followers on a personal level. They do not need to be the experts or authority on what they do but they are as powerful as the experts to influence their circle. Moreover, according to Ward (2010) these digital platforms allow participation of the content creation process (as cited in Kirtiş & Karahan, 2011, p. 262). Hence, advantages of the social media platforms were influential on employing these platforms as the primary mediums of Borusan Contemporary's advertising activities.

Four crucial priorities lie behind the emphasis given to social media platforms in the marketing and communication activities of Borusan Contemporary. First one is that the formation of the collection of Borusan Contemporary is suitable to communicate the content online. The majority of the artworks are produced through digital mediums, which is also called the media arts. Videos, photographs, interactive installations and software-based artworks populate in the collection. Additionally, some of the artworks exhibited at the gallery spaces analyze the data via the APIs, which receive data from the social media platforms; such as Twitter. As a result, the audience visiting the exhibitions may be a part of the artwork consciously or unconsciously; thus offering an experience through digital tools is expected to enhance the audience experience during their visits.

Second priority is that promoting exhibitions and events of the museums programs. This priority is strongly tied to the budget allocated to the promotions of the museum activities. Borusan Contemporary does not differentiate from its peers in terms of budget constraints. Even though, there is a misbelief on private museums having plenty of resources to spend on their activities, it should not be overlooked that only the founders of these private museums finance their own institutions in Turkey, in this case Borusan Group and its affiliates fund Borusan Contemporary. Therefore, the amount to be allocated to the museum may be correlated or altered with the performance of the money-earning firms. According to Lindqvist (2012, p. 3) the museum funding is decreased during the economic downturns by the governments, which can also be applied to the for-profit institutions' attitude towards funding their culture and arts establishments. Also at the times of the economic expansion, the for-profit institutions may be more willing to support more on their culture affiliates. Thus, the changing economic conditions directly affect the funding level of the private museums.

Third priority has another marketing perspective. The aim of employing social media platforms as the primary tool of marketing and communication activities is to increase both brand awareness and visitor loyalty of Borusan Contemporary. In fact, social media platforms may be used to satisfy other marketing objectives; such as enhancing word of mouth and brand engagement, as well (Hoffman & Fodor, 2010, p. 44). Brand awareness is important for the museums because it is the essential element to create new visitors (Ingerthon, 2000, p. 21). In the past, the focus was on the collecting activities therefore the promotional activities were needed to keep in low profile according to the allocated budget for the communication activities. As a result of this, the visitor number of Borusan Contemporary dropped by 11% in 2014 and 26% in 2015 consecutively compared with the previous years (the figures are obtained and calculated by the ticket sales figures collected weekly by Borusan Contemporary). Additionally, promoting on the nationally distributed newspapers, on outdoor advertorials or on other art related printed publications costs considerably to Borusan Contemporary. Hence, the marketing activities of the institution were drawn in to a vicious circle. After deciding to embrace these platforms for the communication and marketing purposes, the brand awareness increased dramatically in two years. The number of Instagram followers increased by 216% between April 2016-2018. Likewise, the Facebook page likes increased by 28% in the same period (The figures are from the reports prepared by the social media agency running the Borusan Contemporary social media accounts).

Moreover, it is crucial to convert the followers into audiences, and further, to loyal audiences or visitors. Traditional marketing values consumer loyalty because the loyal customers keep consuming the brand's products. As Johnson & Thomas (1998) stated that the visitor loyalty works in museums in a different way that the loyal audience keeps visiting or attending the museum exhibitions and events and other educational or entertaining programs especially if they are happy with their visit or engagement with the museum programs (as cited in Çiloğlugil, 2017, p. 179).

Last but not the least, social media platforms can be considered as new memories of both the individuals and organizations. Apart from keeping the history of the posts shared on these platforms, they are now offering new broadcasting tools, which encourage the museums to share their exhibitions and events independently and at a considerably low cost. Periscope was the pioneer of this online broadcasting. After, Facebook's acquisition of the platform now the service is available for all Facebook users under the name of Facebook Live. This live broadcasting is also available on Instagram as well, which is also owned by Facebook. Facebook Live broadcasts were utilized for the events series called Günümüz Sanatı // Bir Başka [Today's Art // Yet Another] between 2016 and 2018. By this way, without bearing the costs of creating a printed publication (such as, printing, paper, copyrights, editing and so forth), a budget friendly archive of the event series were created and they are still available for future consumption.

Social Media Strategy of Borusan Contemporary

Designing a strategy for social media communication and marketing activities is important because these platforms use different visual components, varying text lengths, and the tone of the texts may differ from the ones used for television, radio and on printed materials. Suggested marketing plan for the museums may include a list of eight essential elements identified, analyzed and planned; including listing the mission of the museum and its marketing mission, identifying long-range goals, summarizing marketing assessment, defining the target markets and strategies to reach out to them, listing marketing objectives, defining the marketing mix and describing the annual promotion strategy, specifying the evaluative measures and finally detailing media schedule based on the exhibitions, events sand other programs of the museum (Ingenthron, 2000, p. 23).

The social media strategy for Borusan Contemporary is based on five different stages, more or less similar to the suggested plan but it is altered according to the needs of the organization. First, the needs and the assets currently held by the institutions were assessed. Second, the most suitable platforms for the social media communication were identified and employed. Third, it was aimed to create the most appealing content possible by the available materials. Fourth, engaging with the followers and the non-followers, in other words, the possible future followers and the visitors, and also how to encourage the followers, who are interested in the events or the exhibition of the institution, to contribute the social media communication of the museum were assessed. Finally, social media promotions were designed and performance measurement of the social media activities was conducted.

Analysis and Designing the Strategy

Whilst designing the strategy, an analysis of the institution's needs and its current communication and marketing assets was conducted. This analysis was conducted under several perspectives by identifying eight subheadings, to mention a few, materials being communicated, budget, human resource and adaptability of the new features.

First stage was to identify the materials available for the social media communication. Usually posts static images of the exhibitions, artworks and events programs as well as, moving images such as GIFs, short and long length videos from the exhibitions, events and the curator tours, as well as descriptive texts both in Turkish and English are shared on social media accounts. There are limitless possibilities to create digital content via these materials. A brilliant example can be given from Van Gogh Museum, which created a puzzle for Van Gogh's *Starry Night* painting for Instagram's story feature and the puzzle pieces can still be found on the application and these good examples can be given from other museums as well.

Second stage was analyzing the budget if the institution was available for producing new digital content to offer an alternative and exciting experiences as Van Gogh Museum's example. Also, this step shed light on the organization's capability of managing the consecutive elements of the analysis. Borusan Contemporary's communication and marketing budget is slowly increasing for the past three years. Due to the prior focus on the new acquisitions to the Borusan Contemporary Art Collection, the communication and marketing activities were in low frequency because of the reasons given in the above section. Since 2016, promotional activities of the organization has been revitalized and contributed significantly to the numbers of the museum visitors and of the event attenders. However, the portion of the budget allocated to the marketing is still not large enough to produce high-end digital materials to be used on the social media communication. Thus, the effective budget management is required in every decision made on which materials should be promoted to whom, by which platforms, and also how long they should be promoted. Likewise, the experiences gained through Borusan Contemporary's effort on the social media proved that as long as the content is appealing, designing an effective communication is possible without spending large amounts of money.

As a result, the third stage was coming up with a decision on the quality of the visual materials used on social media. It was decided that keeping the visuals simple as possible but appealing would contribute positively to the institution's budget management. Borusan Contemporary is funded by the Borusan Group subsidies and does not receive any governmental funding or sponsorships and also there is a limited effort on creating new sources on earned income due to avoiding the public's backlash as if the museum would monetize culture and arts while being subsidized by one of the pioneering for-profit organizations in Turkey, similar to the majority of the other Turkish private art museums (Çiloğlugil, 2017, p.143-144). The necessity for self-sufficiency led to the need of analyzing the human resource of the institution to employ on the communication activities and the production of the visual materials.

In the fourth stage, human resources was taken in to focus, because efficient human resource utilization is important to conduct the daily operations of the marketing and communication activities as well as on the production of the social media content. Communication team is limited with two to three employees periodically and the team is responsible for creating the texts, altering them for the different platforms; such as shortening the text for Twitter, preparing or creating the visuals attached for these content, planning, designing and evaluating the social media promotions and so forth. On the other hand including the other operational duties of the communicational department, it results with a significant workload on each of the team members. Even though an outsourced social media agency runs the operational management of the social media accounts, they still have limited number of staff devoted for Borusan Contemporary and expertise of the staff on culture and arts has positive or negative impact on the quality of the written content. Thus it requires a certain involvement of the Borusan Contemporary staff on the creation of the written content.

In the fifth stage, the focus was on being agile on digital communication. Being able to decide rapidly might be an advantage on social media communication. The high speed of the communication flow requires the organizations act quickly to interact with the hot topics of the day. Thus, the organizations, which can involve in the daily issues quickly, have an advantage over the institutions, which cannot interact instantly. Borusan Contemporary's social media content is prepared to cover the duration of a month in order not to miss trending topics on the internet but it is not that agile to catch these topics instantly. For example, the video artwork *As Radical As Reality*, which was produced by the artist Diana Thater and exhibited between September 16, 2017, and February 17, 2018, at Borusan Contemporary, was presenting a day of the last male northern white rhinoceros named Sudan protected by the armed guards against poachers. Sudan passed away on March 20, 2018, and it took two days to create the necessary content to share the saddening news but the followers of Borusan Contemporary kept sharing the news via direct messages to the Instagram accounts and tagging Borusan Contemporary on the related posts of the news on the day of Sudan's passing away.

Sixth stage was to identify the target audience whom can be interested in the exhibitions, education and events program of Borusan Contemporary. Each program may attract different people to the museum therefore the promotional content is designed accordingly. For instance, the children workshops are promoted on the social media to the people who are interested in children clothes brands, toyshops, to the people ages between 25-40 and 50-62. The population included in this age range carries the probability of being parents or grandparents who would like to spend some time with their kids or grand children at the museum together.

Besides, the events program prepared for the period of 2016-2018 covered a wide range of topics highlighting the relationship between today's art practices and several science and finance subjects; such as neurology, molecular biology, virtual reality, sound, artificial intelligence, block chain and architecture. Therefore, each of these events was promoted to the specific interest areas to attract the audience who would be interested in the topic at most. Efficiently designed audience targeting resulted with the selling out of tickets for the event series, which were limited to eighty participants. Strikingly, there were many neurologists attending to the Today's Art // Yet Another: Neuroscience and Art event and they enriched the conversation by sharing their own artistic practices as well as how they are inspired by the scientific research.

Additionally, another success of the efficient audience targeting for the events series of Today's Art // Yet Another was welcoming forty students, who wanted to attend to Artificial Intelligence and Art event, from Çanakkale where is eight hours away from Istanbul. The location is intentionally not limited with the close circle of Istanbul metropolitan region but it also includes the surrounding cities as well. The first reason of targeting a wide geographical area is increase the brand recognition of Borusan Contemporary and its distinguishing focus on media arts. Second one is to eliminate the physical barriers against participation via broadcasting the events live on Facebook as a result building a larger community who would be more willing to visit the museum in real when they travel to Istanbul.

The seventh stage of the analysis was focusing on the responsiveness to the comments, mentions, messages and engaging with "hot" topics and on the social media. The dispersed task allocation between Borusan Contemporary staff, outsourced social media agency, graphic designer and text editor, and also the internal approval mechanism applied prior to sharing the social media content slow down the responsiveness of the museum on social media. Digital communication is in skyrocket pace, followers continuously interact with the content and share their opinion whether it is related on the shared content or not. Therefore, to keep the audience engagement level high on these posts, institutions are required to respond to this high-speed communication at the same pace and spend time on these platforms. The real cost of the social media communication is time spent on the answering the comments, questions and also interacting with other users and followers (Zappe, 2010, Kirtiş and Karahan, 2011, p. 264) Also, the institutions, which are highly responsive on the social media, demonstrate enjoyable examples. Natural History Museum and Science Museum in London joined a Twitter war following a tweet sent by a user mentioning each of these institutions and asking "Who would win in a staff battle between @sciencemuseum and @NHM_London, what exhibits/items would help you be victorious? #askacurator" (Brown, 2017). While the museums share items from their collections to win this battle, audience did not refrain themselves from engaging with the war which eventually contributed positively to the visibility of the museums both on social media and on other blogs and digital magazines and news.

Lastly, being able to adapt to the new features offered by social media platforms plays a crucial role in designing a social media strategy. The competition between social

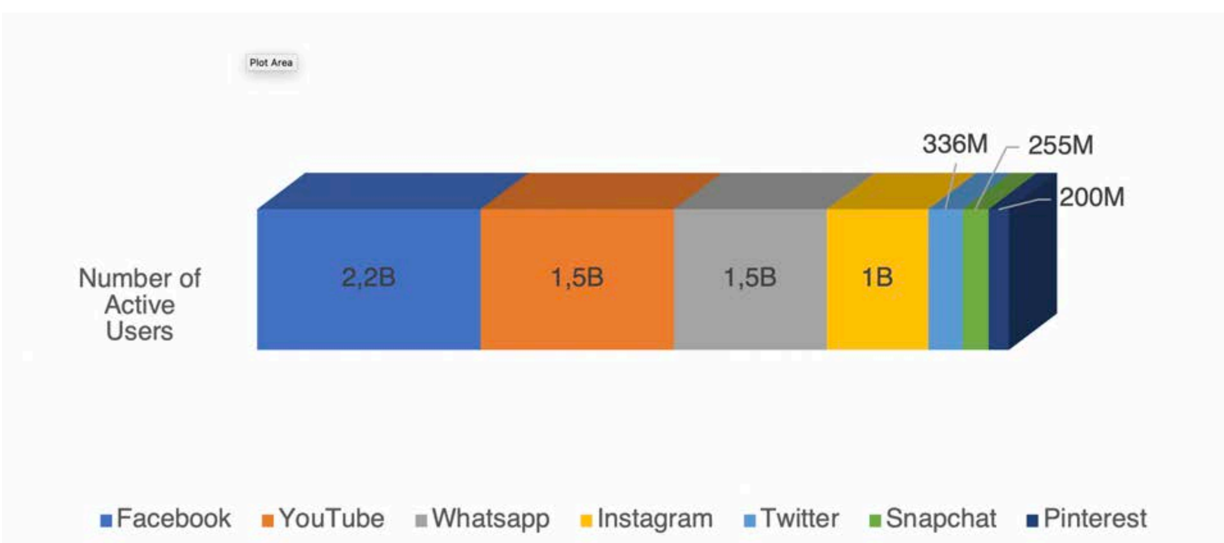

Fig. 1 . Number of Active Social Media Users of the Selected Platforms as of July 2018 (Statista, 2018d).

media platforms and their eagerness on attracting new users and building up their own communities accelerated the differentiation of social media communication or the invention of the new ones. For the past few years, the popularity of Periscope and Snapchat transformed the social media communication dramatically. These two platforms focus on creating live or short immediate broadcasts, thus, the many social media users inclined to record short videos or broadcast live their moments instead of taking photos, editing them and then uploading to Instagram or Facebook. Besides, the rapid increase in the user numbers attracted their rivals' attention as well. Twitter acquired Periscope and integrated this feature as Twitter Live. Likewise, Facebook bought Snapchat and adapted fifteen seconds long videos format first on Instagram, which is also owned by Facebook, as Instagram Story. Today, Facebook offers Facebook Live and Facebook Story features as well as on Instagram. YouTube also joined this competition with its live broadcasting option and Instagram developed Instagram TV, which is almost the same as YouTube's format but including some features of Instagram Story. These advancements just took place in two years and the efforts of social media platforms to offer new experiences to its users will continue for sure. Therefore, keeping up with these new advancements in the features of these social media platforms requires a substantial time and energy for specific content creation and moderation, too.

As mentioned earlier, Borusan Contemporary's human resource is limited; it leads to another limitation on content creation according to these new features in terms of time and energy. Therefore, a need to eliminate some of these new features arose to manage the budget, human resource and time efficiently. Instagram Story is frequently benefited and live sessions are only carried on Facebook. Instagram TV feature is eliminated because it has been considered that the video quality is important if the broadcast is not live and recording a quality video requires a certain amount of time and dramatic amount of money.

Selecting the Most Suitable Social Media Platforms

After the current situation analysis for Borusan Contemporary's social media communication capability, it was necessary to prioritize the benefited social media platforms for an efficient communication and marketing plan. As the first step, the user numbers of these platforms were investigated for Turkey and in the global scale (see Figure 1).

Reviewing the number of active users of the social media platforms can be an indicator to identify the potential number of people to be communicated or see the promoted content. Also, the popular social media platforms may change country to country because some of these global platforms are not allowed to be reached in some countries; such as China does not allow Facebook to operate in the countries.

Globally, Facebook, YouTube and Whatsapp are the top three social platforms used. There are other messaging platforms; such as Facebook Messenger and WeChat, following them and Instagram follows these platforms (Statista). User number of Whatsapp is intentionally added in this paper because it has the largest number of users in Turkey compared with the other messaging applications. Additionally, the recent establishments of an art initiative called ***Çok İyi İşler*** indicates an unique example on how a messaging service could be used for marketing activities of arts in Turkey as well as other social networking platforms.

In Turkey, 51 million people use Facebook (Kemp, 2018a, p. 200). Comparing with the active Internet users in Turkey, 91% of the Internet users in Turkey also have a Facebook account and all of Internet users also owns a Facebook account. The number of Instagram users in Turkey is 33 million (Kemp, 2018a, p. 204), which is the 61% of the Internet users and 64% of the social media users.

These figures give an idea about which social media platforms would contribute to the efficiency of the marketing activities of an institution mostly. Hence, Facebook and Instagram were embraced as the primary platforms for the Borusan Contemporary's social media communication and marketing activities. Besides from the number of users of Facebook and Instagram in Turkey, there are two other factors affected the reasons behind of employing Facebook and Instagram as the primary platforms for the social media communication. First, Facebook page of Borusan Contemporary has always had the highest number of page likes among other social media accounts of the museum. Second, Instagram account has always been the most outgrowing platform in terms of the follower numbers.

Another factor of determining which platforms Borusan Contemporary will be active on is that creating different content for each of these platforms and their differing features according to their visual requirements. Using the same image, video and text on each platform may bore the followers and they decide to unfollow some of them. Also, it may not be possible to create instant content for some of the platforms. Therefore, several social media platforms, especially requiring instant sharing, Periscope, Snapchat and Instagram TV feature, were eliminated. If it is decided to conduct live broadcasts, this is limited to Facebook, and Instagram Story feature is employed for the short video contents. These activities are planned and designed in advance of the actual posts or broadcasts, and also the management approves them.

Some of the social media platforms are employed lightly; such as YouTube, Twitter and tripadvisor. YouTube account is used to upload videos longer than one minute and have high definition quality. Since YouTube is older than Instagram's Instagram TV feature, YouTube still being used instead of copying the same content on different platforms. Twitter has been the weakest platform among the other primary social media accounts of Borusan Contemporary. It requires a lot of time to engage with the hot topics of the day and answering the other users' mentions. As indicated in the analysis section, human resource and time of such engagement with the Twitter audience and daily flow is not possible for the institution. Even though, Twitter account is used for daily posts, the engagement rate is the lowest compared with Borusan Contemporary's Facebook and Instagram accounts. Tripadvisor is used for targeting the travellers and the aim is also increase the ratio of the foreign visitors. 7% of the total visitors are visiting from out of Turkey and tripadvisor's comment collection tool has been employed intensely to reach out the visitors, who actually visited Borusan Contemporary and left their emails on the questionnaire forms during their visit, and encourage them to write about their experience at Borusan Contemporary. As a result, Borusan Contemporary climbed up to 27th best thing to do list for Istanbul as of September 2018 (tripadvisor, n.d.) from its previous ranking of 127th in two years period, April, 2016-September, 2018 more specifically. Additionally, Borusan Contemporary had four different exhibitions curated from the Borusan Contemporary Art Collection in two different cities in the United States, Michigan and New York. Therefore, increasing the brand awareness in especially in the US gained an importance. Consequently, it has been decided to also invest in Google Arts & Culture page of Borusan Contemporary to support the efforts on reaching out the possible foreign visitors and contribute to the number of visitors of the exhibitions taking place in abroad.

Creating Appealing Content and Deepening the Talk

Current budget and human resource impacts the efforts on social media communication and marketing activities of Borusan Contemporary. Creating high-end digital content is appealing and brings positive reach and engagement; however, it is not always necessary to spare a large portion of the budget for content creation but still it would be possible to attract enough attention of the followers.

A professional photographer photographs the exhibitions. Occasionally, there are communicational materials produced through mobile phone by the involvement of the museum staff. For instance, Facebook Live sessions for the Today's Art // Yet Another event series was conducted by a mobile phone operated by one of the museum docents which allowed the museum to save money.

Also, the graphic designer works on the photographs or the videos taken by the museum staff to create the wanted output and effect. The current trend of digital content consumption has been shifting towards watching short videos, as can be understood from the increasing popularity of Snapchat and its counterparts on Instagram and Facebook. Hence, moving images, such as GIFs, sometimes attract more attention compared with the static images. These GIFs can also be used on commercial e-newsletters as well to make these newsletters more likeable.

Creating appealing content contributes to social media performance, nonetheless, there is another factor contributing more than images and videos attached on the social media posts, which is to continue to talk to the followers about the exhibitions or events via comments or on the specifically designed posts. Since Borusan Contemporary is not flexible on answering all of the comments and questions on social media, a different strategy has been developed for event pages created on Facebook to encourage the people who marked the event as "Interested" or "Going". This strategy has been implemented on the event series Today's Art // Yet Another. New posts, which would deepen the event topic and create a discussion among the people who were interested in, were created and sent to the approval of the top management of the museum. The contents were all related with the topic and they were prepared after a research on podcasts, TED Talks, newspaper and magazine articles, other artists', researchers', academics', art critics' contributions to the topic or similar exhibitions or events held by Turkish or other foreign institutions. These contents attracted enough attention on the events page and received many likes and shares by the online event attenders. This strategy can also be considered as another kind of creating a digital archive.

Additionally, recently Borusan Contemporary Blog has been established with the aim of elaborating the exhibitions and artists, who are related to the collection, and artworks, which are included in the collection. On this blog, the readers will find detailed interviews with the artists and curators, the reviews about the exhibitions, and cross-readings about the relationship between the items in the collection and different philosophical, political and environmental issues. This effort aims to increase the museum visitors' engagement with the collection and media arts intellectually through the texts, which have an educational purpose.

Promoting the Content and Measuring the Performance

The initial phase of Facebook was designed to connect the close circle of the individuals, such as family members, friends and coworkers. Yet, during the time, Facebook developed a new strategy after being used by the business profiles frequently, and this step can be considered a milestone for Facebook to turn into a digital marketing tool. Facebook, first, introduced the business pages and designed a page layout according to the needs of the commercial firms and non-commercial institutions; such as including map, direct messaging or emailing buttons, creating events, a micro blog feature called notes and so forth. Second, Facebook introduced post promotions to make the shared content visible to larger number of people. Moreover, the platform's algorithm

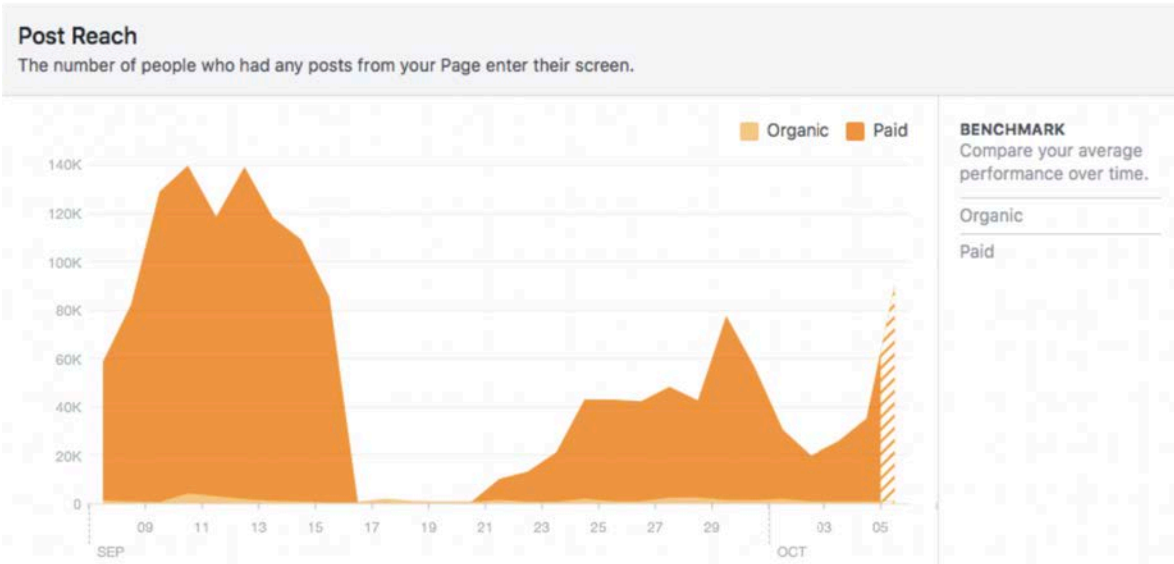

Fig. 2. Borusan Contemporary's Organic and Paid Post

has been changed according to the new demands of the Facebook users by

considering both the individuals and organizations. In 2018, the global average of the organic posts visibility to the page likers is 8%, the percentage is 11% for Turkey. On the other hand, the paid reach percentage is 26,8% globally (Kemp, 2018: 69-70).

The importance of promoting the social media content is also visible on the post statistics of Borusan Contemporary. The promoted posts reach large number of people but the organic reach numbers usually remain lower than the country average of 11% (see Figure 2.). The above figure illustrates the importance of post promotions on Facebook for the non-individual users. It is also crucial to measure the performance of promoted posts individually. By this way, it is possible to derive information if the targeted audience was identified properly and also the budget is spent efficiently. Targeting the audience properly creates a significant value to the institutions. People who see the post may also share it on their own profile, which creates a snowball effect on the reach number of the promoted post. As an example, the post for the International Museum Day on May 18, 2018[2] was promoted only on Instagram account of the museum by just spending 250 TL (equivalent of 56,3 USD or 47,7 EURO[3]) for three days between May 17 and 20. The performance of the post was outstanding (see Table 4.).

[2] International Council of Museums declared May 18 to be celebrated as International Museum Day each year. Retrieved from: http://network.icom.museum/international-museum-day accessed on October 5, 2018.

[3] The exchange rate for 1 USD = 4,4652 TL and 1 EURO = 5,2674 TL according to Central Bank of the Republic of Turkey's closing forex buying rates as of May 17th, 2018. Retrieved from: http://tcmb.gov.tr/wps/wcm/connect/en/tcmb+en/main+menu/statistics/exchange+rates/indicative+exchange+rates accessed on October 5, 2018.

Reach	115.813
Impression	115.813
Clicks	500
Engagement	44.500
Like	693
Comment	0
Share	37
Total budget Spent	250 TL

Table 4. Performance Measurement of the Promoted Post on Instagram for International Museum Day (The figures are from the reports prepared by the social media agency running the Borusan Contemporary social media accounts, personal communication, November 2018).

This promotion was one of the best performing posts of Borusan Contemporary. The average price of placing an advertorial on an art magazine is around 3500 TL, which is printed around 15.000-20.000. The price goes up when the advertorial is placed on any nationally distributed newspapers or their supplements. And the top three daily newspapers' sales figures were varying between 306.272 and 281.913 (Gazete Tirajları, n.d.) for the same days. These figures also denote the benefits of conducting marketing and communication activities on social media. By spending less than 10% of the cheapest advertorial price, it was possible to reach around 116.000 people which is almost six times higher than placing an advertorial on an art magazine and almost close to the half of the most selling newspapers' daily sales number. Hence, reviewing the performance of the social media promotions individually brings valuable insights whether target audience is properly designed, the budget is spent efficiently, or the promotion created a desirable amount of word of mouth by the re-shares and comments on the post. Furthermore, social media platforms enable the institutions to change the variables on the promotion design at any time. It is always possible to add some money on the promotion budget and extend the duration of it or also the promotions can be paused for the current target audience if it does not perform well and restarted after altering the target audience formation. Social media empowers both the for-profit and not-for-profit organizations on their advertorial management.

Conclusion

Digital communication evaded daily life rapidly in the past decade. Advancements of the smartphones and their capabilities charmed so many people to own and use one especially the youngsters. The numbers of Internet users and social media users are widespread and also they are growing which promise a larger market size for e-commerce, digital communication, and marketing activities.

It has been inured to see the promoted posts on social media platforms and social media promotions already have its own share in the marketing plans. Due to its cost friendliness, the social media marketing offers efficient marketing opportunities both during economic downturns (Kirtiş and Karahan, 2011: 264) as well as while the economy is booming. The museums, which usually have the intrinsic values of not-for-profit organizations, includes social media platforms frequently in their marketing plans. Borusan Contemporary, which was established by the Borusan Kocabıyık Foundation, receives the support of the Borusan Group companies and does not receive any other funding from government, sponsorship or other for-profit organizations, thus, the effective budget management is valued in the organization's communication and marketing activities. As a result, social media marketing was adopted as the primary tool in the marketing plan of the institution.

Apart from the advantages of social media marketing in terms of budget management, it is also important for Borusan Contemporary to communicate the Borusan Contemporary Art Collection on digital platforms to create a holistic approach for its communication strategy and its media arts-oriented collection. The social media strategy achieved positive results in term of increasing the number of followers of its social media accounts, its ranking on tripadvisor and its visitor numbers.

The museum's social media communication strategy was divided into five stages. First stage was formed by the analysis of the current assets and condition of Borusan Contemporary and creating a foundation for the design of the social media communication strategy. Second stage focused on choosing the most suitable social media platforms to be active on according to the outcomes of the analysis. Third stage intended to overcome the current barrier resulting from the internal approval mechanism of the social media plan which slows down the institution's response speed to the fast flowing communication, and to create a new way of enhancing the contribution of the event attenders on Facebook. Fourth and fifth stage was merging marketing with the communication strategy and focused on designing effective social media promotions in order to reach out a large number of people and satisfy the desired marketing objectives. Also, this state covered the performance measurement of the promoted posts to control the effectiveness of their design.

Social media communication is the most suitable tool for the institution to satisfy its objectives and mission within its current conditions. The strategy given above created positive results for the museum's brand recognition, visitor numbers, event attendance, budget management, and the number of page likes and followers of the social media accounts of the museum. Furthermore, a recent decision for decreasing the frequency of the outdoor advertorials and transferring its budget to social media communication and marketing activities proves that the top management of the museum is satisfied with the current results. The recent establishment of Borusan Contemporary Blog has been added to the digital communication platforms that the institution is active on. This blog enhances Borusan Contemporary's being a prominent art patron by including the art writers as well.

To sum up, the new technological advancements on digital tools will bring along new opportunities and challenges to the museum marketing and communication activities. As currently, many museums embrace these digital platforms for the marketing and communication activities, the competition for increasing the contents' visibility will deepen due to the increase in the number of digitally created content by the increasing number of the social media users. It should be expected that the communication and marketing strategies as well as the way of utilizing from social media platforms should be altered in the future accordingly to adapt to the new circumstances and challenges.

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IV. OPEN MUSEUMS: PARTICIPATIVE APPROACHES

Excluded Groups from Cultural Institutions Whom Do We Communicate with Museums and Cultural Heritage?

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Introduction

Museums and heritage sites are still in a period of transition, from the "Euro, male, educated, wealth and Christian centric" conception of the world, representing the dominant values of the learned society of the 18th and 19th century[1], to the current social values of our participative, "democratic", multi-cultural and diverse world. This new conception, still under construction, developed terms like "social cohesion", "social inclusion" and "social exclusion".

These terms have been very widely used by politicians, policy makers, practitioners and academics since 1960s but with an upsurge in actual millennium (Littlewood, 1999). Among the developed countries, different politicians and academics argue that living in a cohesive society implies a better living and less inequality. As Richard Wilkinson argues in his, book "Unhealthy Societies"; "Healthy, egalitarian societies are more socially cohesive. They have a stronger community life and suffer fewer of the corrosive effects of inequality. As well as inequality weakening the social fabric, damaging health and increasing crime rates, ***Unhealthy Societies*** shows that social cohesion is crucial to the quality of life" (Wilkinson, 1997).

[1] "products of the establishment and authenticate the established or official values and image of a society in several ways, directly, by promoting and affirming the dominant values, and indirectly, by subordinating or rejecting alternate values" (Sandell, 1998)

The term social inclusion/exclusion in the museums/heritage field has been adopted for more than last thirty years, in the framework of the so-called "New Museology"[2]. This perspective aims to seek a democratization of cultural products looking at museums as social institutions with political agendas integrating museums more closely with the multicultural social groups, which they represent and serve[3]. Actually, the focus of museums has turned from the object to the subject that means the visitor, the public and its diversity. The upsurge of different social movements in the middle of the twenty century claiming for a more visibility and recognition in society, also helped to take into account the diversity of different publics, movements such feminism, civil rights, counterculture and gay and lesbian movements. At the same time, the mixture of different culture communities living in metropolitan cities, made to rethink the mainstream discourse made from the institutional culture sector.

Although the discussion and theory is well accepted and there is a growing recognition of its implications, this new perspective is not entirely applied. Professor Richard Sandell, from Leicester University, stablishes four keys of social exclusion: poor health, high crime, low educational attainment and high rates of unemployment (SANDELL, Sandell, 2003). Sandell also argues, "Museums and other cultural organizations have the potential to empower individuals and communities and to contribute towards combating the multiple forms of disadvantage experienced by individuals and communities described as 'at risk of social exclusion'". It is proved by different researches that "museums can contribute towards social inclusion at *individual¸ community and societal levels*" (Sandell, 2003). At individual or personal level, engagement with museums can enhance self-esteem, confidence and creativity. At community level, museums can empower communities, to represent non-visible collections and displays, to promote tolerance, inter-community respect, and to challenge stereotypes. In many countries, this social role of museums is developed through partnerships with health, welfare, social service and other agencies and are seeking to deliver social outcomes in relation to disadvantage.

Social Inclusion, Beyond Accessibility

In order to introduce social inclusion in museums, it is important to go on the terms of New Museology and Ecomuseums originated in the seventies of the twenty century by Hugues de Vaine and Georges-Henri Rivière (1897-1985), a French museologist and innovator of the ecomuseums. In relation to the concept that Rivière gave to the success of a museum said: "The success of a museum is not measured by the number of visitors it receives, but by the number of visitors it teaches (Rivière,1993).

[2] This term it has been theorized by different academics, but it is possible to have a deeper idea of the term in the edited book by Peter Vergo (1989).

[3] This concept can be followed in Stam (1993)

Both concepts are related to community heritage projects concerned with social and economic development.

Social inclusion in museums has been originally understood as actions related to accessibility, mainly physical, but also to permit access to people with mental health and intellectual disability. Nevertheless, accessibility to museums and heritage sites does not only involves access for disabled people in general, if not also places that should appeal to socially excluded communities such the ones that are not represented or called to participate of the museums and heritage sites, and that are not part of the main stream discourse. Although accessibility and inclusion have sometimes been written as synonyms, inclusion goes beyond accessibility and are two different words (Fernández, Asenjo and Asensio 2016).

As can be seen in figure 1, social inclusion, in the education field, differs from concepts such as exclusion, segregation and integration. The concept *exclusion* is when people with some disabilities, women and other communities are not represented and welcomed in a museum or heritage site. *Segregation* exists when there is a place for one type of people and another place for the other kind of people, separate places for each group. *Integration* involves a group of diverse people sharing a place but not sharing activities, for example in the cultural institutions when there are special activities for disabled people, such blind people or with intellectual disability but in a separate room and with a different discourse. Finally, and the concept with which we work, *inclusion* involves designing places and activities including diversity, the same place and activity can be understood and followed by people with and without disability, by mothers with and without kids, by one or another cultural community.The core idea with inclusive museums and heritage sites is that they need to be physically accessible and integrating the diversity within the mainstream museographic discourse, as well as accessible resources.

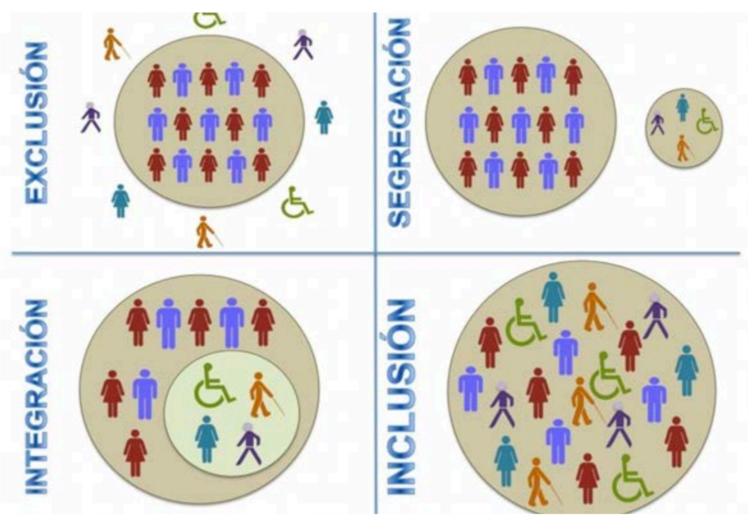

Fig. 1 Exclusion, segregation, integration or inclusion (Source: http://www.eduglobal.cl/wp-content/uploads/fotos/inclusion4.jpg)

At the conceptual level, inclusion implies an important change of mentality with respect to the previous position focused on disability and special needs (Asensio Brouard, Santacana Mestre, Fontal Merillas, 2016) , as we should also include social needs and multicultural and gender diversity in the museum main mainstream discourse [4].

During last decades, museums and heritage sites have promoted the physical and content access and, although there is still much to do, this can be followed in various references. In 1989, in US, was defined the concept of Universal Design (UD) as the design of products and environments that can be usable and understandable to all people, to the greatest extent possible, without the need for adaptation or specialized design[5]. The main philosophy of this concept is to never design an exhibition just for disabled people, it is important to include the diversity as much as possible. If this is not the case, the activity or exhibition can produce rejection to general visitors.

In line with these current social values described on the 21st century, the Council of Europe adopted the Framework Convention on the Value of Culture Heritage for Society (The Faro Convention) signed in Faro (Portugal) and ratified by 17-member states [6]. It defines a wider and transversal concept about cultural heritage recognizing the need to be centered in people and human rights and values. The convention agrees to protect cultural heritage and the rights of citizens to access and participate in that heritage. In addition, it presents three innovative values of cultural heritage: diversity, cultural rights and peaceful and democratic coexistence, prioritizing citizens in their relationship with cultural heritage. It goes beyond the classic concept of heritage experts and locates the community at the center of the heritage work and democratic governance. This convention aims to strengthening linkages between all the local, regional and national heritage stakeholders, through synergetic actions and a holistic approach to cultural heritage management.

Linking peoples, places and stories with cultural heritage it is possible to contribute to inclusive societies with respect for dignity and multiple identities. We are responsible to develop better social inclusion cultural heritage sites giving a new perspective through collections (objects), design, discourses (stories) and images displayed as well as activities.

Case Studies

Case studies that are object of this paper are two projects focus on including social excluded multicultural communities from historical heritage in the city of Barcelona. Both projects take place in the old city of Barcelona, on the right and left side of the famous avenue called “La Rambla”.

[4] Many factors have contributed to challenging traditional white, male, Western ruling class histories and unquestioned curatorial practices, including Marxism and Social History, and the wider debates about heritage and the heritage industry. Also feminism has encouraged critiques of collecting, interpreting, colonialism and management and the Multiculturalism of the 1960s and 1970s now campaigns under the banner of Diversity (Lang, 2016)

[5] Centre for Universal Design NCSU, www.ncsu.edu/ncsu/design/cud [accessed 3rd December 2018]

[6] Council of Europe Framework Convention on the Value of Cultural Heritage for Society. https://www.coe.int/en/web/conventions/full-list/-/conventions/rms/0900001680083746 [accessed 14 August 2018]

This area has significantly increased its populationat the beginning of the 20th century due to the industrialization and the need of working class to do long journals into the textile fabrics. These people came from inlands of Catalonia; they had never gone to school and were illiterate. At the end of the fifties and during the sixties, Catalonia again increased its population with inhabitants coming from other regions of Spain, mainly Aragon and Andalusia. The last and third great wave of newcomers started at the end of the 20th century and beginning of the 21st with people arriving from outside the EU, extra communitarian individuals and groups of families (Asia, South America and Maghreb region mainly). These new inhabitants of Barcelona, a part of the situation to be integrated in a new culture, religion, language and society, have tended to live in the old part of the city, where streets are narrow, dark and flats are old, cheaper and without facilities. A part of being a newcomer to the city, there is a lack of economic resources and low educational levels. This has turned into some "ghettos" of newcomers grouped together depending on the original culture. The city of Barcelona, to work for the inclusion of all inhabitants and avoid ghettos of citizens with social needs, has promoted scientific, cultural and educative institutions and projects within this area (The Opera theatre "Liceu", the Museum of Contemporary Art "MACBA", the Faculty of History of University of Barcelona, Maritime Museum, etc.). This is the case of the projects developed in the Primary historical schools buildings where a big number of pupils are coming from different cultural backgrounds, and the project developed by a Higher Scientific Research Council "Centro Superior de Investigaciones Científicas" (CSIC) located in this area.

Case Study 01: Barcelona historical Primary School building and multicultural students

This project is about historical school buildings in Barcelona that were created from 1920 to 1939. During this specific period, before the Spanish Civil War (1936-1939) and in a context of institutional regeneration and intellectual debate, but also of social conflict and deep political turbulence during the 2nd Spanish Republic (1931-1939) (Rees, 2001) Barcelona increased significantly its population due to the industrialisation, and most of this growing working class was illiterate and never had gone to school. In this same period, prior to Franco, public policies and social activists advocated for investment in education as a crucial, a main pillar, to guarantee a cohesive and equal society. An ambitious plan of school construction began in 1917, despite the interruption between 1924 and 1931 by the dictatorship of Miguel Primo de Rivera, the building program culminated in 1936 with the beginning of the Spanish Civil War (1936-1939), with the construction of a dozen of school buildings distributed throughout the working-class neighbourhoods of Barcelona. To structure this initiative, in 1922 an organization had been set up, the so-called School Board of Barcelona (Patronat Escolar de Barcelona, through which it was intended to promote municipal education policy to enhance schooling of children in popular neighbourhoods where public schools were practically non-existent (Cañellas & Toran, 1982). This Patronat Escolar de Barcelona, a consortium between the Barcelona City Council and the Spanish Ministry of Public Instruction, was led by the pedagogue Manuel Ainaud and the architect Josep Goday (Domènech, 1993).

This kind of close collaboration between pedagogues and architects was one of the most striking features of the so-called New Education, which characterized the Western innovated pedagogical currents of the first third of the 20th century. New education movements advocated for an active, holistic and secular pedagogy were inspired by educators such as John Dewey in the United States, Maria Montessori in Italy or Decroly in Belgium. These approaches intended not only to change pedagogical practice, but also the very school spaces themselves which should be adapted to the paidocentric educational principles that inspired them (Jenkins, 2000). In Barcelona, is clearly expressed both in the school architecture associated with the buildings of Josep Goday, as well as in the rationalist architectural models of Josep Mestres who designed in the 30s the Mutua Escolar Blanquerna building, now the Menéndez y Pelayo secondary school. In a frequently cited quote of the architect Goday, this architectural idea was summarised in that schools had to be "palaces" for childhood (Cubelles-Bonet & Cuixart-Goday,2008).

Nowadays, many of those historical schools of Barcelona are still functioning as public schools, preserving not only the architectural elements but also part of their furniture, their archives, educational materials, pupils' notebooks and photographs from their foundational period. However, these schools currently face a new set of problems, very different from their initial years, but equally complex. On the one hand, their students are culturally diverse and, frequently, come from low-income backgrounds because of the migratory processes to Catalonia during the last 20 years. On the other hand, these school buildings, with an exceptionally valuable tangible and intangible heritage, are in neighbourhoods with a high concentration of newcomer's citizens with low socio-economic levels and are also located close to or in the centre of popular tourist areas of the city of Barcelona. Families living in that area have also low level of studies and they choose the schools for their children due to their proximity to their homes, not because their educational project or prestige (Benito, 2014) Therefore, schools become part of the familiar, small landscape of these children: home – way to school – school and back home again. This situation frequently leads to a blurred and often contradictory identity for their young inhabitants (Ortiz, 2006). For this reason, the educational projects in these schools have the challenge, beyond developing the basic skills and transmitting the specific knowledge of primary or secondary education, to create a feeling of attachment and identification to the living environment and, ultimately, to support the construction of a new cohesive neighbourhood identity anchored in a material landscape loaded with Barcelona's history. These schools demonstrate that it is precisely the active conservation of their material and immaterial pedagogical legacy, which makes them an example of a lived, meaningful and inclusive approach to historical heritage.

The school-heritage project uses this quotidian experience of children, their schools, from very different backgrounds to create a sense of common heritage related to these buildings and their exceptional history. Therefore, teachers create heritage experiences for multicultural students accommodated in historical schools, linking an unfamiliar past with a shared present.

Primary school teachers have developed strategies with the aim to link the unfamiliar past with the present. They have taken advantage of having original old materials in the school to develop attachment between pupils and their daily heritage site and material. Some of the strategies are:

1. Pupils redefine and reappropiate the values of this heritage by playing and living in it
2. Pupils get immersed in a discovering process as a shared experience; because is not about cultural roots, is about cultural experiences in their daily material and familiar context
3. The value of the discovered past give value to that place that children consider as their own

Examples of how these experiences of learning by doing and valuing by experiencing work, are organised into different topics:

1. Children of the past and the present: These projects intend to trace a link between the past and the present where the schoolchildren of the present can discover the past of its school using ancient school material to build knowledge and identification with children that attend the same school, and even schoolroom, in the past. This material culture can be diaries, drawings of the pupils of the 30's, old maps and pictures, scientific instruments to study and to observe animals, etc…

Fig. 2. A girl observing a student's notebook from the 20th century (Source: Escola Àngel Baixeras)

2. Discovering the school secret past: This is a strategy of a discovering process, just a starting point to continue doing research about the past of the school. Playing on the playground and discovering the first stone of the school with Latin capital letters and trying to decode what is written on it or discovering an old printer and using it to print the school magazine

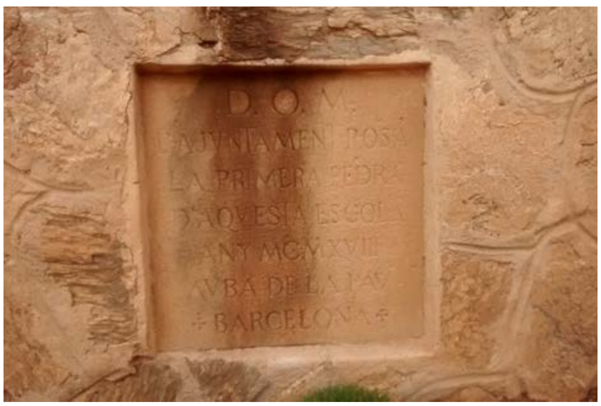

Fig. 3. The first stone of the La Farigola de Vallcarca school, placed in the playground

3. The school as a living museum: This strategy aims to make visible, and to share with the wider community, the school material culture and the uniqueness of the school's history. One example is the recreation of an old classroom to organize open days for families and neighbours where the children are the ones who lead the guided tours or to restore and use the old educational material like the collection of butterflies for the natural's sciences lectures.

Fig. 4. School classroom museum (Source: Institut Menéndez y Pelayo)

Case Study 02: Raval 6000: "Natural" visitors of Institut Milà Fontanals are the citizens of El Raval

The second project called "Raval 6000 / Integra > Ciencia" is promoted by *Institut Milà i Fontanals* (IMF) (Archaeology section) from *Consejo Superior de Investigaciones Científicas* (CSIC), the Higher Scientific Research Council, and several associations of the Raval neighbourhood. The philosophy behind the project is that culture can be a tool of social inclusiveness. The main goal of the project is to approach science (specifically the knowledge of Prehistory) to the social excluded community that lives around this institution building and that conforms their neighbours and neighbourhood. Together with this goal, there is the objective to produce positive image from this area, most frequently associated with drugs, violence and poverty. The name Raval 6000 comes from various archaeological excavations made in this area from the Neolithic period (mid 5th millennium), when first groups of farmers and shepherds, arrived from the Eastern Mediterranean, and settled in the Iberian Peninsula coast. Specifically, the Raval area was the first occupied by humans. The project started in 2013 and until today it has been focused to share the scientific knowledge from CSIC to the local community around the institutional building, the neighbourhood called "El Raval", where people from diverse cultural backgrounds (mainly extra communitarian people from Pakistan, Bangladesh, Morocco, Filipinas or India), low studies and low socio-economics levels live together. This defined community totally unknown the neighborhood and city history and has been the main actor and public until two years ago when the group of promoters expanded the project to other areas of Barcelona and to other cities in Catalonia.

The activities developed in this first period to disseminate scientific projects and knowledge about prehistory were aimed at an audience of children, young and adults. They were adapted depending on the public age, using a simple language without technicalities, taking care scientific content, previous knowledge of the participants and without using sexism or racist vocabulary, as well as avoiding topics such as religion that could offend the listeners. It was not possible to develop different actions with the complicity and close collaboration with bodies involved with the territory – Barcelona council, associative civic and cultural networks, neighbours and commerce.

Archaeologists from CSIC in collaboration with social civic centres, primary schools and centre for elder people coordinated these first groups of activities aimed at children. A puppet show that explained how first Neolithic societies lived in Barcelona, was directed by two characters (a woman and a man archaeologists). During the play appeared three characters that did not exists at that prehistoric time, a dinosaur, a mammoth and a glass bottle, and children had to identify it. The aim of this show was to transmit some basic concepts about Prehistory and to undo stereotypes.

Fig. 5 and 6. Puppets show with children in a social civic center (source: the author)

Children of the neighbourhood could also enjoy some prehistoric demonstrations about making fire or stone tools made by an archaeologist professional.

Another group of activities was designed in collaboration with local commerce and social civic networks. Before neighbor major feast a group of elder people built a big heat, cardboard representing the first woman who inhabited this area of Barcelona. Young people from the place carried this big heat, very famous in the Catalan popular tradition. This way, neighbors could know about this area history. There were also funny speeches and conferences in different bars well known by neighbors about Prehistory of "El Raval" and some demonstrations in a traditional food market about Neolithic food and products.

From 2017 onwards, the project has gone beyond its "natural" community and has included new publics to whom make known science. These new publics are people with various mental health situation, from intellectual disability people (Down syndrome, Asperger, autism) to people with Alzheimer or Parkinson and elderly people. Activities that are now being developed are:

- Non-formal conferences about food in Prehistory in social centers, schools, elderly centers, etc…
- Workshops about cook in Prehistory with young people with difficulties to access to workplace
- Neolithic garden managed by people with mental health disorders
- Edition of a travel book to collect stories of archaeologists around the world.
- To do the design of an exhibition about prehistory by young people with some mental health disabilities
- Training for intellectual disabilities people to learn how to guide groups in historical areas
- Pottery Neolithic workshops for intellectual disable people and elders.

A step forward of the project is the evaluation of all these activities, in order to know participants' satisfaction, social cohesion through culture, the acquisition of some knowledge and concepts about prehistory and the perception of science by the "natural" community of high scientific research institutions. The methodology used to develop this evaluation would be quantitative but mostly qualitative through observation of different parameters.

Conclusions

Social and institutional changes take time. Museums and cultural institutions are heavily working to include the excluded and to put focus from the object to the visitors, there is still much work to do and the need to explain resources and best practices to museum and cultural heritage professionals that link diversity of visitors with cultural heritage. Description of case studies is needed to get ideas and know what works and what does not work but is also time to go beyond the description of case studies. It is time to evaluate if proposed activities reach its aims and goals, if they create a sense of belonging among different cultural backgrounds citizens and if they feel accepted by their hosting culture.

If museums and cultural heritage sites do not include the diversity of society, then and opportunity is lost to contribute to a more educated, cultured, fairer, freer, more participatory, more aware of the educational value of heritage, more critical, more democratic, more capable of playing intellectually with the material and immaterial testimonies of its past and its present. More capable of designing its own future (Espinosa, 2015).

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Baksı Museum Reaches Out to Women and Children

M.Feride Çelik

Introduction

It is a recent trend for the museums to be involved in partaking approaches to their community in their agendas. They target at active participation, involving in artistic and intellectual creation processes, cooperating with cultural organizations, taking role in the decision-making processes in the cultural arena. Besides these approaches, Baksı Museum, which is located in a remote corner of the country, tries to reach out to the local people. Baksı Museum is a special place for children to support their creative development and contribute to their education since its establishment in 2005. Art and design workshops of Baksı Museum Student Art Festival and the educational scholarships provide concrete examples of this understanding every year since 2013. It is a unique museum where children can discover their creativity, share their work, and spend time in an atmosphere of traditional and modern art. Starting with the management of Baksı Culture and Arts Foundation, which consists of female professionals only, the workshops within the museum offer job opportunities only for women. The regional traditional hand-woven cloths and rugs produced in the museum workshops create a unique employment opportunity for women in this very conservative area. Women Employment Center, the foundation work of which started in Bayburt center in 2015, will further support productive activities of women when finished.

The aim of this article is to introduce the ongoing effort of the Baksi Museum to support the local women and children in their community. The author is a member of the board of the museum and takes active part during the Student Art Festival and personally witnesses the significant role the museum plays in the daily life of the local community.

Location of the Baksı Museum

Michael Hornsby (2013), a journalist at Cornucopia magazine, describes the location of the Baksı Museum in his article 'Into the Silence":

From Bayburt, the capital of a little-visited province in the northeast of Turkey, roughly between Erzurum *and Trabzon, it takes 50-kilometre drive along the road to İspir to reach the Baksı Museum. Poplar and birch trees are clumped in neatly planted rows along the Çoruh River, slow and meandering in this wide grassy valley. Roadside villages are quickly left behind, save for a tractor chugging along the otherwise empty grey tarmac or the occasional herd of cows. Eventually the valley wall begins to creep closer you cross the river and begin to climb. When the road levels out, halfway up the mountainside, strange-looking structure appears in the near distance, resembling an early sci-fi moon station, built where an observatory ought to be. (p. 154)*

Fig. 1. View of Baksı Museum (courtesy of Baksı Museum)

Other than the Hornsby's description of the Baksı Museum, Jette Sandahl (2015), a museologist says:

The monumental new buildings are solidly anchored to the ground with concrete, local stones and boulders, and with a highly personal narrative of topographic belonging and love for territory. The museum is, physically and metaphorically, firmly embedded in the landscape. (p.71) (see Figure 1). Baksı Museum is settled on a hilltop overlooking Çoruh Valley in Bayburt in northeastern Anatolia and was the winner of European Parliament Assembly Museum of the Year Award in 2014. The museum combines spectacular natural beauty of the region with modern and traditional art. (see Figure 2).

The museum is located close to Bayraktar village. Bayraktar is the smallest village in the province, located in a remote mountainous region that has lost much of its population to migration. There are 480 people living in 80 houses in Bayraktar village today. The decisive element of the last twenty years is immigration. The architectural tradition has completely disappeared, the carpenters, and the stone masters have gone abroad. The traditional architecture of the village turned into slums. Its ancient name is Baksı or 'shaman' and in recent

Fig. 2. Overlooking Çoruh Valley (courtesy of Baksı Museum)

years, it has become known as home to a museum project that is reinvigorating the local community and triggering reverse migration (Çelik, 2015, p.16). In Kyrgyz Turkish "baksı" means shaman. Some local habits of the people that survived up until today suggest that the village stayed under the influence of shamanic traditions in the distant past. The meaning of the shamanic word "baksı" is "healer, helper, protector" and this overlaps with the museum's missions.

What's the idea of Baksı Museum?

Baksı Museum is an abode of modernism with its architecture and art collection; however, it also forms a resistance against the erosive modernity for the local indigenous cultures. It is founded in a region of migration and population loss as a restoration project.

Migration has been a major issue for Turkey since the 1960s notably in the country's eastern provinces. Populations move towards the industrialized cities of İstanbul, İzmir, and Ankara as well as European countries such as Holland, Germany, Belgium, and Switzerland, driven by fear for a better life, good education system, employment opportunities, and a stable healthcare system. Migration has adverse effects on women and children, primarily, due to their vulnerability (Çelik, 2015, p.16).

Population pressure, poor infrastructure, inadequate occupation, inadequate educational facilities, poor health care, ecological problems, natural disasters, social compulsion are the main push factors for migration. Improving the standard of living, health care, employment opportunities, higher wages, quality of education are the pull factors for migration. Bayburt is an ancient city on the Silk Road and size wise is the smallest in Turkey with very high level of migration. It has lost not only potential productive force, but also the ground for using that potential and the centuries of accumulated productive assets because of migration. Some of the population left for good, some has kept some connection to the homeland even if limited; there are also seasonal agricultural laborers. The city had to pay a heavy price for some of the negative outcomes of the migrating populace. The traditional productions of handicraft, farming, and husbandry are almost abandoned. The most important issue for Bayburt is that the city has lost its identity. Its architectural tradition, craftsmanship, and oral culture have completely disappeared. In the face of this situation leading to heavy cultural erosion, people of the city have felt themselves obliged to leave the homeland as the only option. According to the record of 2014 statistics covering five villages in Bayburt city, the one fifth of the population in these villages has been living in their birthplace, four times more people were migrants, both domestic and international. The cultural erosion inevitably has led not only to alienation, but also to move off to a sustainable economy and culture. The soulful and touching cries of the weavers, the stonemasons, the carpenters, the ceramicists have left the region a long time ago. Traditional construction techniques and embroidery have been devastated as is after an invasion. The art, especially contemporary art, which supposed to represent the conscience of humanity by fulfilling its institutionalization in the centers, has left the peripheral population out of its contexts; portraying the centric population as its target for some security and economic reasons and because it would likely to find a ready audience, the art has left off-center helpless. By means of its dynamic structure, mass media, creating a mass culture out of this rupture of center-periphery ties, has led the peripheral population to a situation such that they are likely to be audience instead of producer and they are obliged to design a life on what they are offered. (Koçan, 2015, p.76)

Jette Sandahl who is museologist-psychologist and former director of the Museum of Copenhagen, thinks that Baksı Museum is very different in the way of educational, financial, social, and cultural of the traditional museum. Her ideas are as follows:

It democratizes access to culture and art pushes the boundaries of the traditional museum concept. The museum makes contemporary art available and accessible in a region where none could be experienced before. But even more importantly, it makes it possible for culturally disenfranchised people to actually create and produce art in a continuum from traditional arts and crafts to its most contemporary forms. The museum sees itself as both a 'cultural interaction point' and 'cultural resistance point' where the rural meets the urban, where traditional craft, art and culture meet contemporary art and lifestyles, breaking in the same process the dependencies of the urban center, both in terms of artistic content and production and in terms of creating viable livelihoods in the rural areas. (Sandahl, 2015, p.71)

Baksı Museum's Missions

Vesna Marjanovic, who is a Member of Parliament at National Assembly of the Republic of Serbia and Parliamentary Assembly of the council of Europe, during the ICOM workshop at the Baksı Museum, said that:

The one we are most proud of is the FARO Convention on the value of cultural heritage for society Baks ı Museum is living example of the implementation of the Convention principles. (Marjanovic, 2015, p.22)

The Council of Europe, with an integrated and cross-disciplinary approach to cultural heritage and diversity, encourages societies to assert the principle of every person's right of access to the cultural heritage of his or her choice, while respecting the rights and freedoms of others. The implantation of the Convention is coordinated through the Faro convention Action Plan, which is reviewed and adjusted biennially, based on specific societal challenges and set organizational priorities. Why the Faro Convention? Ongoing efforts towards sustainable development, shared prosperity, peaceful, just, and inclusive societies, require sound and innovative perspectives on human rights and democratic governance. With the consideration of heritage as a social economic and political resource the Council of Europe's Faro Convention suggests a vision and new way of looking heritage by setting ground to reframe relations between all involved stakeholders, highlighting the essential role of inhabitants as suggested by the Convention, heritage communities. Based on the Faro Convention Action Plan motto "Places, Peoples and Stories" the Council of Europe's ongoing reflection on the Faro Convention draws three main ideas: prioritizing inhabitants in their relationship with cultural heritage, reaching out to heritage communities and groups, strengthening the linkages between all the local, regional and national stakeholders, through synergetic action (The Faro Convention Action Plan Handbook 2018 – 2019. n.d., 4-5).

According to the main ideas for the FARO, Baksı Museum is really good example, in that it reaches out to the local people and prioritize them with cultural heritage. When Vesna Marjanovich on her speech mentioned that the parliaments are still the most important political places, the agora for debates and strategic decisions about culture, so that parliamentarians, mayors, local leaders who are very sensitive these issues should be taken on board. The Faro Convention's main ideas and thoughts of Vesna Marjanovic overlap with Baksı Museum's principles, because Governor of Bayburt and Mayor of Bayburt are on the board of Trustees of Baksı Culture and Art Foundation.

Suay Aksoy (2015) who is president of ICOM, mentioned in her speech at ICOM Workshop at the Baksi Museum that ICOM Milan 2016 tried to describe by asking two essential questions:

- To what extent should museums, especially those whose collections are linked to their locations take the role of interpretation center for the place and the community they belong to?

- How can museums disseminate the knowledge of the cultural heritage conserved both inside and outside their walls?

"A New protection model" in the Siena Charter proposed by ICOM Italy at the International Conference in Siena, July, 2014, is very eye opening for countries like Italy and Turkey as well as many others, although these two could deploy this kind of a reorientation more urgently. The proposal it follows:

As part of a new model, museums can be strength as regional offices for active protection of cultural heritage. Museums promote knowledge and communication, they look after the education of the cultural environmental heritage in their surrounding are" Of course, Baksı Museum does not monitor palaces, historic sites, and the monuments where it conducts restoration works. But there is another kind of heritage that is just as important as material culture, namely the intangible cultural heritage of a place of a people. Baksı Museum, in its effort to revitalize the traditional crafts of the region, is contributing substantially to the preservation of this kind of heritage and inducing longevity and sustainability by linking the traditional crafts with contemporary art and design. (Aksoy, 2015, p. 26-27)

Cristina Vannini who is a Trustee of European Museum Forum, member of the board of ICOFOM, founder and director of soluzionimuseali-ims, Italy, thinks that Baksı Museum with its beautiful architecture not only defines a physical space but also defines an idea of cultural advancement in the territory. Within the term of territory, she includes the cultural and the economic expression of the local communities. The advancement might be tangible or intangible. These aspects can be led top to down (politically driven) or bottom-up (community driven). Her point of view about the Baksı Museum is as follows:

In the Baksı Museum model three of the four actors are included: the territory as physical space, the community as a group of people with homogeneous needs and bearer of shared interests, socially consistent, the culture as the mix of tangible and intangible assets expression of the first two actors. In the case of the Baksı Museum, the project is partially top-down, having been born by the brilliant and generous of Prof. Hüsamettin Koçan. It cannot be defined politically driven, since it meets many of the community's expectations and springs out from the willingness of a fortunate member of the community, who maintains with this project a very strong connection with the territory and the community itself. This situation has been the reason of the success of the Baksı Museum as winner of CoE Prize, having mixed both tangible and intangible benefits for the community in terms of advancement of its overall well-being (Vannini, 2015, p.65)

The Owner of the Baksı Museum: Hüsamettin Koçan

Baksı Museum is the brainchild and second home of Hüsamettin Koçan, an İstanbul based artist who was born in this village. Koçan's father used to travel for work, returning to the village only every two years. Mr. Koçan and his seven siblings would wait for their father's long-awaited return, keeping a keen eye on the hilltop where the museum is now located. After moving to İstanbul in his youth, Hüsamettin became a renowned artist and later dean of Marmara University's Fine Arts Faculty and later he taught at Okan University. When his father passed away, he returned home to his village to pay his respects and started planning for a project to house the works of local artisans. Hüsamettin Koçan originally thought of transforming an old mansion in the village into a cultural center, but faced with substantial bureaucratic obstacles, so he decided instead to build a new museum from scratch. The preparations of the Baksı museum started in 2000, it took five years for the building to be completed and it was opened in 2005. The museum houses a contemporary art collection in addition to a large collection of traditional works, including Ottoman calligraphy, under-glass paintings, healing bowls and kilims (rugs).

On the other side of the valley, the museum looks aloof from the village. Koçan tells that he originally wants it to be closer, for the museum to be beyond Bayraktar as you approached from the main road. But access was a problem, and he felt that too great a proximity would have made it a village museum of sorts. After many years of

Fig. 3. Local Women at Baksı Museum (courtesy of Baksı Museum)

struggle, Mr. Koçan also finally succeeded in renovating the mansion in the village, which opened six years ago.

The valise of Duchamp combined both the original handmade painting and ready-made object. Mr. Koçan says Baksı Museum is his luggage. In a sense, it is the valise of Duchamp, containing artworks. It is related to Kocan's past and his personal history as an artist.

The museum is driven by the themes of migration, women, children, and cultural sustainability. Koçan always thought that he suffered the most as a child growing up separated from his father; but later he realized that his mother was actually the one who had gone through extremely difficult times raising him and seven siblings on her own. This is the reason why the Baksı Museum tries to reach out to children and women the most. The region's limited resources are still a cause for continuous migration. The museum was established to remind local people of their cultural roots, aiming to support them in building a sustainable life with the knowledge and experienced gained here.

Local Women at Baksı Museum

The fundamental religious beliefs and the local culture has kept local woman away from the daily life for centuries in this region. (see Figure 3) It is very difficult to break into this vicious cycle. The museum tries to provide economical independence. Baksı Museum project is started to establish an economic background to prevent further migration. An important part of the plan was to develop textile workshops for women from Bayraktar and neighboring villages, empowering them as economic actors in the region. These workshops, which combine traditional and contemporary crafts, furthermore allow their cultural heritage to be transmitted and new forms of contact to occur. The museum creates space for communication and interaction that bridges the gap between center and periphery, making art and design opportunities accessible to more marginalized populations. The local women produce ehram, a textile that was traditionally hand-woven locally for daily use. Original ehram is a coarse fabric, and its production is a lengthy procedure. This traditional textile now reaches contemporary Turkish fashion designers in Istanbul who transform it into modern ready-to-wear clothing incorporating cotton and silk threads to make it softer.

Arzu Kaprol who is a famous fashion designer in İstanbul made t-shirts and dresses using ehram textiles. These days, ehram is used for products ranging from shoes to backpacks, pencil cases, and hats. The women from the village work in the museum's workshops and are involved in this contemporary production, for which they are paid via debit card allowing them to withdraw money deposited into individual bank accounts. Because of the roles of the women in farming, during the summer months, they work part-time at the museum workshops. In addition to weaving workshops, the local women and children collect indigenous plants from the surrounding hills to produce local natural dyes used in the process.

Suay Aksoy's opinion about the local women employed by the museum:

When I learned that almost exclusively the women from the village and the region were employed in the production processes of the museum and they were introduced to the facilities of contemporary working life having a debit card in their name and managing their own accounts. This is changing people's life, enriching it by cultural, artistic and economic experience and knowledge. This is an innovative model (Aksoy, 2015, p.27)

Art Projects for the Local Women

Baksı, as a museum trying to conceive its own boundaries beyond conventional restrictions and hierarchical structures, became a place that brings arts, crafts and design together in its own pace. The first exhibition "Tradition and Art" presented the "Nine" project, which is composed of clothes designed by Özlem Süer with ehram fabric [1]. Özlem Süer who is a famous fashion designer in İstanbul created dresses made by ehram and organized an exhibition with ehram dresses in the museum. She structured the design around the conceptual value of number "nine" in Shamanism. Ehram was transformed into a very modern daily cloth with Suer's designs.

The process of design made significant contribution to the economic and cultural power of women, so that Baksı Art and Culture Foundation arranged a museum design day and the museum design project in the past; Özlem Süer helped and hosted the design day for two years in her fashion house in İstanbul. Many famous designers designed goods for sale for this special day to support the foundation.

The second exhibition was named "Distance and Contact." There were different projects from different design branches and from the local people; some unique projects were realized by the local people at Baksı craft workshops in interaction with children. Within the framework of the most recent 10th Anniversary Celebration, Özlem Yalım conducted a project that brought together nine designers around the concept of "Charm." This collection, specially designed for the museum store, was exhibited at the 10th Contemporary Istanbul. The aim of this project was to sell these artistic unique designs at the museum shop and obtain profit for the foundation. Beyond this, this project made collaboration between designers and local women possible, also. Designers and products: Phoenix by Atilla Kuzu, Thorn necklace by Ela Cindoruk, Evil eye by Hülya Çelik Pabuççuoglu, Paga by Demir Obuz, Road by Şule Kılıç, Seed storage box by Akın Nalça. Female designers from İstanbul created the necklaces and earrings inspired by local items. This provided an excellent example for local women to produce new objects for the museum shop. All these design products are still sold at Baksı Gift Shop.

[1] See http://baksi.org/tr/anasayfa.

Fig. 4. Baksı Guesthouses (courtesy of Baksı Museum)

Cultural Sustainability

Marjanovic thinks that in our modern time, public is manipulated by the commercial and show businesses. That's why cultural policies need to be changed according to the desire of local people:

Cultural policies need to be mainstreamed. It is impossible to have a serious impact without coordination with the departments of education, and also tourism, economy, sustainable development and even defense. Our laws and regulations that concern heritage need to be clear and applicable. Everywhere around the world it is the, consumerist, entertainment media programs that are educating the majority of people much more than museums or any institutions of culture. (Marjanovic, 2015, p.23)

Weaving ehram and kilim, producing natural dyes for the local textile and Baksı Gift Shop are really important features for cultural sustainability at the museum. The other cultural sustainability factors are ceramic and weaving workshops and Baksı Guest Houses (cultural tourism) for the museum visitors. (Figure 4) Local women provide housekeeping service turning their domestic skills into profit as part time jobs. Baksı Guest Houses comprise of twenty-two rooms; fourteen rooms are called stone rooms are luxury suits and the rest are regular rooms. Other than these rooms, there are also seven small rooms for the students. All the rooms except for the small rooms have a view of the Çoruh Valley. The Guest Houses are decorated with folkloric and art objects.

The local women prepare local foods that are purchased by the museum to be served to the guests who stay at the museum guesthouses. This helps the women and their much-overlooked culinary skills turn into local businesses.

The demand for weaving products increased, and Baksı Art Culture Foundation decided to build a new workshop area in the city center of Bayburt. This new building will allow up to 200 women to work at the same time. This new workshop would endow women, who are rural-urban emigrants and live in apartment houses to participate in life. The fundamental principles of the women employment center are: manual labor in production, natural material, natural dyestuff, priority to traditional models, design the products in accordance with present life conditions and demands with the help of designers, securing craftsmanship and design collaboration, fulfilling practices oriented to international markets, going beyond home markets. (Koçan, 2015, p.78)

Jette Sandahl mentions the sustainability of Baksı Museum as follows:

To fulfill its multiple purposes the Baksı Museum has invented new models for financing, creating, and running a museum. It is originally a private initiative, and is owned and run by a non-profit organization. Individuals and groups, who volunteer their time, expertise, and resources to the museum, supplement the small permanent museum staff, responsible for daily operations. The goal is to eventually attain financial sustainability, through long-term partnerships and increased profitability from production and commercial operations. (Sandahl, 2015, p.73)

Women Employment Center

Bayburt, rural province of 60.000 located in the northeastern of Turkey known for its harsh weather. Pioneer by Baksı Foundation of Arts and Culture, on a plot that has been donated by a teacher, many generations of women will come together under one roof. A dynamic communal space is designed as a gathering point and a place where experiences and practices are shared. The building responds to the climatic and geographical conditions of the region and concretely puts them into a humble, functional, and harmonious monolithic entity. The spaces in their simplicity and openness provide a configurable 'place', customized by the users and the needs. The steep roof, a mandatory grammar due to the heavy snowfall is stylistically embedded and acts as an agent to divide the overall structure into smaller volumes in harmony with the built environment. The Women Employment Center is the new project for the women in the city of Bayburt. The construction has just begun. The name of this center is Hüsame Köklü Employment Center (Hüsame Köklü Women's Community and Production Center, n.d).

Tabanlioglu Architecture Company makes the architectural project possible. This project also became an award-winning project that won MIPIM Art Future Award in 2017, organized by Architectural Review Magazine in France. The award category was "community project." The architectural design of the building respects Bayburt environment and the climate. Women will be able to learn, design, and sell their products at the employment center in the future.

Local Children at Baksı Museum

Baksı Museum devotes children a special place in its activity program while developing a permanent relationship with its immediate surroundings. In June 2013, "Baksı Museum, Bayburt 1. Student Art Festival" started as an extension of this concept. (see Figure 5) The festival is open to all students in Bayburt with painting contest, children's art workshops, and various shows. During the art festival, a fine arts teacher comes from Istanbul to educate the talented students. The students come to Baksı Museum very eagerly every day throughout the art festival. During the week, they visit the museum and spend time with Mr. Koçan, sometimes discussing their art pieces with him. Baksı Culture and Arts Foundation awards successful students with a one-year educational scholarship. The Foundation aims to contribute to the education of talented students in the fine arts field. The topics are: "Our Legend," "Tell us about your house", "Bayburt that you dream of," and "My dreams." Each year, around 15 students are entitled to scholarship. After a ceremony with the participation of the families, the festival generally ends with a kite festival and a picnic.

Fig. 5. Baksı Student Art Festival (courtesy of Baksı Museum)

Children are the most important figures in Mr. Koçan's life; therefore, he decided to start the student art festival. The Foundation used to give scholarships to fifteen students each year; right now, the number is raised to thirty students. The students with scholarships are asked to present their art portfolio of their studies to the foundation each year. The artworks of the students are also exhibited at the museum every year.

Fig. 6. Students with Hüsamettin Koçan (courtesy of Baksı Museum)

Koçan says that they can reach out to the most talented kids, because of the student art festival contest and the workshop. (Figure 6) Craftsmanship used to be a part of daily life in the region and should transcend to the future generations. If we can show our children the importance of local and individual culture, they will be able to do the same in the future.

In addition to the art festival, the museum hosts community involvement projects organized by different schools. Robert College, an American high school in Istanbul, sent a group of students to Baksı Museum for a couple of summers to collaborate with local children on various scientific and recreational activities, including art, music, drama, and sports. These two groups of children from contrasting social backgrounds benefit from each other in a remarkable fashion. Some students from Robert College wrote about their feelings and experiences at Baksı Museum. They were guests at the local houses at Bayraktar village. They really admired the generosity and hospitality of the village people. Robert College students spent six days and shared daily life with the local people and the children and they ate their meals sitting on the floor that was a very unusual way for them. They saw the differences between the village and the city life and met people with different backgrounds. Interacting with them and helping, teaching local children made these students very happy and proud. When it was time to go back, all the village children embraced them very tightly and they wanted them to stay. Every year, their good-bye ceremony was sad and very touchable.

Art pieces at the museum are usually selected and exhibited to attract the children. The village people are also very curious and they frequently visit the exhibitions; women frequent the museum shop and point their own handiwork to their friends, this is another way how the museum reaches out to the local women.

As Suay Aksoy mentions, Baksı Museum, gives a sense of a place very different from anything else, for the current inhabitants as well as those who left their homes for various reasons like Hüsamettin Koçan, the creator of the museum. Perhaps this museum can become a new village square, a public space for the local people of Baksı and the region, where they can come together to exchange materials and ideas, debate and amuse in the future.

What Local People Say for Baksı Museum

Nabi Akçelik, local Governor of Bayraktar (Baksi) village, mentions the positive effects of the museum on the local people since the start. The local people were employed during the construction for 10-15 years, in an area where jobs are scarce. The influx of visitors from aroung the world introduced them to new and different cultures. The building of new roads and a small dam changed the living conditions in the village. However, he thinks that the community still stay distant to contemporary art. For example, the local people found the two sculptures of Kocan himself that are positioned in the museum garden rather absurd, till they heard the story behind. (Lodi, 2018, p.129)

Hasan, a local boy who enrolled in Fine Arts College works as an intern at the museum. He remembers showing his art works to Professor Kocan before his exams; incorporating his valuable suggestions in his work, he was able to be admitted to the department. He admits that the changes brought about by the museum are significant. (Lodi, 2018, p.130-131)

Conclusion

Baksı Museum is settled on a hilltop overlooking Çoruh Valley in Bayburt in northeastern Anatolia and was the winner of European Parliament Assembly Museum of the Year Award in 2014. The museum combines spectacular natural beauty of the region with a modern and traditional art collection. Baksı, as a museum trying to conceive its own boundaries beyond conventional restrictions and hierarchical structures, became a place that brings arts, crafts and design together in its own pace. It is founded in a region of migration and population loss as a restoration project.

The fundamental religious beliefs and the local culture have kept the local woman away from the daily life for centuries in this region. The local women were used to weave a traditional textile, ehram, at home. An important part of the plan was to develop textile workshops for women from Bayraktar and neighboring villages, empowering them as economic actors in the region. Baksı Museum project tries to establish an economic background to prevent further migration. Weaving ehram and kilim, producing natural dyes for the local textiles and Baksı Gift Shop are really important features for the local women.

Baksı Museum devotes children a special place in its activity program. Since June 2013, "Baksı Museum, Bayburt Student Art

Festival" started as an extension of this concept. Baksı Culture and Arts Foundation awards successful students with a one-year educational scholarship. The Foundation aims to contribute to the education of talented students in the field of fine arts.

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V. COMMUNICATION IN MUSEUMS RELATED TRAININGS AND THEIR PROFESSIONAL DEVELOPMENT

Professional Development in the Digital Era

Communication Skills and Competence Training Programmes for Museum Staff: The Case of Finland

Leena Tokila

Introduction

An active discussion is ongoing in the international museum field in relation to the competences and skills of future museum professionals. Changes in both museum work and working methods have been rapid and the knowledge and skills of museum professionals need to be updated and expanded accordingly. Public interest in museums has grown and museums should aim to serve their audiences in the best possible way, a mission that calls for reflection on the way in which they formulate and implement their strategy. The personnel strategy in particular determines the kind of expertise a museum needs to achieve its goals. The competence of museum staff is a crucial factor influencing the success of museums, so attention must be paid to developing their expertise.

The Finnish Museums Association (FMA) provides continuing education for museum employees. The aim is to develop the expertise and skills of people working in the museum branch, thereby advancing the whole field. The Association provides the majority of training events in the museum field in Finland. Other tasks include safeguarding the interests of museums and enhancing their activities.

The communication skills and competence of museums and museum professionals are essential in this regard, particularly in the digital era, to which end the FMA provides training for museum communications staff on a regular basis. During such sessions and training programmes, current communications issues are discussed, such as the role of social media in reaching audiences, as well as the provision and development of new services for clients accessing museums online and onsite. The annual training sessions and longer programmes maintain and expand professional competence and offer tools for working in innovative ways within a changing operating environment, while responding to the requirements and duties set for museums by society.

The Impact of the Changing Operating Environment on the Museum Profession

A major reform of the museum industry was launched in Finland in 2015 when the Ministry of Education and Culture started to prepare a new museum policy programme. The preparation of the programme was important as the previous programme dated back to 1999.

The ministry appointed a working group of museum and cultural heritage experts, who were tasked with preparing the guidelines and priorities for museum activities in Finland. In addition, the structure of the museum sector, the functioning of the state subsidy system, and the criteria for the allocation of funding came under review. Tasks included exploring the level of regional museum activity and, in particular, the development needs of the regional museum system[1]. In addition, the use of museums and cultural heritage as a resource and the realization of new activities in different sectors had to be considered. The expert group was tasked with preparing proposals for reforming the policy and the dissemination of good practices, as well as with evaluating the Museum Act and the need for a comprehensive reform of the law. The working group completed its work in spring 2017 by publishing its proposal for the museum policy (Mattila, 2018, p. 6).

The essence of the museum policy programme was the involvement of museum representatives in the expert group but also discussions with the museum sector in meetings and workshops. In addition, the Ministry of Education and Culture requested statements on the programme from the museum and cultural heritage field. Ninety-three statements were delivered to the ministry and the revised museum programme was duly published in March 2018.

[1] The Finnish Ministry of Education and Culture designates regional museums and national specialist museums and its task is to promote museum operations in their respective regions as the Museum Act requires. According to the new Museum Act 2020, there are a total of 31 regional museums and 17 specialist museums nationwide. In addition, there are three national museums: the National Museum of Finland, the Finnish National Gallery and the Finnish Museum of Natural History.

Museum of Opportunities – The Museum Policy Programme 2030 is a tool for understanding, or at least a way of perceiving the changes that have taken place or are taking place in the museum's operating environment. The preface to the programme mentions that it can be applied in local and regional development as well as in the planning of activities.

The factors influencing the operating environment according to the museum policy programme include sustainable development, the importance of customer understanding, as well as the changing role of institutions in collecting and sharing information, and serving as interpreters of that information. Digitalization is emphasized. What is more, museums are operating in an increasingly globalized context. Museum financing is still based on public funding and is therefore difficult to predict. Hence, the role of private funding in the museum economy must be increased (Mattila, 2018, pp. 8–9). The aforementioned factors are not only prevalent in the museum branch, but in other fields as well.

The debate on rethinking the museum concept is also reflected in the international context. In the ICOM (International Council of Museums) community in particular, the current museum definition is challenged, partly because of the changing role of museums and the resulting changes in the way in which work is performed, and partly because of global developments such as digitalization.

As the Museum Policy Programme states: 'Our entire culture is becoming increasingly digitalized. This trend is also changing the way in which museums operate and provide their services. Material and content distributed through the internet enables museums to reach enormous numbers of people, scaling up the impact of their operations to a whole new level. New kinds of competence and cooperation are required from museums to take advantage of the opportunities offered by digitalization' (Mattila, 2018, p. 9).

In the new strategy paper produced by the FMA, digitalization, robotization and artificial intelligence are recognized as factors that will bring about significant changes to the operating environment of museums. Digitalization is not just a way of sharing collections with the public or providing access to a common cultural heritage, it will also have a lasting impact on the way in which museums work. For example, robotization and the use of artificial intelligence change the way in which key museum tasks are performed, such as collections management, cataloging and customer service practices (Suomen museoliiton strategia 2018–2023; Suomen museoalan toimintaympäristön PESTLE-analyysi, 2018).

How will the museum sector develop sufficient skills and competences to accomplish the new tasks arising from an increasingly digitalized society? Clearly, other sectors of society are confronted with the same challenges, and in this sense a museum is no different from any other organization. It is therefore essential to understand that a professional museum must systematically reform its key competences and provide staff with tools for learning, developing and updating their own knowledge and skills. A top priority in this respect is creating an atmosphere and conditions that support learning practices at work, and the metacognitive and learning skills of personnel.

One tool for achieving this is a personnel strategy derived from the museum's strategy, describing the competence that will be needed in order for museums to gain the requisite knowledge. Tools for acquiring the necessary competence and skills include effective recruitment and personnel training.

Does the Education of Museum Professionals Meet the Changing Requirements of Museum Work?

Several books and articles on museum education and museum professions have been published internationally, in which the core competences of the museum profession have been defined, and qualifications, education and training requirements described. These publications have had an impact on the development of museums and museum work at both national and international levels.

At the present time, museum professionals are having to rise to the challenge and come to terms with the expectation that they should be prepared to develop their competence and skills flexibly and in situations where it is difficult to predict what direction the development will take. It has been observed in practice that museums have an increasing need for ever-expanding and in-depth expertise in areas such as ICT, communications, marketing, and economics, which are generally not included in the basic education of museum professionals.

Finland has a considerable number of professionally maintained museums, 154 of which are responsible for the management of 325 museums. There are over 1,000 museums nationwide altogether, but most of these are small local museums run by volunteers and local residents. The museums employ over 1,800 museum professionals (permanent full-time employees), although there are a total of 2,500 employees all told (Museotilasto, 2018).

Education	**2018**	**2013**	**2008**	**2003**
PhD	22 (3%)	3%	4%	3%
Licentiate	10 (1%)	1%	2%	2%
More than one higher education degree	23 (3%)			
One higher education degree	447 (61%)	59%	49%	47%
Higher polytechnic degree	21 (3%)			

More than one Bachelor's degree	15 (2%)			
Bachelor's degree	81 (11%)	11%	12%	13%
Polytechnic degree	72 (10%)	9%	9%	8%
More than one Polytechnic degree	6 (1%)			
Other degree	126 (17%)	16%	22%	22%
Student	16 (2%)	1%	3%	5%

Table 1. Education of museum staff in Finland (Museoväki, 2018, p. 4)

The education of museum professionals has been monitored by means of regular surveys conducted throughout the country by the Finnish Museums Association. The first *Museoväki* ('Museum People') survey was conducted in 2003, and 2018 marked the fourth time that the survey was carried out (Museoväki, 2018). The most recent survey, in which a total of 738 respondents took part, will provide information about the age, education, work assignments and working-life experiences of museum staff. Most of those working in professionally-run museums are university or polytechnic graduates, and some even have several degrees (see Table 1). This issue of attaining several degrees is a new one, which is why there are no comparable figures from previous surveys.

Table 2 provides detailed information about academic majors, which comprise art history, history, ethnology and archaeology (Museoväki 2018: 5). There is no significant change in the results compared to previous years, except in the 'Other subjects' category.

Major subject university/polytechnic degree	**2018**	**2013**	**2008**	**2003**
Art history	159 (25%)	29%	30%	31%
History	137 (22%)	21%	17%	18%
Ethnology	105 (17%)	18%	19%	21%
Archaeology	34 (5%)	6%	7%	5%
Other subjects	259 (37%)	27%	24%	26%

Table 2. Academic majors of museum staff (Museoväki, 2018, p. 5).

The 'Other subjects' category was selected by 37% of respondents, representing a 10% increase compared to the previous survey. According to the survey, the other majors comprise conservation (31 respondents), folkloristics (27), natural sciences (24), economics (19), art education (16), social sciences (11), cultural heritage research (11), education (10), languages (10), anthropology (10), literature (6), and information technology (2). In addition to these selected alternatives, a different major was mentioned by 82 respondents (Museoväki, 2018, p. 5). The finding is likely to reflect the change in educational backgrounds that has already begun, and as a result of which the education of museum professionals is becoming increasingly diverse.

Museology (Museum Studies) is becoming increasingly popular among students and museum staff, a perception that is corroborated by the results of the survey. 58% of respondents that have attained a university degree have taken a course in basic museology at least (48% in 2013, 36% in 2008, and 29% in 2003) (Museoväki, 2018, p. 6). Several universities offer Museology or Museum Studies programmes, as well as open universities. The Finnish Museums Association provides basic studies in museology as a multi-modal course and 155 museum professionals have completed this course since 2005. Museology is a popular academic minor and can also be studied by those who have no intention of working in the museum branch.

One reason for the popularity of museology is that Finnish legislative policy on the museum sector has determined the qualifications required by museum workers. With an act and decree in 2006, Finland was the first country in the world to establish museology as a discipline that qualifies graduates to work as museum professionals (Vilkuna, 2010, p. 346). According to the new 2020 Museum Act, a museum must have a full-time director with an appropriate university degree, leadership skills, and sufficient familiarity with the mission and tasks of the museum; a museum must also employ at least two full-time museum professionals, who have completed appropriate university degree and basic studies in museology; and one of these two mandated experts can serve as the museum's director (Museum Act 2020/314).

Participants were also asked whether their education met the requirements of their work. 62% of respondents were satisfied with their education (see Table 3). Customer service staff were the least satisfied when it came to considering whether their education met the demands of their work: 'Mostly' was selected by just 25 respondents (16%), while the options 'Not really' or 'Not at all' were chosen by as many as 37 (46%) (Museoväki, 2018, p. 5).

Does your education meet the demands of your work?	2018	2013	2008	2003
Mostly	454 (62%)	59%	58%	54%
Partly	204 (28%)	29%	28%	31%
Not really	52 (7%)	10%	9%	10%
Not at all	26 (4%)	3%	5%	5%

Table 3. Extent to which respondents consider that their education meets the demands of their work (Museoväki, 2018, p. 5).

The above-mentioned perception of the need for diverse education is also supported by the fact that Finnish museum professionals are actively engaged in studying Competence-Based Qualifications for adults. These qualifications are part of the Finnish formal education system and are eligible for financial support.

Since 2012, the Finnish Museums Association has offered the opportunity to study and attain these qualifications, including the *Vocational Qualification in Business and Administration* and the *Specialist Vocational Qualification in Leadership*, both of which have a special learning group for museum staff members. In order to obtain a competence-based qualification, candidates must demonstrate the particular skills and competences required for the profession, as outlined by the Finnish National Board of Education. Vocational modules are defined in collaboration with practitioners and are directly based on real-life work tasks. These qualifications support the development of competence in changing jobs and foster the flexibility to acquire the skills needed by museum professionals. For example, communication, marketing and economics can be studied by those taking these courses. It should also be remembered that museum staff include those who do not have a university or polytechnic degree, such as museum technicians or customer service personnel.

The Concept of Communication in Museums

Designing continuing education calls for determining course content that is essential for meeting the needs of museums. During the planning phase, available information such as operational environment analyses and strategies should be utilized in order to provide training that enables museums to update staff skills and develop the museum's activities through this process. Planning should also include the selection of appropriate and effective pedagogical methods to achieve the goals set for the training.

When planning communication training for museum staff, however, it is necessary to first define what is meant by communication in the museum environment. Communication in museums can be seen as an integral part of museum work, comprising activities such as interaction with society and the dissemination of information about exhibitions and public events, for example, as well as collaboration with schools and furthering the availability of open access data, to name just a few. Communication can also be described as external or internal, with the latter referring to staff communication, the importance of which is obviously emphasized as a museum's headcount grows.

Nielsen (2014, p. 18) has encapsulated the diversity of the communication process in the museum branch particularly well: 'One thing that seems clear is that museum communication is stretching into all aspects of museum practice, be it internal staff meetings, web development, marketing, management, museum learning and education, exhibition planning and creation, and visitor interaction' (Nielsen, 2014, p. 18).

Continuing Professional Development for Museum Professionals in Communication Skills and Competences

As already mentioned, it is important to understand that a professional museum must systematically update and renew its key competences and provide staff with the tools to keep developing their skills and know-how. The competence of museum staff is a crucial factor in determining the success of museums, especially in the face of increasing demands in the operating environment. Having the opportunity to systematically develop one's expertise is also a matter of fostering well-being at work.

Museum professionals can develop their skills by participating in further training and development projects. The FMA is the main continuing professional development provider in the museum sector in Finland. Approximately 1,400 museum professionals participate in training events annually in order to maintain and expand their professional skills. The training provides tools for acting in innovative ways within the changing operating environment, while responding to the requirements and duties set for museums by visitors and society.

2017 heralded a new record in that almost 1,600 museum professionals attended training programmes. This figure is significant for the continuing training provider because it confirms the prevailing perception of museum professionals as active learners who are willing to develop their competences.

The annual conference for communications officers, managers and other staff interested in communications is a good example of communication skills and competence training in action. The topics include: museums in the media, marketing museums and cultural heritage in society, digital museum collections and access to them, interaction with audiences via social media, and lobbying for museums.

Another example of communication training is the one-year *Communication Training Programme* that was planned and conducted in cooperation with communications professionals in 2013–2014. The programme consisted of five modules, assignments between the modules and a communication development project for a museum. Assignments and projects were overseen by appointed tutors. Topics included:

- Communication design:
  - The museum's communication plan
  - Strategic and operational planning of communication
  - Digital channels: online magazines and newsletters, social media, mobile communications
  - The significance and goals of organizational communication
- Communication as a strategic tool for museums:
  - Strategic communication
  - Communication as a success factor in an organization – Change, influence, and reputation
- Writing workshop (press releases, articles, texts, web content)
- External communication and interest groups:
  - Customers and user experience
  - The importance of a regional operating environment for communication
  - Specific features of media communication
  - Event communication
- Photography workshop
- Personal interaction and presentation skills:
  - Interaction skills in the working community
  - The role of leadership and interaction skills
- Interaction skills for communications officers
- Interactive ways of working and practical ways to increase effectiveness

The *development projects* that the FMA is conducting together with museums can be seen as another tool for learning and developing competence. The skills required for digitalization can be developed, for example, by participating in the project entitled *From Stories to Games*. In this project, museum professionals and game industry professionals collaborate to create games based on real stories from museums.

The aim of this project is to open up the cultural heritage content in museums for versatile use in the gaming industry in order to develop story-based digital game applications. This will be achieved by increasing the dialogue between museum and game-industry professionals, and by providing both online and face-to-face teaching. In the process, gaming industry experts' knowledge and interest in the use of cultural heritage will increase and museum professionals will acquire knowledge and skills related to games, the gaming industry and gamification – making it a win-win situation in every sense of the word.

Conclusion

The operating environment of museums is changing rapidly and working in a museum calls for diverse education. Based on its own strategy, a museum considers the kind of expertise it requires. Tools for acquiring the necessary competences include effective recruitment and personnel training. Studying museology is important in Finland, but it is also necessary to evaluate the other development programmes and in-house training that staff should take part in. In the Finnish museum context, communication skills are seen as being increasingly important and museum professionals are provided with the opportunity to develop their communication competence. Communication can be seen as an integral part of museum work and all museum professionals increasingly need communication skills, even in collections management work, which is seen as a significant part of audience engagement work.

It is essential that museum workers are supported when it comes to participating in the development of their own communication skills, and that museums can exercise their creativity when choosing the practices that enable them to learn and develop their knowledge. Added to this, becoming acquainted with the best international practices, or participating in different exchange programmes or job shadowing are worth taking advantage of when museum human resource experts and directors are preparing their strategic HR development programmes.

Facts and Figures

The Finnish Museums Association is a central organization of professional museums, founded in 1923. Almost all professionally-run Finnish museums belong to the Association, and members are provided with lobbying, communications, as well as training and development services. Training has been an essential part of the Association's activities since the early years of its establishment. The latest service entails collections management, where museums are offered a collection management system and related services. The Museums Association also owns the company FMA Creations Ltd, which gives museum visitors the opportunity to purchase a Museum Card, enabling them to visit Finnish museums affiliated with the system as often as they like during a 12-month period.

One of the tasks of the Finnish Heritage Agency is producing annual museum statistics. In 2018, a total of over 7 million museum visits were made, a figure that is comparable to 2017, and which was an all-time record year for museum visits in Finland.

In addition to 1,008 exhibitions, a variety of events were held in museums. For example, almost 60,000 guided tours, almost 7,000 other events and more than 10,000 workshops were arranged in Finnish museums in 2018. This is remarkable considering that the total population of Finland is just 5.5 million people.

The total museum expenditure in 2018 amounted to approximately EUR 248.5 million, which is almost the same as in the previous year. Revenue stemming from museums' own activities (EUR 46.6), namely entrance fees, service and product sales, as well as other income from entrepreneurship and sponsorship increased compared to the previous year.

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Communication in Curriculums of the Museum Studies Programs in Turkey: Museum Studies Program at Yildiz Technical University, Faculty of Art and Design

Dr. Kadriye TEZCAN AKMEHMET

Introduction

At the end of the 20th century, the transformation of object-centred approach into collection-centred approach has changed the museum both conceptually and functionally. After this change the museum practices have become so complex that they cannot be realized only specialization in collections. After the communication function started to gain importance in the museum world, the knowledge and skills required by the museum staff were discussed in the 1970s. It was stated that museum staff are mostly those who are academically trained about objects and do not know the needs and interests of their audience and museum staff need to have comprehensive knowledge and skills related to human and social sciences as well as on objects and collections. Thus, museums have begun to benefit from the expertise of different academic disciplines. The interdisciplinary structure of museology has emerged as a necessity of specialization in museum studies. Museology programs have been one of the first steps towards professionalization.

Museum studies concerns the history and function of museums, their role in society, and how and why museums acquire, preserve and interpret collections. This includes collecting, collection care, exhibition, public programs, architecture, management, finances, research, and conservation. Museum studies includes museology, museography, and museum science (Williams and Simmons, 2007). Academic programs in the field of museology have been adopted as an independent academic discipline in universities in many countries, particularly in the United Kingdom and the USA since the 1960s, and are disseminated at graduate level (AAM, 2008). The biggest growth of museum studies programs was in the 1970s, in response to a rapid increase in the number of museums and a growing awareness of the need for trained museum professionals (Williams and Simmons, 2007). Thus, museum programs have become a resource for the museum community (Adams and Ritzenthaler, 1999). Many early programs were based within college or university departments of art history, history, or anthropology, and the museum studies curricula included courses in those disciplines (Welsh, 2013).

Museum studies programs have established themselves as a resource for the museum community. While academic education and training in museum studies is a growing expectation for those pursuing a museum career, there are various perceptions about the content and nature of coursework critical for such education and training science (Williams and Simmons, 2007). General guidelines for museum studies training programs have been developed by professional organizations. Organizations such as American Association of Museums (AAM), the Museums Association (UK), International Council of Museums Training of Staff International Committee (ICOM-ICTOP) emphasized the formal museum studies training. Various views have been expressed on the content of museum studies education and some organizations have developed curricular standards for museum studies programs.

The intention to build a formal museum studies program at international standards was mentioned in the first museology symposium in 1969 held by the ICTOP under the directory of the University of Leicester. At the symposium some issues have been discussed such as the acceptance of museology as a scientific discipline by universities and other authorities, to develop a curriculum to meet international needs and the training qualifications of museum staff. A guide covering the knowledge, skills and competencies that a museum staff needs, was prepared in 1971 by ICTOP in collaboration with the University of Leicester, at the ICOM 9th General Conference. The guideline is designed to enable the development of a consistent and comprehensive curriculum in accordance with the skills required to serve the interests and needs of museum audience (Kartaler Çınar, 2009).

"ICOM-ICTOP Curricula Guidelines for Museum Professional Development" updated in 2000, has identified some competencies on what knowledge and skills a museum staff should have to carry out practical museum work. Thus, it provides a basis for the development of museum studies programs. These knowledge, skills and competences are related to five main areas and each one of them is quite comprehensive: "general," "museology," "management," "public programming," and "information and collections management and care" (Smithsonian Center for Education and Museums Studies, 2009).

Museum Studies Programs in Turkey

Until the 2000s, museums in Turkey were implementing their activities based on objects and collections-based approach. The establishment of the private museums, the rise of the number of museums and the increase in the museum has enabled the development of communication function in museums in Turkey. After the 2000s, museums have begun to offer activities for museum audience.

Undoubtedly, after the increase of the number of the museum studies programs, the employment of staff trained in the museum studies also contributed to the development of museum practices. It may not be a coincidence that museums had begun to offer community-oriented communication activities in the same years as museum studies programs becoming widespread.

Museum Studies Graduate Program was found in 1989, at Yildiz Technical University, Institute of Social Sciences in Istanbul, as the first program in the museology field in Turkey. Then another museum studies graduate program was found in the Department of Prehistory, Department of Archaeology and Art History at Istanbul University in 1994, which was closed after a short while. Although this program was called as museum studies program, majority of the courses in the curriculum was related to reservation of cultural heritage (Özkasım, 2009). In 1997, Ankara University's Museum Education Program, focusing on museum education field, was established.

The major increase in the number of museology programs was in the 2000s. The Museum Studies Department at Akdeniz University, (Antalya, 2008), the Museum Studies Graduate Program at Mimar Sinan Fine Arts University (Istanbul, 2009), the Department of Museum Management at Istanbul University (2009), the Museology Graduate Program at Baskent University (Ankara, 2013), the Museum Studies MA Program at Dokuz Eylul University (Izmir, 2014), the Museum and Cultural Heritage Non-Thesis Master's Program at Ege University (Izmir, 2015) were established one after another.

In addition to the programs established at the graduate level, the undergraduate level programs were found in the 2000s at Baskent University, Istanbul University, Ankara University and Dokuz Eylul University, but only Dokuz Eylul University began to offer courses.

The Curriculum of Yildiz Technical University's Graduate Program in Museum Studies

Museum Studies Graduate Program was found as a department of Yildiz Technical University's Social Sciences Institute by Prof. Tomur Atagok in 1989. After 2002, it has been giving education as a Program under the Art and Design Department of Art and Design Faculty.

The program has been established with the aims of to provide knowledge and experience that will enable young people to work as specialist in museums or cultural institutions who have graduated from art history, archaeology, visual art as well as different fields such as business and public relations, sociology, etc. and to contribute to the professional development of staff working in the museum. The program's curriculum was based on information gained from the ICOM Center in Paris and the curriculums of the University of Leichester, Universitat Barcelona, JF Kennedy University, and George Washington University.

When the Program was established there was only one private museum (Sadberk Hanim Museum) in Turkey and communication activities in the state museums were limited. Beginning from its first curriculum, the program has been the progressive and community-based museological approach. There were courses" directly related to communication such as "Behavioural Science," "Public Relations," and "Museum Pedagogy" besides the courses, covering topics related to the communication subject such as "Introduction to Museum Studies," and "Collection Development" in the first curriculum of the Program (see Table 1).

Preparatory	**First Semester**	**Second Semester**
History of Civilization	Introduction to Museum Studies	Collection Development
Introduction to Operations Management	Aesthetic and Art History	Exhibiting and Museum Design
Behavioural Science	Museum Management and Legal Management	Conservation and Protection
Public Relations	Registration Methods	Museum Pedagogy

Table 1. Courses of the Program, 1989-1990 Academic Year

In the following years, the changes in the curriculum were mostly made in order to adapt to the changes in the graduate system of the university such as to increase the number of credits, to detail the course contents, to combine some courses, to add and remove elective courses, to add and remove the preparatory class, etc. After 1997-1998 Academic Year, the content of the communication courses expanded.

"Communication" and "Public Relations" were separated each other as two different course. "Museum Educational Activities I" in the theoretical content and the "Museum Educational Activities II" in the practice content were added to the curriculum, instead of the "Museum Education" course. This program was implemented until 2007 (see Table 2).

Preparatory 1	**Preparatory 2**	**First Semester**	**Second Semester**
Art History 1	Art History 2	Art History 3	Art Theories
Behavioural Science	Social Anthropology	Museum Management	Legal Management
Communication	Public Relations	Registration Methods	Collections and Exhibitions
Excavation Methods	Management of Cultural Institutions	Museum Education 2	Museum Architecture and Design
Museology and Museums	Museum Education 1	Conservation and Protection	Lighting and Preservation
Research and Writing Methods	Research Methods in Museums	Collection Management	Collection Development
		Seminar: Museum Methodology	Seminar: Art Theories

Table 2. Courses of the Program, 1997-1998 Academic Year

Starting from 2007, the curriculum was developed as part of the efforts to improve the quality of teaching at Yildiz Technical University. For this program, a detailed study was carried out by the members of the Faculty. Updating mission, vision, curriculum and program renewal work were carried out with the external stakeholders invited from the museum experts, cultural institutions and galleries as well as internal stakeholders. In these studies, the vision of the program is determined as "to contribute to the development of contemporary museology approach which would support the idea of museums in contact with society and contributing to its cultural development and enable the adoption of museology as a scientific discipline in Turkey". Based on this communication-oriented vision, the courses in the Program have been rearranged, and the contents of the courses were updated in accordance with the concept of contemporary museum communication. (see Table 3) It has been added two courses as elective into curriculum. These elective courses were "Risk Management in Museums," "Project Management in Museums," "Exhibition Design in Museums," and" Museums and Curatorship".

Preparatory 1	**Preparatory 2**	**First Semester**	**Second Semester**
Museology and Museums	Museums and Society	Museum Education 1	Museum Education 2
Communication	Public Relations	Conservation and Protection	Lighting and Preservation
Civilization and Art History 1	Civilization and Art History 1	Collection Management	Collections and Exhibitions
Museum Management	Legal Management	Seminar 1	Seminar 2
Registration Methods	Museum Collections and Research	Elective 1	Elective 2
Research and Writing Methods			

Table 3. Courses of the Program, 2007-2008 Academic Year

After 2010, the curriculum of the Program renewed as part of the studies of the higher education structure of the European countries, which was initiated by the Bologna Declaration in 1999. Competencies were determined for the Program based on National Qualifications for Graduate Education and it was aimed to give certain outputs in each course. These outputs are mostly composed of the expressions related to graduate education and training as shown below:

1. Have terminology and basic conceptual knowledge –in the field of museology
2. Conceive of interdisciplinary interaction of museum studies.
3. Be able to conduct research on museum studies and write and publish articles in related conferences and journal.
4. Have appropriate knowledge of theoretical and practical studies of the museology and be able to apply their knowledge with an inquisitive and productive approach.
5. Have the ability to integrate and interpret their knowledge with knowledge coming from different academic disciplines and be able to create new knowledge.
6. Be able to independently determine and define a museological issue, select relevant methodologies for solving it.
7. Be able to solve problems both individual and multi-disciplinary team-based working contexts related to the museology
8. Be able to develop and conduct projects related to museology
9. Have an attitude for life-long learning.
10. Be able to follow national and international publications related to their field of study.

11. Be able to transfer their knowledge and skills both in written and oral form.
12. Be able to share their knowledge, work together and evaluate critical approaches in their academic work environment.
13. Be able to use technology related to their field of study.
14. Behave in accordance with ethical cultural, scientific, and social studies
15. Use their knowledge and skills both national and international level and interdisciplinary studies

All courses in this new curriculum have been elective (see Table 4). These are "Museum Education Practices," "Collections and Exhibitions", "Lighting and Preservation," "Documentation Methods," "Museum Collections and Research," "Museum Management," "Museums and Society," "Collections Management," "Preventive Conservation" "Exhibition Design in Museums," "Risk Management in Museums," "Project Management in Museums" and "Museums and Curatorship."

This updated curriculum has been ongoing since 2013-2014 Academic Year. No new courses have been added to the curriculum of the Program, but one of the outcomes - be able to use technology related to their field of study is directly related to communication skills.

In this current program, the number of courses in the curriculum has been reduce. Students are required to take seven courses. Three of these courses ("Collections and Exhibitions," "Museum Education Practices," "Museums and Society") are directly related to museum communication issues. However, students who are not graduated from museology field are required to complete Scientific Preparation Program as they are out of the field. These students are required to take some courses from the Art Management Undergraduate Program as part of the Scientific Preparation Program. The courses that are directly related to the museum communication in the Scientific Preparation Program are a "Museum Communication" and "Museums and Gallery Education".

Directly related courses taken in the Scientific Preparatory Program are "Museum Communication" and "Training in Museums and Galleries"; In the Graduate Program, "Collections and Exhibitions", "Museum Education Practices" and "Museums and Society".

Table 4. Courses of the Program, 2013-2014 Academic Year

First Semester	**Second Semester**
Elective 1	Elective 5
Elective 2	Elective 6
Elective 3	Elective 7
Elective 4	Seminar

Conclusion

Today, the concept of museum is changing. In this change, the communication function of the museums is increasing day by day. In the aftermath of the 2016 ICOM General Conference in Milan, a new Standing Committee (The Committee on Museum Definition, Prospects and Potentials) has been appointed to study and amend the definition of the museum that has been evolving to reflect major societal changes and the realities of the international museum community (ICOM, 2018). In addition to the change in the concept of museums, new terms are also emerging in museology related to museum communication. For example, the theme chosen for 2018 Museum Day was *Hyperconnected Museums: New Approaches, New publics*. This term emphasizes to design the multiple means of communication we have today. On the other hand, technological applications that have become widespread. Thanks to technology, museums can now reach way beyond their core audience and find new publics when approaching their collections in a different way: it can be the digitalisation of their collections, adding multimedia elements to the exhibition or something as simple as a hashtag that allows visitors to share their experience in social media (ICOM, 2017).

As MacLeod (2001) states that museum studies training programs need to be informed by an up-to-date conception of what a relevant and useful museum is – or will be – in contemporary society. Additionally, a wealth of new research has transformed museum studies theory, and this transformation must be incorporated in contemporary museum studies programs. This redesigned museum studies program aims to educate museum workers to play leadership roles in developing and refining the theoretical underpinnings of museums of the future. The fields of communications and educational technology can offer new perspectives, new data, and new methods for lateral thinking, critical analyses, and advanced research for museum studies programs (Welsh, 2013).

Due to the changing museum world, the quality and quantity of the courses on “museums communication” in curriculums of the museum studies programs should be increased. Just beside the “communications” and “public relations”, courses that can be given the appropriate skills and knowledge on current museum communication understanding should be added to the curriculum of museum studies programs in Turkey. When we examine the curriculum and course content of museum studies programs except of Yildiz Technical University’s Museum Studies Program, it is seen that the courses and their contents are not very different from YTU's. The programs generally include lessons on "communication and public relations", "museum education" and "museum exhibition". Differently, only "New Media Art" in the curriculum of the Mimar Sinan Fine Arts University and "Design and Communication" and "Multimedia Technologies and Art Works" of the Baskent University are included in the curriculum . Curriculums of the museum studies programs should be developed; courses covering "Museum Technologies", "Social Media", "Audience Research", "Digital Communication", etc. should be added to the curriculum and the course contents should be updated. To this end, Museum Studies Programs in Turkey are required to carry out program development activities with their internal and external stakeholders and update their curriculum to prepare the museum studies graduates for museums of the future.

It is planned to update the curriculum of the Yildiz Technical University's Museum Studies Program to provide the necessity knowledge and skills to shape the future world of museology. However, as emphasized in Williams and Simmons (2007, 136) the negative impact of the program development within the academic curriculum guides are experienced in the Program. The necessity of designing the curriculum of the Program according to the Bologna system limits the number of courses in the Program. Only seven selective courses can be taken in this system. Updating the current courses taking into account current communication-oriented issues may be a temporary solution. However, this issue should be discussed in the long term and the number of credits required to be taken in the programs should be increased and the necessary solution should be found.

Another problem in increasing the diversity of lectures focused on museum communication is the lack of trained academic staff with the knowledge and skills to give these courses. Programs open courses according to the qualifications of their teaching staff. The lack of museology area to apply associate professor position affects the quality and quantity of teaching staff employees. It will be possible to improve the field of museology by the increase in the number of academic staffs who continue their studies and be able to progress in their academic careers, in Turkey.

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Mu.SA Project: Training the Museum Professionals in Essential Digital And Transferable Competences

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Introduction

Project "Mu.SA: Museum Sector Alliance" is funded in the context of European Framework of Erasmus+ / KA2 / Sector Skills Alliances, with coordinator the Hellenic Open University and Project leader Dr. Achilles Kameas, Professor, of School of Science and Technology, Hellenic Open University, in Greece. The partnership consists of eleven (11) partners from four (4) countries: **an EU-wide Network** of museums and cultural organizations from Belgium; three **museum sectoral organizations** representing two Associations of Museum Professionals and one Regional public cultural body from Portugal, Greece and Italy respectively; four **training providers** representing three Universities and one VET (Vocational education and training) organization, from Greece, Italy and Portugal; a Foundation whose members are both social partners and Cultural organizations in Italy; two **companies** specialized in training museum professionals and cultural managers, from Italy and Portugal. It is a project with a duration of more than three years that ends officially in April of 2020.

The project supports continuous professional development of museum professionals in order to address the shortage of digital and transferrable skills identified in the museum sector. Mu.SA project (Mu.SA, n.d.) aims to address the increasing disconnection between formal education and training and labour due to the quickening pace of the adoption of ICT (Information and Communications Technology) in the museum sector, which is manifested by the emergence of new job roles. The research activities that were implemented in the initial project stages identified the digital and transferable competences that would help museum professionals thrive in the digital era. Based on these, four new occupational profiles were designed and training curricula were created for these profiles; all curricula contain a common initial stage supported with a MOOC (Massive Open Online Course); then an online specialization has been designed for each profile, followed by a period of workplace learning.

The research findings and the training offers produced by the project partners will be discussed in the following sections.

Methodology, outcomes and limitations

The International Council of Museums (ICOM) in the report "Staff and Training in Regional Museums" (International Council of Museums, 2011) observed that being familiar with modern technology has become a prioritized skill and noted that museums are becoming increasingly aware that they must hire staff with ICT backgrounds in order to reach new audiences and deliver new services. Mu.SA stems from the need to support museum personnel in developing the right digital and transferable skill-set that would enable them to thrive in their profession.

The project incorporated and extended results produced in previous research projects. Project eSkills for Future Cultural Jobs (eCult skills, n.d.) had produced a set of descriptions for museum job roles that are affected from ICT; these formed the basis of the profiles produced in Mu.SA. Transferrable skills are drawn from previous European projects such as ArtS (ArtS, n.d.), ADESTE (ADESTE, n.d.) and CREA.M (CREA.M, n.d.).

Two major research activities took place in the early stages of the project. Firstly, an extensive research took place mainly in Greece, Italy and Portugal, and at a second level, all over Europe, seeking to identify the changes in the museum professions and functions and their consequences on museum professionals caused by the wide adoption of ICT both by the cultural sector and society. From December 2016 to March 2017, partners in Greece, Italy and Portugal carried out a mapping of the needs of museum professionals, in order to identify those that are related to digital skills (or e-competences) and transferable skills. The research included interviews with professionals of eminent museums and questionnaires completed by a focus group of 10 -12 people with expertise in the sector. At least two experts in each country were given one of eCult job role descriptions and were asked to analyze, evaluate and update the list of ICT and transferrable competences therein. The focus group applied the same methodology. The research was mainly qualitative and the challenge was to ensure a balance between the various different points of views, coming from directors, employees of national and regional museums of all sizes, as well as from people working in the areas of research, education, academia and policy-making.

In parallel, a mapping of training provisions for museum professionals offered in the project countries was carried out using desk research and an online survey. This mapping aimed to present the current situation concerning the global approach and the rate of diffusion of training programmes offered (formal, non-formal and informal) for digital and transferable competences in the museum sector. Most culture – related university courses for the future museum personnel are focused on archaeology, history of art, fine arts, curatorial studies, social anthropology, cultural heritage management, museology, communication strategies, cultural informatics, multimedia studies and marketing. In the three countries, the majority of staff working in state museums holds a degree in archaeology, art history, conservation, architecture, etc. The majority of university courses for the museum sector are now taking on an interdisciplinary character, incorporating teachers and researchers from different scientific areas, departments and faculties, in an attempt to combine and bring together a range of different, complementary and innovative perspectives. In all three countries over the last few years it has become increasingly common for graduates to pursue studies at the first basic cycle of studies and then continue to a master level specialized in an interdisciplinary field. The online survey was brought to the attention of museum professionals, external collaborators and people seeking to work in the sector through a number of different channels such as direct e-mailing, newsletters, social networks, national museum associations and other relevant networks. At the same time ten interviews with experts coming from well-known museums were conducted.

The findings of the research are published in the reports, available online (Mu.SA, n.d.):

"The Museum of the Future: insights and reflections from 10 international museums" collects the visions of the next generation of museums by 12 international expert museum professionals;

"Museum Professionals in the Digital Era: agents of change and innovation" summarizes the training needs of museum professionals and the available training offers, as they were recorded during the research, identifying gaps in knowledge, skills and competences.

The most important outcome of this extensive needs analysis are four new museum job roles (Digital Strategy Manager, Digital Collections Curator, Digital Interactive Experience Developer, Online Community Manager) together with the digital and transversal competences that characterize each role. Brief descriptions follow:

Digital Strategy Manager supports a museum's technological and digital innovation and helps museums to thrive in a digital environment, has a good knowledge of how a museum works and provides them with updated information about digital products, and plays a mediating role between the internal museum departments and external stakeholders. It is strategic role for all the museums that aim at thriving in a digital environment in line with the overall museum strategy.

Digital Collections Curator improves the museum's digital preservation, management and exploitation plan for all digital or digitized cultural contents, develops online and offline exhibitions and content for other departments, produces metadata according to recognized international standards, and provides information on copyright and protection of digital cultural property according to international standards. This role is specialized in preserving and managing digital materials.

Digital Interactive Experience Developer carries out audience research and observation analysis, designs and develops interactive and innovative installations providing meaningful experiences for all types of audiences, develops accessibility tools for all types of visitors, and facilitates communication flow between museum teams and external high tech companies. This role is specialized in designing, developing and implementing innovative and interactive experiences for all types of visitors

Online Community Manager designs and implements an online audience development plan in line with the museum's overall strategic communication plan, liaises effectively with the other departments within the organization in order to produce both content and meaningful online experiences, engages with, monitors and manages online audiences, and assesses and evaluates the effectiveness and efficiency of online activities. This role profile is vital for all museums aiming to invest in developing and engaging diverse audiences online and should be fully integrated into the institutional structures.

In the online document "Emerging Job Roles for Museum Professionals" are presented analytically the four new job roles with strong ICT dimensions and digital and transversal competences for each role (Mu.SA, 2017).

Research showed that there is still some resistance in instituting such a process due to its complexity. Possible hindrance is the lack of financial resources and the merging of museum departments and roles which makes any expectations of employing new expert staff unrealistic, difficulties encountered by small museums in terms of financial and human resources, low salaries of people working in the museum sector that makes it unattractive to ICT professionals and above all a lack of a national strategy in digital investments and a leadership unable sometimes to seize the opportunity offered by ICT technologies. An investment in digital infrastructure and, hence, training is required at a policy level.

European Competence Frameworks

The European e-Competences Framework (e-CF) 3.0 (see Fig. 1) (European Committee for Standardization, 2014) is used as a reference of 40 competences as required and applied at the Information and Communication Technology (ICT) workplace, using a common language for competences, skills and capability levels that can be understood across Europe. In order to fulfill this aim, i.e. to encourage greater job mobility for museum professionals, the same framework has been adopted in the Mu.SA project as well. The European e-Competence Framework is a component of the long-term e-skills agenda "e-skills for the 21st Century" of the European Union supported by the European Commission and The Council of Ministers, and of the "Grand Coalition for Digital Jobs" launched by the European Commission in March 2013 to fill the digital gap.

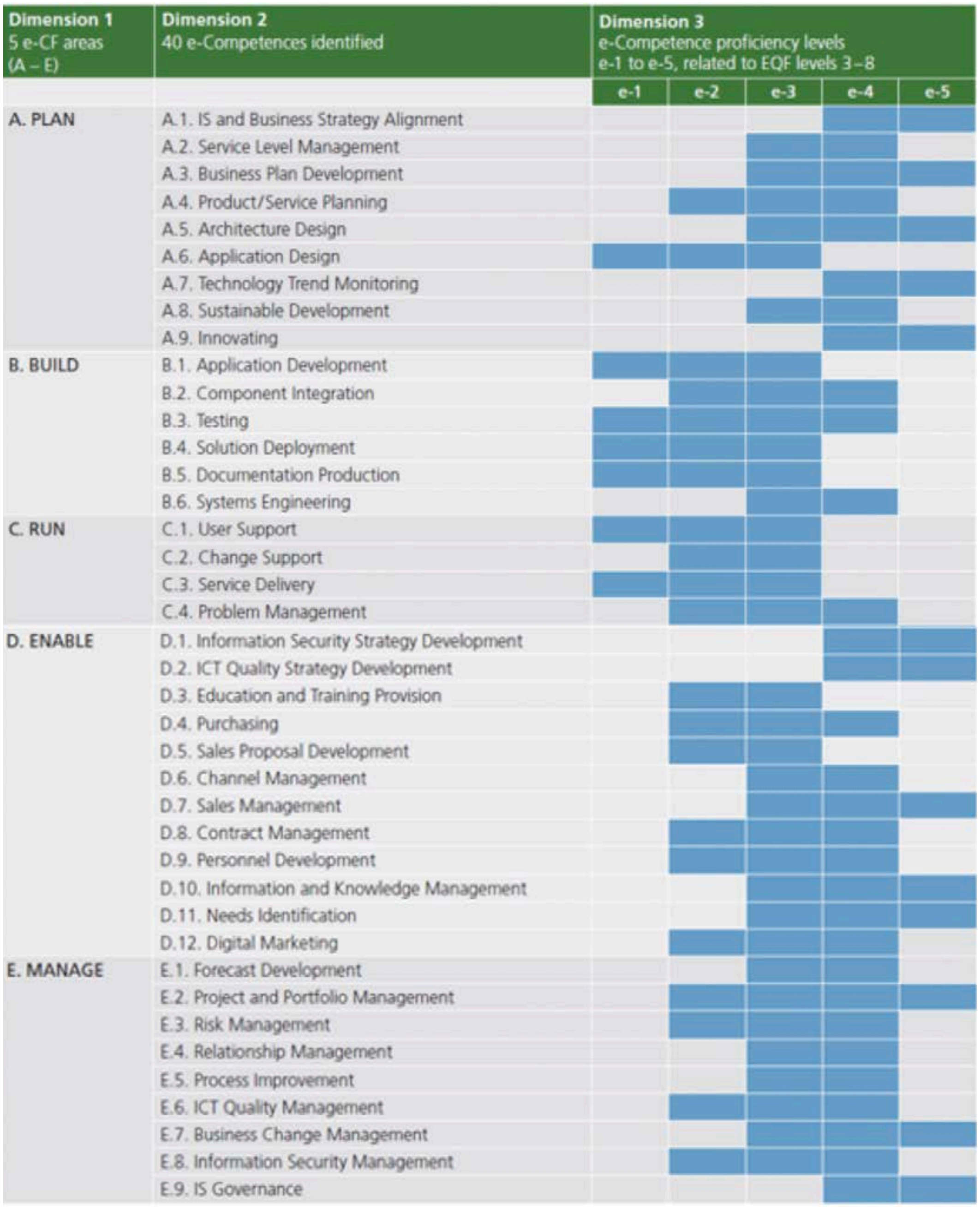
The European Qualification Framework (EQF) (European centre for vocational education and training, n.d.) is a shared framework of reference at a European level and each national education framework is directly related to the EQF. It is based on learning outcomes rather than on the content of learning, so that at the end of the learning process the specific knowledge, skills and competences that have been acquired can be accurately described. Standardized definitions of skill levels are useful for various stakeholders such as: managers and Human Resource departments in companies and other organizations (in both the public and private sectors), training providers and educational institutions (including higher education), as well as researchers and policy-makers.

The European Qualification Framework was developed at the beginning of the century to improve standardization and comparability of qualifications all over Europe. The traditional approach was content-based and it measured the level of knowledge at the end of the training or learning process. The EQF has 8 levels starting from level 1 (basic) to 8 (high level expertise), which makes it easier to evaluate the levels of knowledge, skills and competencies acquired. The descriptors for the levels are quite straightforward and they also evaluate the level of autonomy that has been gained.

The EQF is very adaptable to all sectors of knowledge and kinds of training. The aim of the EQF is to evaluate how well learners are able to implement their knowledge, skills and competences in their daily working activities, whether they have gained these abilities in training courses, via previous working experience or in a non-formal learning setting.

In the first stages of working activities in Mu.SA one of the major task was to select out of the 40 e-competences the most relevant and essential to each of the four relevant role profile. As a result, each role profile would present the relevant competences that should own in order to deploy his/ her ICT tasks. The terms used in the e-CF are generic in order to be applicable to a wide range of professional contexts and it is possible to use the same descriptor (also for various different levels). The level of expertise required by the job market can differ even though the descriptors are the same or similar.

The levels provide statements of typical expectations of achievements and abilities associated with qualifications. These derive from the European Qualification Framework. Levels in e-CF escalate from Level 1 to Level 5, which are related to EQF levels 3 to 8. The core of the EQF concerns eight reference levels describing what a learner knows, understands and is able to do after the lesson learnt, in other words the so called "learning outcomes". Level 1 starts from a basic general knowledge and basic skills required to carry out simple tasks, under a supervisor or authority. Level 2 implies basic factual knowledge of a field of work, basic cognitive and practical skills required to use relevant information in order to carry out tasks, under authority with some autonomy. Level 3 corresponds to knowledge of facts, principles,



Dimension 1 5 e-CF areas (A – E)	Dimension 2 40 e-Competences identified	Dimension 3 e-Competence proficiency levels e-1 to e-5, related to EQF levels 3–8				
		e-1	e-2	e-3	e-4	e-5
A. PLAN	A.1. IS and Business Strategy Alignment					
	A.2. Service Level Management					
	A.3. Business Plan Development					
	A.4. Product/Service Planning					
	A.5. Architecture Design					
	A.6. Application Design					
	A.7. Technology Trend Monitoring					
	A.8. Sustainable Development					
	A.9. Innovating					
B. BUILD	B.1. Application Development					
	B.2. Component Integration					
	B.3. Testing					
	B.4. Solution Deployment					
	B.5. Documentation Production					
	B.6. Systems Engineering					
C. RUN	C.1. User Support					
	C.2. Change Support					
	C.3. Service Delivery					
	C.4. Problem Management					
D. ENABLE	D.1. Information Security Strategy Development					
	D.2. ICT Quality Strategy Development					
	D.3. Education and Training Provision					
	D.4. Purchasing					
	D.5. Sales Proposal Development					
	D.6. Channel Management					
	D.7. Sales Management					
	D.8. Contract Management					
	D.9. Personnel Development					
	D.10. Information and Knowledge Management					
	D.11. Needs Identification					
	D.12. Digital Marketing					
E. MANAGE	E.1. Forecast Development					
	E.2. Project and Portfolio Management					
	E.3. Risk Management					
	E.4. Relationship Management					
	E.5. Process Improvement					
	E.6. ICT Quality Management					
	E.7. Business Change Management					
	E.8. Information Security Management					
	E.9. IS Governance					

Fig.1. The European e-Competence Framework 3.0 (Source: http://www.ecompetences.eu/)

processes and general concepts, with cognitive and practical skills required to accomplish tasks and solve problems, while taking responsibility for completion of tasks. Level 4 means factual and theoretical knowledge in broad contexts, with cognitive and practical skills required to generate solutions to specific problems, taking some responsibility for the evaluation and improvement of work. Level 5 is the most advanced, comprehensive, specialized, factual and theoretical knowledge, with range of cognitive and practical skills required to develop creative solutions to abstract problems being able to develop performance of self and others (European centre for vocational education and training, n.d.).

Since we are addressing professions that imply holding a bachelor degree, the relevant levels in EQF are level 6 for University

Dimension 1 e-Comp. area	**A. PLAN**				
Dimension 2 e-Competence: Title + generic description	**A.3. Business Plan Development** Addresses the design and structure of a business or product plan including the identification of alternative approaches as well as return on investment propositions. Considers the possible and applicable sourcing models. Presents cost benefit analysis and reasoned arguments in support of the selected strategy. Ensures compliance with business and technology strategies. Communicates and sells business plan to relevant stakeholders and addresses political, financial, and organisational interests.				
Dimension 3 e-Competence proficiency levels e-1 to e-5, related to EQF levels 3 to 8	**Level 1** –	**Level 2** –	**Level 3** Exploits specialist knowledge to provide analysis of market environment etc.	**Level 4** Provides leadership for the creation of an information system strategy that meets the requirements of the business (e.g. distributed, mobility-based) and includes risks and opportunities.	**Level 5** Applies strategic thinking and organisational leadership to exploit the capability of Information Technology to improve the business.
Dimension 4 Knowledge examples *Knows/aware of/ familiar with*	K1 business plan elements and milestones K2 the present and future market size and needs K3 competition and SWOT analysis techniques (for product features and also the external environment) K4 value creation channels K5 profitability elements K6 the issues and implications of sourcing models K7 financial planning and dynamic K8 new emerging technologies K9 risk and opportunity assessment techniques				
Skills examples *Is able to*	S1 address and identify essential elements of product or solution value propositions S2 define the appropriate value creation channels S3 build a detailed SWOT analysis S4 generate short and long term performance reports (e.g. financial, profitability, usage and value creation) S5 identify main milestones of the plan				

Fig. 2. An example of the e-competence for A3. Business Plan Development with descriptions in Dimension 2 and Dimension 3 (Source: http://www.ecompetences.eu/)

graduates in first cycle of studies (Bachelor) with consequently the Master and PHD holders in level 7 and 8 respectively. The corresponding proficiency levels in e-CF are level e-3, e-4 and e-5 (where applicable), for the Senior Professional who has a consulting role up to the most advanced level professional who is principal and is able to apply an Information System (IS) strategy or a program management demonstrating leadership in an autonomous environment. The matching of each competence to all the four profiles was achieved based on the description of Dimension 2 and the level of expertise was selected based on the description in Dimension 3 (see in Fig.2). The template reflects different levels of business and human resource planning requirements in addition to job/ work proficiency guidelines.

Another European Framework that the Mu.SA project utilized is DigComp - Digital Competence Framework for citizens v2.1 (EUR Scientific and Technical Research Reports, 2018), a European framework for developing and applying basic digital competences, which is addressed to all European citizens as users of digital technologies. DigComp with a detailed range of eight (8) proficiency levels supports the development of learning and training materials while it identifies the key components of digital competence in 5 areas: Information and data literacy, Communication and collaboration, Digital content creation, Safety and Problem solving. It also helps in the design of instruments for assessing the development of citizens' competence, career guidance and promotion at work. It is a European Framework that defines areas of competence that are seen as components of e-citizenship, thereby addressing the issue of the digital divide.

DigComp describes 21 competences that are necessary to use digital technologies in a confident, critical, collaborative and creative way, in order to achieve goals related to work, employability, learning, leisure, inclusion and participation in society. Digital competence is one of the 8 key competences for Lifelong Learning established by the European Union. It is a transversal key competence, which, as such, facilitates the acquisition of various other key competences (e.g. language, mathematics, learning to learn, cultural awareness). Nowadays, having digital competence and a "digital presence" depends more on knowledge, skills and attitudes than only on having access to various forms of ICT and being able to use them.

Soft skills, also referred to as communication skills, transversal skills or talents, are transferable skills that everyone has and that everyone uses, like the ability to work in a team, leadership, creativity, self-motivation, the ability to make decisions, time management and problem-solving (European Skills, Competences, Qualifications and Occupations classification, 2019). These soft skills are the so –called 21st Century skills which correspond to twelve (12) abilities that today's students need to succeed in their careers during the Information Age. Each of these twelve skills is categorized in three major categories: a. Learning Skills, b. Literacy Skills and c. Life Skills. Each of these categories pertains to a specific part of the digital experience:

a. Learning skills (the four C's) teaches learners about the mental processes required to adapt and improve upon a modern work environment. More educators know about these skills because they are universal needs for any career. They also vary in terms of importance, depending on an individual's career aspirations.

Critical thinking: Finding solutions to problems. Arguably, critical thinking is the most important quality for someone to have in health sciences. In business settings, critical thinking is essential to improvement. It is the mechanism that weeds out problems and replaces them with fruitful endeavors.

Creativity: Thinking outside the box. Creativity is equally important as a means of adaptation. This skill empowers learners to see concepts in a different light, which leads to innovation.

Collaboration: Working with others. Collaboration may be the most difficult concept in the four C's. But once it is mastered, it can bring companies back from the brink of bankruptcy. Collaboration may be the most difficult concept in the four C's.

Communication: Talking to others. Communication is the glue that brings all of these educational qualities together. It's crucial for people to learn how to effectively convey ideas among different personality types.

b. Literacy skills (IMT) focuses on how students can discern facts, publishing outlets, and the technology behind them. There is a strong focus on determining trustworthy sources and factual information to separate it from the misinformation that floods the Internet.

Information literacy: Understanding facts, figures, statistics, and data. It helps learners to understand facts, especially data points that they will encounter online.

Media literacy: Understanding the methods and outlets in which information is published.

Technology literacy: Understanding the machines that make the Information Age possible. As computers, cloud programming, and mobile devices become more important to the world, the world needs more people to understand those concepts.

c. Life skills (FLIPS) take a look at intangible elements of a student's everyday life. These intangibles focus on both personal and professional qualities.

Flexibility: Deviating from plans as needed. Someone's ability to adapt to changing circumstances. Flexibility is crucial to a learner's long-term success in a career. Knowing when to change, how to change, and how to react to change is a skill that will pay dividends for someone's entire life.

Leadership: Motivating a team to accomplish a goal. Leadership is someone's penchant for setting goals, walking a team through the steps required, and achieving those goals collaboratively. Entry-level workers need leadership skills for several reasons. The most important is that it helps them understand the decisions that managers and business leaders make.

Initiative: Starting projects, strategies, and plans on one's own. Initiative only comes naturally to a handful of people. As a result, learners need to learn it to fully succeed. This is one of the hardest skills to learn and practice. Initiative often means working on projects outside of regular working hours.

Productivity: Maintaining efficiency in an age of distractions. That's a learner's ability to complete work in an appropriate amount of time.

Social skills: Meeting and networking with others for mutual benefit. Social skills are crucial to the ongoing success of a professional. Business is frequently done through the connections one person makes with others around them. This concept of networking is more active in some industries than others, but proper social skills are excellent tools for forging long-lasting relationships (Applied Education Systems, n.d.).

Designing and developing a professional development program for the Museum Professionals

The professional development programs (VET curricula) for the four (4) job roles contain three stages:

a. A common initial stage for all profiles, which provides training in a set of core competences that are common in all profiles and are, therefore, considered to be basic for all museum professionals. That is why this training will be delivered via a MOOC;

b. The second stage contains a Specialization Course tailored to the individual needs of each profile. It will be realized with a combination of e-learning and face-to-face training sessions;

c. The last stage consists in engaging learners in a productive work-based learning activity.

All of the frameworks described above were taken in consideration while designing and developing the MOOC and the e-learning training for museum professionals within the Mu.SA project. A modular training approach was selected. For each competence coming from any of the frameworks, a training module was developed. Each module consists of units and each unit is realized with learning activities.

The design phase is the most essential and demanding one. The purpose of this phase is to define and describe the detailed learning objectives for each module, the units (learning activities) in which each module is divided, the educational strategy that will be applied in each unit and the learning outcomes of each unit. Adopting the definition proposed within the Bologna project(Kennedy et al.,2006) and in the context of the European Qualification Framework described above, learning outcomes are statements of "what a learner is expected to know, understand and be able to demonstrate after completion of a learning process (a lecture, a module or an entire program), which are defined in terms of knowledge, skills and competence".

In this phase, it is equally important to define the students' assessment method. Consequently, the learning objects were designed according to the learning outcomes, as described above. Also, the It should be noted that units (learning activities) demonstrate the way that knowledge (learning objects, additional educational material, quizzes, wikis, projects etc.) should be provided to the learners according to the educational strategy adopted (Nikolopoulos et al, 2012), following a team-based approach for MOOC development (Spyropoulou et al., 2019) and best practices (Spyropoulou et al., 2014). It is argued that the learning objectives should be specific and measurable in order to guide appropriately instructors and learners (Mager, 1984).

The first stage is a MOOC entitled "Essential digital skills for museum professionals" which offers training in a combination of eight (8) e-CF, nine (9) DigComp digital and five (5) transferable competences. The duration of the course is eight (8) weeks. This course addresses the basic skill needs of digital strategy managers, digital collections curators, digital interactive experience developers, and online community managers. Enrollment to the Massive Open Online Course is open for all museum professionals. The eight e-CF competences form the basis of MOOC, so each of them has been allocated to one week.

The competences are:

A. PLAN.	A1. IS and Business Strategy Alignmen A3. Business Plan Development
	A7. Technology Trend Monitoring
	A9. Innovating
D. ENABLE	D11. Needs Identification
E. MANAGE	E1. Forecast Development
	E4. Relationship Management
	E6. ICT Quality Management

From DigComp 2.1, the basic e-competences selected for developing training content in the MOOC course are the following nine (9):

Competence area 1: Information and data literacy
1.1 Browsing, searching, filtering data, information and digital content
1.2 Evaluating data, information and digital content
1.3 Managing data, information and digital content
Competence area 2: Communication and collaboration
2.4 Collaborating through digital technologies
2.5 Netiquette
Competence area 3: Digital content creation
3.1 Developing digital content
Competence area 4: Safety
4.2 Protecting personal data and privacy
Competence area 5: Problem solving
5.2 Identifying needs and technological responses
5.3 Creatively using digital technologies

In addition, five (5) transferable or soft competences (or 21st century competences) will be included in the MOOC: team working, creative thinking skills, leadership and change facilitator, communication skills as well as time management.

During the design and development of the educational material for each of the 22 digital and transferrable competences, the authors had to specify the purpose of training, the knowledge domain, the main learning goals, the basic learning objectives, the learners' profile and the timeframe of the training process. It was equally important, to define the learners' background knowledge and to set any necessary limitations and knowledge prerequisites. Adopting learning outcomes in the educational or training process serves the shift of the traditional approach oriented to the teachers towards an approach oriented to the learner (Kalou et al, 2012). The "learner-centered" model adopts an "outcome-based" approach, focusing on what the learners will learn, master and be able to do as they progress through the course (Bloom et al., 1956) (Bloom et al., 1964). Writing learning outcomes with emphasis on correctness and quality requires the employment of particular techniques like the ABCD (Kurt, 2019) and SMART approaches (Anderson et al., 2001). Additionally, the learning outcomes were addressing – exclusively and separately – one of the levels identified in the Bloom taxonomy i.e. the Cognitive (knowledge-based), which is required in the majority of cases, the Affective (emotion-based) (Simpson, 1972) and the Psychomotor (action-based) domain (Krathwohl et al., 1973).

The methodology – contextualized appropriately for the Mu.SA' s MOOC development - adopts the basic elements of the well-known ADDIE model (Analysis, Design, Development, Implementation and Evaluation) (Branch, 2009), illustrating an iterative and self-corrected training process of five phases of instructional design since it provides continuous assessment in every step.

The second training stage includes a Specialization Training Course per job role profile, offering a training in 21 digital competences (e-CF) including e-learning and face-to-face lectures covering all the five e-competence areas, as follows:

A. PLAN	A.2 – Service Level Management
	A.4 – Product / Service Planning
	A.6 – Application Design
	A.8 – Sustainable Development
B. BUILD	B.1 – Application Development
	B.3 – Testing
	B.4 – Solution Deployment
	B.5 – Documentation Production
C. RUN	C.1 – User Support
	C.2 – Change Support
	C.3 – Service Delivery
	C.4 – Problem Management
D.ENABLE	D.1 – Information Security Strategy Development
	D.2 – ICT Quality Strategy Development
	D.3 – Education and Training Provision
	D.4 – Purchasing
	D.10 – Information and Knowledge Management
	D.12 – Digital Marketing
E. MANAGE	E.3 – Risk Management
	E.5 – Process Improvement
	E.7 – Business Change Management

The courses will be delivered via an online platform that stimulates sharing and exchange of knowledge, experiences and best practices. Communities of practice to ensure sustainability of results beyond end of project will be formed.

The third stage involves workplace learning in the museums and cultural organizations affiliated with the project. The third phase includes practice in real work environment and then assessment. At this stage, the trainees will learn firsthand by applying their knowledge in case studies. The workplace learning for this training will include placements in museums and cultural organizations that will host the trainees – museum professionals.

Conclusions

The research indicated that across the three countries a fragmented experience of the digital transformation is evident, due to the different contexts, governance, competences and resources invested. In the field of culture, the technologies of information and communication offered new potentials of managing and presenting the cultural heritage and redefined the role of the cultural organisms like museums that had to deal with the documentation, the preservation and the promotion of the cultural asset in the digital era (Polymeropoulou, 2014). The analysis highlighted some common trends regarding digital skills and museum professionals:

It is necessary to rethink the role of the museum and its functions in relation to audiences and society at large in a digital environment;

It is fundamental to build up what can be defined as "digital cultural awareness" and "digital confidence". This means developing digital skills for the whole staff of a museum, regardless of their role, from the most basic to the upper levels according to their specific functions and tasks;

It is important to foster a mental shift/ cultural change regarding the planning and implementation of services, so that the digital element can become an integral part of the thinking and planning process from the outset. Technologies should enhance visitors' experiences and not be a barrier;

Leadership at an institutional and political level must take every opportunity to invest in digital infrastructures. It is necessary to develop leadership, strategic and business planning skills as well as specific digital skills;

It is important to support digitization and digital management of museum collections and archives and basic requirements for the creation of content to be communicated;

Culture or museum professionals need digital skills called e-skills to meet the needs of the digital age. On the subject of education, we found a lack of provision of relevant training in digital culture;

Continuous vocational education and training of skills, knowledge and competences related to the labor market is essential for the professional as the conditions and needs of the market are constantly changing and the working environment becomes more demanding in terms of skills;

In the field of culture, changes and, furthermore, developments in Information and Communication Technologies (ICT) have brought civilization practitioners into new dilemmas and challenges. Old and new professionals are now required to have ICT skills and the ability to be creative, flexible and able to manage digital knowledge.

Mu.SA project designs and develops a new and indispensable training programme for museum professionals who want to up – skill and advance their background in ICT skills. The online programme developed and provided in 2019 through an online platform, free for all, attracted more than 5.000 museum professionals from all around the world (Polymeropoulou et al, 2019). The vocational modules developed for this project, are open and flexible and comprise distance learning (using MOOC and e-learning modules), in presence seminars and work based learning. The goal is to provide the updated knowledge in IT, deliver the right employability skills and career prospects which are recognized and transparent at European level, ensuring sustainability, since at the courses are applied the European tools and standards.

Project results directly benefit the museum professionals and unemployed in the cultural sector, as well as the museums themselves. Indirectly, the project contributes to raising the quality of life of the general public, by enabling museums to offer enhanced cultural experiences.

Acknowledgements

This research was carried out within the Museum Sector Alliance – Mu.SA project (Project Number 575907-EEP-1-2016-1-EL-EPPKA2-SSA) under the Erasmus+ programme/ **Action** KA2: Cooperation for innovation and the exchange of good practices – Sector Skills Alliances. This project has been funded with support from the European Commission. Project coordinator is the Hellenic Open University/ DAISSy Research Group (http://daissy.eap.gr/en/). This chapter reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein. The authors wish to thank their fellow researchers in the Mu.SA project.

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Edited by Darko Babić & N. Hanzade Uralman

Designed by Serra Orkan & Ivana Jančiković

ISBN: 978-2-491997-04-5

ICOM international council of museums

ICTOP ICOM international committee for the training of personnel