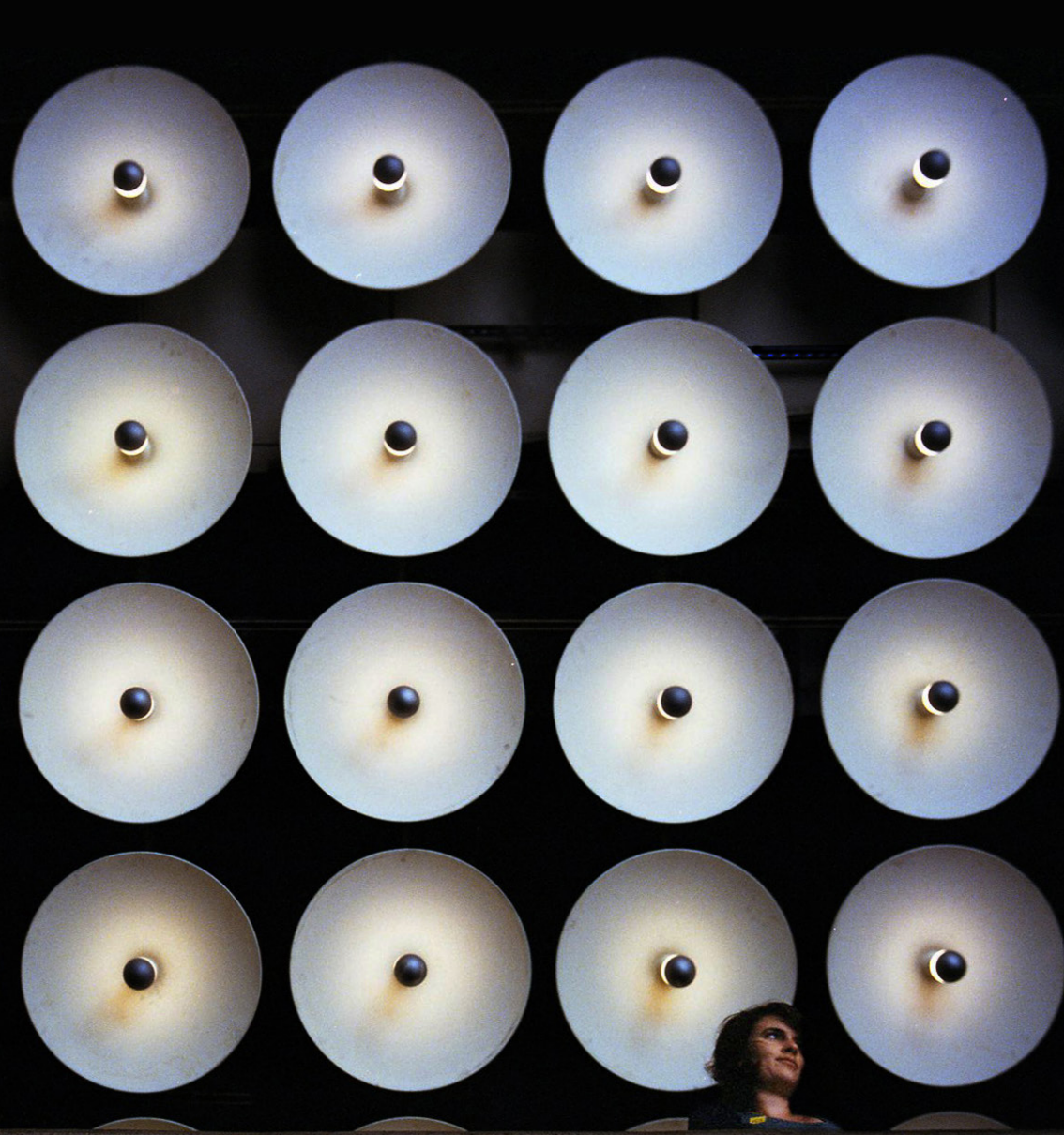

REPROGRAM

COMMUNICATION, BRANDING AND CULTURE IN A NEW ERA OF MUSEUMS

LUIS MARCELO MENDES [ORG.]

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http://www.imaeditorial.com/

Contact me

Luis Marcelo Mendes
web reprograme.com.br
email luismarcelomendes@gmail.com
fb facebook.com/reprograme
twitter twitter.com/reprograme

REPROGRAM

COMMUNICATION, BRANDING AND CULTURE IN A NEW ERA OF MUSEUMS

LUIS MARCELO MENDES [ORG.]

A selection of articles, interviews and presentation transcripts of new practices in museum communication management

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Catarse

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"A MUSEUM MAY HAVE A CHAMPIONSHIP-CALIBER STAFF, A SPLENDID BUILDING, SUPERB COLLECTIONS, GREAT MANAGEMENT, GREAT PROGRAMS, GREAT EVERYTHING. BUT IF IT MAKES NO DIFFERENCE TO ANYBODY, IF IT HAS NO IMPACT, IF NO GOOD OUTCOMES FOLLOW FROM WHAT IT DOES, THEN ALL IT CAN BE IS A GREAT, *SO WHAT?*: A GORGEOUS AND RESPLENDENT WHEEL SPINNING PRETTILY IN THE AIR."

STEPHEN E. WEIL
1928 - 2005

YOU'RE ALL INVITED

MARIANA VARZEA

SEC-RJ CULTURE SECRETARIAT

This book is an invitation from Luis Marcelo Mendes for you and all the museums thinkers around the world to take some time to reset your beliefs about what now has become a stale model for a contemporary museum.

Here you will find the result of a year long research on how communications management, brand positioning and relationship strategies plays the key role in rebuilding the museum to set its place of centrality in society's cultural development.

Starting from the idea that museums are not islands, but platforms, the author curated a series of articles published in several blogs which presents the universe of the museum in all its complexity. From the experiences carefully selected, we will understand how the appropriation of communicative tool in museum management processes builds the legitimacy of the museum as a space of cultural identity aimed at different audiences. Especially in globalized times, where cultural identities are constantly reformulated, produced and represented in social networks, the museum is challenged to reprogram its historical linearity.

This reprogramming approach could not have come at a more interesting moment. When new museums are taking the role as a cultural power in Brazil, China, Middle east. Inspired by the provocation of Stephen Weil, this museums will dare to rethink their vocation, create multidisciplinary teams, question their collections and listen to their audience? Will they focus on making a difference or enjoy being a gorgeous and resplendent wheel spinning prettily in the air?

There is no doubt that museums are changing and could not be different because the world is changing. What is at stake, and this

book puts it emphatically, is the way the museum will relate to its public from now on. Choices will be required and participation decisions will be crucial in this journey, if the museum wants to truly overcome their traditional barriers to become active and sustainable cultural platforms.

"Participation begins with me," says the Museum 2.0 muse Nina Simon. In Reprogram, Luis Marcelo Mendes invites you to join the party and, more, to take one step beyond.

FROM ISLANDS TO PLATFORMS

LUIS MARCELO MENDES

ORGANIZER

"HE SAID DECIDE WHAT YOU WANT.
DO YOU WANT TO EXPAND YOUR PARAMETERS?
OR PLAY MUSEUMS LIKE SOME DILETTANTE?"

WORK
LOU REED'S SONG
ON ANDY WARHOL

In April 2012, the German electronic music band Kraftwerk performed an unprecedented retrospective residency at New York's Museum of Modern Art (MoMA). Kraftwerk-Retrospective 1 2 3 4 5 6 7 8 involved the chronological presentation of their complete repertoire, eight sophisticated albums, in the Museum's Atrium; with 3-D projections specially adapted to this project by Kling Klang studio, in Düsseldorf, Germany. The presentations were limited to an audience of 450 people, but they were also transmitted simultaneously to MoMA PS1 Performance Dome, in Queens.

The event drew the attention of art-related people around the globe. One day after the release, the news had already more than 4 million search results on Google, being replicated in many websites, blogs and social media. The tickets, offered for online sale at US$ 25 each, vanished in only two hours. More than a series of successful shows, this event had a major symbolic impact. The presentations were not taking place at Coachella or any other music festival, but at the main museum of New York City, where Kraftwerk influenced hip hop in the beginning of the '80s and deeply impacted the visual and musical contemporary culture, as well as the work of a substantial number of artists, video artists, and graphic designers.

Kraftwerk installation and live performance at MoMA

Seeing the endorsement of a museum breed the same sort of media interest for the program that until then was only obtained by artists such as Madonna or Lady Gaga, is a new aspect in this game.

Experiments with an art museum

Shifting the focus from New York to Denver, Colorado, we find a museum staging a small but powerful revolution, with its unique witty approach, present in all its touchpoints with its audiences, whether in the curatorial or in the educational practices.

Adam Lerner is the chief animator and director of the Museum of Contemporary Art Denver, an institution that have been surprising the sector since 2009. It is, for example, the museum that decided to offer a five cents discount for all physicists and metaphysicists. The one organizing cocktails on summer Fridays or waffle tasting during presidential debates.

Despite the outstanding body of work, what made MCA Denver actually emerge on the scene was the creation of the Mixed Taste series: Tag-Team Lectures on Unrelated Topics: one of the most cutting-edge programs in museums today.

In each one of the Mixed Tastes events, two random subjects are combined, such as Wittgenstein and Hula-Hula dance, or Pirates and Russian Conceptualism. Twenty minutes for each topic and another twenty minutes for the debate in which fun is guaranteed and anything can happen. The goal of the program is to cease previous tensions regarding the discussions on the art and the universe of ideas. Here the museum performs as a booster for the artists and to the audience related to it.

What is the relation between what MCA Denver does and the tradition definition of museums? According to Adam Lerner: "For us, the museum is an ideal. Making jokes in a museum of art is not an attempt to make this art more accessible or even competing with

Adam Lerner and Sarah Kate Baie, director of programming, at MCA Denver

other forms of popular entertainment art. It's not changing the basic nature of the museum, just better understanding this nature".

The two cases mentioned, MoMA and MCA Denver, are two examples among a series of institutions that reveal a new attitude: The Reprogramming - a movement directly linked to the way we will come to understand the expansion of parameters of museums in this century and its new role in the age of information.

Reprogramming is based in the inversion of focus. The authority system being replaced by the pursuit of a wide understanding of what is valuable to the public. The collaboration and exchange instead of the knowledge supremacy and ownership of objects. And even the questioning of the curator's power and the enthusiasm towards the participatory engagement and shared curatorship with the purpose of investigating different cultures, different perspectives, multiple voices.

This movement follows the profound transformations in global cultures and the new ways of thinking, doing and distributing the art production. The music field, for instance, went through a deep change in the mighty and lucrative distribution and selling system improved in the 20th century: from the single to the LP, the megastores and a TV channel exclusively dedicated to the recording companies' promotional material.

The new movie production technologies, more professional and cheaper, will allow not only the embodiment of the utopia a camera in the hand and a movie in the head, but will also enable this production to instantaneously reach millions of people. And, lastly, the editors also had their power to control access put through its paces by the new books' production, distribution and consumption means.

It was inevitable that eventually the museums would have to consider this new scenario in which the audiences are no longer spectators but active culture producers in their own standards.

That is why the Reprogramming concept's leaders give an inspiring step in the global imaginary on our shared concept of museums, understanding the relevance of making these things only museums can make.

Reprogramming is the institutional action of reassessing concepts and starting to perceive audiences no longer as faceless or aimless visitors to which they are committed, but as clients. Individuals, with who we wish to build relationships, engage in dialogs and hear carefully in order to provide the best possible service.

And at the same time understand that the museum can be radical and embrace the possibilities for transgression enclosed in the acceptable limits of action in each specific time and space.

The seventh more visited museum around the globe (more then 3 million people a year), MoMA, has around a million Facebook fans and similar figures on Twitter, and is always trying to keep a permanent and smart relationship with them. Underpinned in a coherent improvement trajectory of its brand, which forged a strong identity with the city, the museum has been investing in relationship in its communication actions. Whether in the residency of the German band, the performance of the Serbian artist Marina Abramovic, the production of content spread in mobile platforms, the relationship actions with visitors, the provision of high quality services, the film programming or a diverse portfolio of high quality products in their shops. Reprocessing what we expect and adding everything that might be completely innovating. The same kind of attitude that can be noticed in the brilliant examples of Tate Modern and the British Museum (United Kingdom); SFMOMA, San Francisco; and mainly, the Walker Art Center, in Minneapolis (United States).

With an administration focused on audience development, the Walker Art Center has been continuously improving in the management of affection due to the ability to engage in conversations, listen to visitors, cement relationships and take risks. An example is the performance of the first Internet Cat Film Festival, in August

2012, a selection of cat films posted on websites like You Tube and displayed on a giant screen at the museum's gardens for 10 thousand people. Under Adam Lerner's point of view, its purpose was not to make a joke out of it, but to understand an specific cultural phenomenon and propose a social experiment that discusses the very concept of sharing, taking the typical fruition of an online lonely environment to a collective analogical cohabitation, around something funny. This is the understanding of the museum no longer as an island, but as a platform.

Amid worry and excitement

We live in a time truly contradictory and exciting for more than 55,000 museums present in 202 countries on earth. At the same time we deal with worrying alerts, such as budget cuts in institutions and European Ministries of Culture; Middle East's countries, China and Brazil are creating new and exciting museums, and indicating quite significant changes in the maturation and professionalization of the sector.

In an area of 135 square kilometers the governments of Qatar and the United Arab Emirates are concomitantly building seven mega-museums, whose investments adds up to more than US$ 28 billion. Among them, the controversial Louvre Abu Dhabi, a franchise of the more visited museum in the world.

In China, the Shanghai Art Museum will be the biggest art museum and one of the biggest museums in general around the globe (with and area of 200 thousand square meters). At the same time, the National Art Museum of China, in Beijing, chose the architect Jean Nouvel to create a structure of almost 130 thousand square meters to be built beside the Beijing

Stadium, one of the landmarks of the capital. And these are only two examples of a country that, alone, built 395 museums this decade.

According to the New York Times correspondent Jane Perlez, the museums' construction boom, which some experts compare to the expansion that took place in the United States at the end of the 19th century, has a lot to do with national pride. It occurs with the wide support of the national government, as part of the strategy to develop culture toward western standards. In Brazil we also have positive results disclosed by the Brazilian Institute of Museums (Ibram), celebrating the 980% increase in investments on museums in a decade and the prospect for the creation of dozens of new museums. The increase in the number of visitors was remarkable in the country in only nine years, growing from 15 million/year (2003) to an annual prospect of 80 million/year, reflecting a series of exhibitions with visiting records in cities like Rio de Janeiro and São Paulo, where the exhibition *Impressionism: Paris and Modernity* required the visitors to be patient and wait in line for sometimes even five hours before entering.

At the same time, we still deal with worrying surveys like the one undertaken in 2011 by the Trade Federation of the State of Rio de Janeiro (Fecomércio-RJ/Ipsos), which indicated a decrease in the participation of Brazilians in cultural activities. According to the research, which listened to a thousand people in 70 Brazilian cities, 45% of the interviewees were involved in some culture activity, in comparison with 53% in the previous year. Among those involved in culture activities, only 16% affirmed to prioritize visiting exhibitions. Another study conducted in 2010 by the Brazilian Institute for Applied Economic Research (Ipea) revealed that 70% of the Brazilian population does not go to museums or cultural centers.

There is a major aspect about public development that necessarily requires a high quality communication with the audiences, as in the processes of the innovating museum institutions present in this book that see themselves as exchange environments, cohabitation places. Urban planners, architects, city managers and business people understood these changes and are speeding up the process. From ugly ducklings, museums became references of sophistication in cities such as Bilbao, Rio de Janeiro or Shanghai.

The ghost in the machine

The same bipolarity between euphoria and worry occurs when we observe that the whole range of new technologies arises as a mean of bringing people to museums, but also calls into question the very existence of these institutions.

Understanding the new high-tech scenario and its tendencies is a fundamental condition to ensure the relevance in expository environments from now on, and it is also highly relevant for the interaction with the audiences and the understanding of their needs.

These sharing technologies in social medias, GPS, cookies, facial recognition, profile of consumer intention and a number of other mechanisms, which allow the understanding of the public, will be essential tools to bury the saying "museum is a place for old things" - with management issues.

Yet, this brave new world of novelties also raises issues regarding the very conservation, preservation and world patrimony disclosure mission. It is estimated that from the birth of the world to 2003, five exabytes (or 5 million terabytes) of information were created. According to Eric Schmidt, Google's CEO, "We [now]

create five exabytes every two days - and the pace is accelerating. People aren't ready for the technology revolution that's going to happen to them." Museums are no exception. Which criteria will be applied for the maintenance of their mission in a world where the volume of information, products and artistic manifestations created challenge the traditional concepts of preservation, conservation and dissemination?

Building new museums in the world does not necessarily mean that we are conceiving them as new institutions, embedded in the new perspectives of the contemporaneity, ready for the speed and nimbleness of present times.

The Smithsonian, with a 165 years tradition and 30 million visitors a year, for instance, understood this issue investing in brand strategy, what led to the campaign for rejuvenating the arrogant conception of the "nation's attic." According to the presentation of the Seriously Amazing campaign: "focus on what we do rather than in what we store/ have/ keep". Again, the primacy of the worship of the object giving way to the viable experience through it.

The new generation

In the same way big institutional movements catch our attention; we shall celebrate the fact that a brand new generation, free of vices and guilt, is gradually taking positions in the museums' team.

They are the nerds, the geeks, the troublemakers and the questioning minds. Until recently, one could find them restricted to the pop culture environments, consuming comic books and science fiction series, listening to electronic music or grinding on skateboards. They are now occupying the spaces beside you, questioning

the traditional models of institutional authority and raising questions that foster a mixture of interest and resistance. And they are right to do that.

After changing our cultural behavior through the creation of advanced search engines, social networks and the way of producing and sharing culture, maybe it is precisely though the geeks that museums will find a path toward their relevance and sustainability in the future.

The signs of this process are everywhere, not only in Google Art Project, Wikipedia's GLAM (Galleries, Libraries, Archives & Museums) initiative, and iTunes U; but also, and mainly, in blogs, mobile apps, crowdfunding projects, industry events and, essentially, in the overall changes of museums programs.

The Australian blogger, Suse Cairns, is an example of the type of young people achieving positions in museums. She signs a blog called Museum Geek; works as a voluntary at the Powerhouse Museum, in Sydney; organizes the funny #drinkingaboutmuseums nights and establishes dialog with her peers around the globe, that is, people like the Dutch Jasper Visser and the North Americans Koven Smith and Nina Simon. She is also listed as one of the most influential people in the context of nonprofit organizations in the United States.

For Cairns, everything is changing, both the concepts and the museological practice, and that is what catches her attention: "Museums are pretty strange. They exist simultaneously as a conceptual space, an actual physical place and as a kind of practice, which means there is constantly a sense of redrawing the borders of what a museum is, and why a museum is".

One of the most interesting examples of this new practice, in which geeks show their strength, is the collective financing project for the construction of the Nikola Tesla Science Center, in Shoreham, Nova York, where the Serbian artist created a laboratory in the beginning of the 20th century, in an attempt to provide free electric power to the world without the use of cables.

Tesla is a hero in the geek world, the antithesis of Thomas Edison, who the Serbian fought in the War of Currents (a dispute between the direct and alternate models of energy distribution). Edison, on his turn, represents the unscrupulous scientist and the power of corporations (General Electric). The mobilization aimed at raising the challenging amount of US$ 850 thousand in 30 days, which added to other US$ 850 thousand offered by the State of New York, would be enough to purchase the land. In only 20 hours US$ 400 thousand were raised from individuals from 102 countries. At the end of the mobilization 33,254 people had contributed with US$ 1,370,511.

More than a successful collective financing case, it could be only the beginning of an exemplary case of bottom-up modernization, using the image of the North American philosopher and humanist Marshall Berman, in which the audiences are no longer visitors nor participate as co-curators. It goes beyond that: the audiences become shareholders of the museums. Latter those audiences will also contribute with the assembling of the collection, advanced technology solutions for cataloging and preservation, and also with the dissemination of this knowledge by a huge contingent of volunteers willing to make it happen.

For the new players, the perspective of Reprogramming, that is, thinking the new role of museums in the information age, is the

natural path. What matters it not the size of the museum, its exuberant architecture or its collection with thousands of exclusive items. What really moves people is the relevance, the cause each museum represents. In fact, there are a thousand ways to Reprogram museums. The choice is yours.

PART ONE: BRANDING AND CULTURE

"PROGRAMMING SHOULD CHANGE FROM WHAT A MUSEUM DOES TO WHAT A MUSEUM IS."

DOMINIC WILLSDON,
CURATOR OF EDUCATION AND
PUBLIC PROGRAMS
SFMOMA

MUSEUM NEXT

ROBERT JONES WOLFF OLINS

The following text by Robert Jones, head of New Thinking of Wolff Olins, a leading brand consultancy in the world, is the result of a presentation at the 2008 *Communicating the Museum* conference in Venice.

Speaking to 200 museum leaders from around the world, Jones showed how the museums of the future will be much more engaging, connected and cross-cultural – less like cathedrals, more like bazaars.

Thus, museums need to rethink their working practices and how brand strategy can help them. "A museum brand should be delivered in particular through its programme. Exhibitions, events, displays from the collection: all should be inspired by the distinctive idea the museum stands for."

Museum X Brand

The ideas of 'museum' and 'brand' don't naturally go together. People tend to associate 'museum' with institutional integrity, and 'brand' with commercial exploitation.

In many museums, brand isn't talked about, or only in the marketing department. In our survey, 23% of delegates overall said brand is 'a dirty word – too commercial'. This attitude is particularly marked in the USA and Asia Pacific. But the picture is changing. 61% of the delegates said the word is 'OK – a useful part of modern life'.

And some museums have very clearly become 'brands': they've captured the public imagination. This is particularly true of big, multi-site institutions with iconic buildings, like Tate and Guggenheim. And our survey confirmed this. Asked to name museum brands they admire, delegates of 2008's Communicating The Museum picked five in particular: Tate (55 mentions), MoMA (The museum of modern Art, New York, 19 mentions), V&A (the Victoria & Albert museum, London, 17 mentions), Louvre (12) and Guggenheim (9). Tate scored highest in every part of the world, even among delegates from the USA.

The way these big brands work varies. One is a brand based on subject matter – MoMA and modernism. A couple have a brand idea that covers a wider range of subject matter with a particular approach or attitude – Tate and V&A. Three of the brands depend

on architecture – most people's ideas about Tate, Louvre and Guggenheim are heavily influenced by their mental picture of particular buildings. For all of them, to differing degrees, brand unites a multi-site operation – Guggenheim most famously.

As these big brands have emerged, museum branding has become a live topic. Margot A Wallace's book Museum Branding gives a basic primer. Angus Hyland and Emily King's C/ID gives case studies, with a strong visual bias.

But neither of these books recognises the full potential of branding for museums, beyond marketing and beyond visual identity.

Sometimes doubtfully, sometimes reluctantly, often questioningly, museums have adopted the idea of brand, usually in a limited way. Now they need to fully embrace it.

Museums need Brand

Brand, in its true sense, is not primarily about name or logo or graphic design or even about marketing. It's what an organisation stands for, through everything it does. So a museum brand should be delivered in particular through its programme. Exhibitions, events, displays from the collection: all should be inspired by the distinctive idea the museum stands for.

Brand is vital for museums – indeed, for any organisation – because it answers the question 'why?' For any given museum, why should the public visit it? Why should the government provide funding? Why should corporations support it? Why should curators join it? Why should anyone care? Why, in the end, should it exist?

These ‘why?’ questions have both an external and an internal dimension.

External presence

Now more than ever, people have huge choice, and limited time. Faced with hundreds of options, they need to know quickly how they can relate to any given museum. They need to know why they should give it their time and money, or their creativity or ideas.

This is clearly true where museums are private, as in the USA. but it’s increasingly true of state-funded museums too. Museums need to assert their role in the world.

Some museums, of course, already have an unassailable stature, and in our survey, 21% of delegates described their museum as ‘one of the best in the world’.

Tate, for example, whose brand is an invitation to ‘look again, think again’, has built a huge presence, and over seven years has tripled its visitor numbers to 7.7 million. Even a small museum, like the New Museum in New York, which stands for ‘new art, new ideas’, can create a presence way beyond its physical size.

But for other museums, there’s a huge gap still to fill. Almost half of delegates felt their museum needs a stronger presence in the world: when asked how they would describe their museum at the moment, 47% said it has ‘huge potential but is largely unknown’. Many museums worry that, however good their audience figures, they serve a narrow audience, and are rarely visited by (say) local residents or ethnic minorities.

And every museum faces competition, not just for visitors or funding, but also for influence in the world. The latest ideas in art practice, for instance, are often explored not by the great museums, but by private galleries, auction houses and art fairs. New findings in archaeology may be found first on television. Scientific thinking is spread through websites like TED. Many museums have put online thousands of pages of information about their collection – pages which no-one ever visits, because knowledge is more accessible, and more clearly related to people's interests, elsewhere.

By answering 'why?' questions, brands can help museums assert their importance, increase their presence, and unlock their potential.

Internal propose

Museums are hard institutions to manage. In trying to fulfil their potential, most museums have a huge intellectual energy. They're interested in exploring every possibility that comes along. They want to do everything, but can't. Time and resources are limited. So they need to know what to do and what not to do. And brand can help here too.

Internally, brand is a contemporary tool for management. By asserting what a museum stands for, it suggests what it should and shouldn't do. It's a much subtler management tool than command- and-control (if indeed that's ever been possible with intellectually independent curators).

And by asserting an idea, even an ideal to stand for, it sets standards high. Many museums suffer from consensus decision--making, and in many state-owned museums it's hard to get rid of

poorly performing people – so it's easy for mediocrity to prevail. Brand counters mediocrity.

Brand is much more than the traditional 'remit' or 'mission' that most museums have always had. That's a cold, official, unexciting piece of verbiage. Brand is attitude, the museum's unique take on the world, its climate, its touchstone, its magnetic north.

That's what motivates audiences, curators, funders. And it's what drives the progress of ideas. Great university departments are very clear what they stand for, so they attract great people, and collectively move their topic on, much more effectively than individual academics can. The same thing should be true of museums.

Historic royal Palaces, for instance, which runs the Tower of London and Hampton court Palace, stands for the idea of 'story' – the story of how monarchs and people have shaped society. This idea has given the organisation a huge sense of purpose internally, and has helped prioritise projects and raise aspirations.

But for most museums, brand doesn't yet have this internal power. For the vast majority, branding is just a marketing tool, with very little influence outside the marketing department. In our survey, almost two-thirds of delegates, 65%, said that their brand 'determines the look of stationery, signs and leaflets'. Only 23% said 'it guides our exhibition programme', and only 17% claimed 'it guides how our staff behave'.

These figures are even lower in most countries outside the UK, though there's evidence than in continental Europe the brand idea does more effectively influence programming, with 28% of delegates claiming it guides the exhibition programme.

Museums can and must do much more to answer the 'why' questions. externally, there's huge untapped potential: society could get much more from its museums if it understood them better. Internally, the power of brand mostly goes unrecognised. Indeed, there's often a wide gap between a museum's external message and its internal reality – a gap that will eventually become unsustainable.

Museums are changing

Brand, properly understood and properly used, is vital to museums. And, as both museums and branding are changing, the two are becoming allies, not enemies.

In museums, three shifts are clearly under way. First, visitors who used just to partake (come and look) now want to take part (comment, contribute, create). Second, museums that used to work mostly on their own now want, nor need, to collaborate – with other institutions, with neighbours, with media businesses. And third, museums that tended to think in a western-centric way now want to show and investigate many cultures, many perspectives, many voices.

This means museums are becoming less authoritarian, more about engagement, more about the exploration of ideas: they can no longer simply assert. They're also becoming less self-sufficient, less defensive, more collaborative, more modest, more outgoing. And they're broadening their perspective.

In short, they're less like institutions (one point of view, handed down from on high), and more like platforms (places that enable many people and organisations to form and share views).

At the same time, brands are changing, in surprisingly similar ways. They're becoming tools for people (think of big new brands like Google or Wikipedia), links between organisations (like Fairtrade), and multiple in form (even Pepsi and Starbucks now aim to be pluralistic, not the same everywhere). As consumers become creators too – the French call them consommacteurs – so brands are much less like marketing gadgets for corporations, much more like platforms for ordinary people to use.

In the museum world, these shifts are clearly visible in projects like Tate's Long Weekend, where visitors become contributors. Or in initiatives like History matters, where the National Trust, english Heritage and others collaborated to make heritage a topic of national debate. Or pluralistic organisations like the Southbank centre in London, which wants to promote the widest mix of artistic practices and whose brand is about 'arts' new chemistry'.

Our survey shows these are not isolated examples.

Taking part

Most museums want to activate their visitors. 62% say they want 'to stimulate visitors to react and comment', and 63% want visitors 'to become more active supporters'. Almost as many, 55%, want 'to become a more useful resource for people'. Over a fifth, 21%, 'want to be less authoritarian'. And 51% want to transfer the sense of ownership to their visitors so they 'feel the museum belongs to them'.

This aspiration to get visitors more active is considerably less urgent in continental europe, but very high in Asia Pacific (where, for instance, 75% of delegates want their museum to be a useful resource). And in the USA, where the trend towards user

participation – in particular, user- generated content on the internet – is most advanced, the figure is an astonishing 88%.

Multiplying organisations

Collaboration is everywhere. 64% of our sample say they want 'to do more work in partnership with other museums'. Over half, 51%, want 'to work in partnership with media organisations'.

The push for collaboration is at its highest in the UK and the USA, but a little lower in continental Europe and Asia Pacific, where museums seem still to be acting independently.

Many perspectives

A smaller, but still very significant, number of museums want to broaden their cultural horizons. 42% 'aim to be more multi-cultural'. 37% already 'invite people from outside the museum to curate exhibitions'.

The move towards multiple cultures is led by the USA, where 88% of delegates reported that their museums are heading in that direction. Perhaps because the social climate is different, or government pressures are lower, this move isn't so urgent in continental Europe, where the figure is only 28%.

Worldwide, a huge number of museums want to be effective beyond their walls, on a world stage. 67% say 'we're expanding our online activities', and 65% want 'a global, not just national, presence'.
This is the beginning of a new age for the museum: giving people a platform, multiplying organisations together, provoking different perspectives – all guided by brand as the organisation's

magnetic north. as the public's appetite to explore, learn and engage increases, museums will play a central role, offering places and things to inspire new thinking, and putting the 'muse' back into museum. but to achieve all this – to be not institutions but places of exchange, not cathedrals but bazaars – museums need a new kind of branding.

Starting from here

The opportunities for museums are huge – to build brands that make them into useful, indeed vital, platforms for people, whether they're visiting in person or online. But there's a long way to go.

In our survey, some delegates were very confident, but over a third felt they hadn't yet pinned down their brand: 38% said 'we have a brand but it's not well defined'. As many as 25% admitted 'we've never done serious work on our brand'.

So the starting point for museums is to do that definition. And, as the role of museums changes, to make that definition work for the future, not just the past.

The best place to begin is to look inward. A museum can most easily explore what it stands for by asking what it was set up for. The ambitions of its founders – very often, far-sighted Victorians – are often still resonant today. It's worth then investigating the museum's principles and beliefs today, by talking to senior staff, trustees, old hands and new joiners. A good question to ask is: what, as an organisation, are we for? And what are we against? The second question often reveals more than the first, in establishing the museum's role in society.

The museum's current strategy can help here too: what is it aiming to do more of? and less of? What path is the organisation on, with what possible destinations? But strategy shouldn't dominate: the brand will last longer than the current strategy.

The second step is to look outwards. With the help of its own experts, commentators, writers, artists, academics, the museum should take a hard look at the world it inhabits, and ask what's wrong with it, what's missing from it? What does society need in the sphere of art, or archaeology, or science, or military history, or conservation, or transport? Why are people interested in these things? What more would they like to know and do? What other organisations are interested in this field – academic, media or whatever? What new concerns and interests are emerging?

Perhaps most importantly, how can you be useful to people? Not in a narrow utilitarian sense, but how can people, by interacting with you, do more of what they want to do?

By combining the inward with the outward view, a museum can start to define its core idea: the thing it uniquely stand for. As the thinking becomes sharper, it's worth testing it, with the best minds inside the museum, and well-informed observers outside it.

From this core idea, a museum should be clear about two other things. First, to use the brand jargon, its 'proposition' – what kind of platform it offers its visitors, members, funders, employees, volunteers.

And second, its 'personality' – the distinctive character of its organisation that will invite people and engage people.

Then – and this is the critical point – the museum must translate this into its programming, into the whole experience its visitors get, before looking at communication, logo or graphic design. The most common mistake in museum branding – and, indeed, in every kind of branding – is to try to change image ahead of reality. A logo can only ever be a flag: what matters more is the ship.

The museum must make the idea live in its displays, exhibitions, events, collection policy, interpretation, education programme – even the things on sale in its shop – before making big new claims in the outside world. A museum shouldn't try to change its image until it's demonstrably changed its reality.

This may all sound like a huge undertaking, consuming huge resources, and demanding a corporate way of thinking that curatorial staff would find suspect. But it needn't be any of these things. The process can be done with a light touch, and the thinking can be intellectually hugely stimulating. And the work isn't narrowly instrumental (how can we get people to buy something?), it's deeply philosophical (what are we for?) The thinking must be led by the director – in the end, it's an act of leadership. but it must involve lots of people from the start, particularly curators, and should be genuinely open to their thinking.

And it should be given time: in fact, it should be seen as a never-ending task of definition and realisation, changing as the outside world – and the people inside the museum – change.

The museum world needs this new kind of branding. Even the biggest brands need it: what does Guggenheim really stand for? Is tate ready for the next generation? dozens of less well-known museums need to make their mark in the world. There's no longer

a fight between 'museum' as institutional integrity and 'brand' as commercial exploitation. In the future, both museum and brand will be platforms.

Related Links

Original Robert Jones' PDF presentation:
http://www.communicatingthemuseum.com/2008/medias/Case-Studies/Robert+Jones.PDF

More info on *Museum Branding: How to Create and Maintain Image, Loyalty, and Support*, by Margot A Wallace
http://books.google.com.br/books?id=MiTQk5ZUTeoC&hl

There are many great museum case studies at
http://www.wolffolins.com

NEW MUSEUM: REBRAND

NANCY E. SCHWARTZ NANCY SCHWARTZ & COMPANY

The New Museum of Contemporary Art is an excellent rebranding case. Created as a avant-garde place in New York's 1977 creative scene, the museum headed for oblivion over time.

In 2007, the museum was relanched in an all-new building of advanced architecture designed by Tokyo-based architects Kazuyo Sejima and Ryue Nishizawa/ SANAA. Plus, an award-winning branding system that would drive the museum's vision and ambition to become a twenty-first century cultural destination, capturing the attention of artists, critics, architects, designers, celebrities and tourists.

In the following text, Nancy E. Schwartz, a marketing expert specializing in foundations and nonprofits, analyses the "New Art and New Ideas" concept and the fantastic results.

ORIGINALLY RELEASED ON *GETTING ATTENTION* BLOG

The Challenge

Although the New Museum is the only museum in New York City dedicated exclusively to presenting contemporary art from around the world, most people just didn't know it. It had fallen from the public eye after an initial decade or so of attention.

Karen Wong, the New Museum's Director of External Affairs, recalls how the Museum was sometimes confused with uptown's Neue Galerie (German and Austrian art), but, in most cases, wasn't recognized at all. "A museum lacking visitors and support is far less than it could be," says Wong.

Wong attributes this lack of awareness to the plethora of NYC cultural institutions, and the New Museum's lack of its own long-term home (the Museum had been in a couple of different downtown locations over the years).

Another contributing factor to the museum's obscurity has to be the challenge of an arts institution claiming "new" in its name. That may have made sense for a finite period of time – like the 70s when the museum opened – but doesn't ring true as a long term focus. In fact, its reminiscent of the tourist-oriented shops near the Empire State Building featuring huge signs that read "Going Out of Business Sale – Buy Now." These shops never close and the signs never change. The New Museum name in itself likely generated the same kind of skepticism.

Despite these challenges, and perhaps because of them, Wong and other New Museum leaders were determined to make the most of the Museum's 30th anniversary, and of its new home, the first ever museum to be built from the ground up in downtown Manhattan. These are the steps they took to do so, with a striking new brand.

Step One: Clearly Define the Branding Process

The process began with the formation of a Marketing Committee comprised of board members who met regularly with Wong and Museum Director Lisa Phillips. The committee was "charged with directing and approving the overall strategy regarding creative approach for branding and the roll out," says Wong.

One of their first decisions was to split the brand development process into two parts: The brand development itself, followed by the brand rollout strategy and execution.

The entire New Museum team was informed and involved in the process, through Wong and other committee members. There's no better way to ensure the multiple perspectives and cross-organizational buy-in critical to branding success. Wong credits the galvanization of the entire staff to contribute to Phillips (the Museum's "visionary director"), and their dedication to "the Museum's outstanding curatorial talent and a hotly anticipated new building."

Step Two: Craft a Detailed, Realistic RFP and Select a Firm

Next, a comprehensive RFP was crafted and distributed to several branding firms. Once finalists were selected, they presented to the marketing committee who selected Wolff Olins. Remember

that an in-person meeting is a must to ensure personalities and outlooks will mesh; as developing a brand is an emotional, teeth--gnashing process. You want to start out feeling confident in your branding firm or consultant, and excited about the process.

Wong recalls that, "over the course of the next 18 months, the agency "stewarded a typical re-branding process including an analysis of the museum's history, and its present and future goals. Sessions focused on what our institution stood for, our unique approach and tone of voice."

Step Three: Design an Authentic, Engaging New Brand, Logo and Tagline

Wolff Olins advised that the new brand be based on the four words – "new art, new ideas" – "that comprised the Museum's founding core principle 30 years ago, and remain its greatest adventure and challenge," says Wong.

The firm moved on to develop several logo concepts, with the final approach approved in mid-2006. This strikingly simple, easy--to-digest and use logo is the centerpiece of the museum's new graphic identity, and echoes the profile of the new building.

"The New Museum brand in itself is a metaphor of the institution; the words "New" and "Museum" currently bracket the institution's address. But these three lines can be switched out for exhibition titles, phrases or other content, making the logo as evolutionary as our exhibits," says Wong. "As a five line 'stacked' mark, it mirrors conceptually the zigzags of our building. The building's shape is a natural herald of our vision."

The application of the brand to the articulation of the Museum's mission statement (New Art. New Ideas.) is superb; an inarguable example of 'less is more.

And so, the New Museum made the concept of new art as integral to its home and its brand as to its curatorial focus. That's authenticity.

Step Four: Shape and Execute Brand Roll Out and Museum Re-launch

The Museum's marketing committee had the brand in hand, but needed a thoughtful, innovative approach to roll out. Once again, since this was really "the" roll out, the choice of marketing firm had to be right.

"The launch campaign was critical. We weren't only announcing an opening date, we were announcing a new address, and a new brand and logo to an audience only marginally aware of our existence," recalls Wong.

After an extensive RFP process, Wong brought finalists to the committee who selected Droga 5. From the beginning, the choice was clearly the right one.

Droga 5 exploited the building's silhouette as the core image of the opening launch campaign. "The results were memorable and iconic; the New Museum was open and the new building was taking on the status of a NYC cultural landmark," says Wong.

The first step was to ensure members were given special treatment – as they should be – receiving the first invites to rejoin and be a key part of the opening festivities.

The Marketing Mix

Droga 5 rolled out this image in just the right way, focusing a narrow budget on well-defined target audiences so the marketing spend generated maximum returns. "New Yorkers are bombarded with visual information and the city is one of the most competitive advertising centers in the world," says Wong. "So we focused our paid advertising on very specific audiences to make a real impact." "Given the very strong mark of our new brand, it was important to spotlight our name, address and building in a manner that was clutter-free. With our limited dollars and aggressive corporate sponsorship, the marketing campaign's media buys became a complicated matrix of out-of-home, print and online advertising to announce the opening of the Museum," she says.

"Most of the messaging was delivered in an eight-week period, four weeks before and four weeks after we opened (December 1, 2007). Our campaign reached between two to three million people with an impression rate (estimated number of times an ad could appear to a very targeted audience) of 16 times per person."

Website and Corporate Sponsorship

The redesigned website, deployed a week before the Museum re-opened, was another key marketing strategy. And the marketing festivities came to a head with Target-sponsored "30 Free Hours" on opening day, when the New Museum remained open for 30 continuous hours – free to the public – to celebrate its 30th anniversary."

Paid Media

Wong and colleagues focused on online advertising since it delivers timely content to targeted audiences more effectively than other media. Banner ads were placed on the New York Times (NYT) Web site on days when the Museum was able to buy all NYT banner ads.

Costly print ad placement was used judiciously. The major buy was an advertorial (an ad that resembles editorial content) in the NYT "year of ideas" annual magazine. Review the print ad and Web banners here.

Print and online advertising campaigns were complemented by creative billboard ads in nearby downtown Manhattan and Brooklyn, and bus ads on selected subways and bus lines. Take a look at these billboards, tongue-in-cheek but serious at the same time and showcasing that dramatic building silhouette – definitely worth a second look.

Earned Media

These strategies, in addition to an intense media relations effort, generated a combo of paid and editorial coverage rarely seen in the nonprofit arena. Wong saw a 400% increase in earned media coverage over the last major news period (December 2004-March 2005, the museum's most popular show till now).

The Results

Wong and colleagues are pleased with the launch impact, although data is still slim at this point. But here's how the launch

results line up against stats from the four-month period during the hugely popular show in 2004/2005:

Visitors: Up 600%
New Members: Up 400%

Wong is pleased to see "what a difference a year makes," and looks forward to continual evolution marketing-wise.

Wrap Up: The Getting Attention Critique
The branding and marketing strategy processes were right on target.

What's impressive is how thoughtfully New Museum leadership integrated branding into the building process (which had to have been a thrilling but nerve-wracking period). Most importantly, they recognized the importance of scheduling enough time to do it right and, knowing how many approval glitches there are with branding, began work over three years prior to launch.

As a result, the Museum was rewarded with extremely successful processes and products on the brand development and roll-out fronts. In addition, says Wong, "we were lucky to work with superior consultants who raised the bar, making the experience exciting and fun."

Although the branding budget was much higher than the New Museum's norm, it didn't allow for audience research to develop or test the brand concepts. I recommend that audience research always be incorporated into the branding process, even if that means you have to make cuts elsewhere. Otherwise, your organization is talking to itself.

But now the Museum is communicating more actively with its audiences.

The New Museum has started to capture audience input by encouraging visitors to complete "talk to us" cards at the Visitor Services desk. Recent suggestions range from "a request for a bike rack on the sidewalk outside the museum, to exhibition ideas," says Wong.

Most importantly, suggestions are summarized, circulated among staff members *and* responded to. That's just the right way to learn from your audiences, and let them know how much you value them.

All brand elements – from the narrative to the graphic – were thought through carefully, and are standing the test of time.

I was struck with delight at the brevity and power of the Museum's mission statement (New Art, New Ideas). Its logo too is strikingly original.

In response to my query on the challenges of making a five-line stacked logo work (e.g. on letterhead), Wong reviewed her testing strategy. She's had to take two lines out in a couple of situations, and write the Museum's name out on exhibit catalog spines, but otherwise the logo has been easy to integrate into various design projects.

The Museum is poised to carry its brand forward

Wong is right on target in her commitment to brand consistency. She's watching closely to ensure that the opening-motivated "big bump" of attention doesn't die, while she re-focuses marketing on

the Museum's "innovative exhibitions and other programming." But the strongest indicator of the New Museum's brand victory is the energy and enthusiasm its staff continues to bring to the process. Now, bolstered by ongoing audience feedback, the Museum is strongly positioned to maintain its place in the minds and hearts of museum-going (and -supporting) New Yorkers and beyond.

Related Links

Original blog post:
http://gettingattention.org/articles/129/branding/museum-branding-case--study.html

New Museum | Case Study by Droga 5:
http://www.youtube.com/watch?v=fyqnAOVCFEI

For more nonprofit marketing from Nancy E. Schwartz, subscribe:
http://gettingattention.org/nonprofit-marketing/subscribe-enewsletter.html.

A BRIDGE NOT TOO FAR

ANDRÉ STOLARSKI

TECNOPOP

The Brazilian Federal Culture Incentive Law has recently turned 20 years old. Through tax breaks, the Ministry of Culture has supported 31,125 projects, investing R$ 9.1 billion (US$ 5.6 billion, last updated on december 2011).

But you cannot say that this has been a real offspring for innovative public policies or a mature cultural market, nor that museums in Brazil have taken this opportunity to establish themselves as brands along the way.

This is something that worries André Stolarski, a visual designer, researcher, teacher and writer. He his an associate of Tecnopop, one of Brazil's most proeminent design companies that develop strategies for editorial, educational, museological, media and social brands. His works have been awarded both in Brazil and abroad.

THE FOLLOWING TEXT WAS ORIGINALLY WRITTEN FOR THIS BOOK

Branding is by and large seen by managers and staff of cultural institutions in Brazil as the ultimate assault of Capitalism onto one of the last realms where free thought and action may still be possible. The primarily goal of branding, as the name appears to suggest, is to get trademarks on their way to every possible visible corner of these institutions, mainly treating them as nothing more than advertising space (and many investors indeed frequently take this to be the truth). This perception, of course, has some legitimate roots, which are to be found in the main structures that yield cultural funding in the country.

In general, these structures tend to undermine the possibility of a healthy relationship between cultural investors and entrepreneurs while weakening public policies. Nonetheless, if branding is seen not as a mere leeway for brands, but as a means of creating value through them – one which is not only financial –, things could take on quite a different aspect, posing a strong alternative to the all--dominant tax exemption tools that shape cultural investment countrywide.

The tax exemption dilemma

Indeed , tax exemption schemes controlled by Federal, State and Municipal Governments have become something of a standard. Lead by the Lei de Incentivo à Cultura [Cultural Incentive Law], they allow companies to divert up to 6 percent of their tax duties into cultural projects (which must be examined in advance by teams of specialists and bureaucrats hired by the Government). In these essentially risk-free operations, the Government gives away public money (and much of its political power for balancing

and developing cultural policies with it) for private companies to manage.

Since its inception, the Cultural Incentive Law and sister laws have promoted the increase in investments in cultural businesses. Being laws, they are less subject to the fluctuations that haunt the Ministry of Culture yearly budgets. However, the positive consequences of this model have strong negative counterparts which bring some perverse results: investments tend to be concentrated in the same proponents (and their regions of influence) year after year and long-term investment relationships tend to be substituted by a project-centered approach which favors short-term ventures. Under this yearly, project by project tax exemption model, it is unlikely that long-term commitments may succeed. As time goes by big companies tend to invest in their own cultural institutions that otherwise mimic what should be done publicly. At the same time, many ventures that are not directly tied to those companies struggle to maintain basic cash flow in order to sustain their activities and honor their history, no matter how relevant they are.

It must be said that these and other problems are well known and some of them have been long debated and diminished by changes in the way these laws work, but the structural neoliberal flaws of this approach are very difficult to overcome. In short, while these laws and tools cannot be judged as intrinsically harmful, their predominance as the hegemonic way of financing culture through private investment can. There is nothing wrong in trying to find something between strong Government policies and free market, but this state of things tends to make the worst out of both by putting public responsibilities in private hands and vice-versa.

One of the most perverse effects of the Brazilian model is that

private investors have become accustomed to the fact that cultural investment actually costs nothing. Since it is diverted tax money, it must be good anyway. There is no need for real and serious considerations, no urge to go beyond personal taste when investing and no encouragement to look at cultural investments as something that is worth real strategic thought. Maximizing brand visibility is the easiest and therefore strongest demand of investors nationwide, and that approach is frequently at odds with the ethos of many cultural initiatives and products. Since there is no real bet from investors and no real wish from cultural managers to go beyond what is requires to satisfy the most basic needs, no real dialogue unfolds. In the long run, the consequences are appalling.

This becomes very clear when corporations invest 'clean' money (as opposite to tax money) in culture. Since tax exemption is the rule, this kind of investment is more often than not seen as a favor, putting investors in a position where many traces of the most basic respect for the actual cultural matters at hand have disappeared. No real strategic intimacy between what is at the core of the cultural initiatives and at the core of the investing brands take place. Big brands pop everywhere, sheer advertising reigns, artists and producers mourn. The real profit – on both sides – remains untouched.

The bridge of branding

Revealingly, this situation is a true symptom of the meaning that real cultural investment has gained under the reign of the tax exemption laws in Brazil over the years. To overcome this situation and get to a place where both sides not only respect each other but see each other in a very positive way, it is simply not sufficient to encourage or wish for a better cultural education on

the corporate part or a better corporate education on the cultural part. In this sense, branding can be the tool that bridges the gap. Regaining respect and enabling dialogue is not the only contribution of mature branding thought. Branding, in this case, is one among many moves that can be made in order to encourage a more diverse scenario in the cultural investment realm.

Branding, as many have already said, is not about drawing or applying logos everywhere, it is not about communication, and it is not about publicity. In its intangible ways of producing tangible value, branding, as strange as it may sound, is about nurturing a kind of shared thinking and acting that one might define as culture. In fact, the best branding professionals and companies understand branding itself as culture. They are not so eager about where the logos appear as they are about what motivates people to invest their minds and hearts into something meaningful. Despite conspiracy theories, these motivations are not subject to sheer manipulation. Instead, these motivations are dialectical forces that may, in their turn, change the shape and significance of products and corporations in the branding process.

Surprisingly, the rationale behind branding is rather simple. In the financial world, people have become aware that the most significant part of the corporations' market value derives from a very special kind of collective subjective evaluation, which is directed towards the brand (not the logo, not the company, but something which is very clear while being very intricate and cloudy). The more these collective forces are positively directed towards the brand, the bigger its value and accompanying benefits. Having found that it is impossible to arbitrarily control or manipulate this behavior, branding professionals have begun to look for genuinely motivating features that are to be found in almost any kind

of business. Those features, in their turn, help identify what these professionals call stakeholders, and these stakeholders ultimately end defining the brand, which then gains and maintains value by prizing their values. The more genuine the process, the stronger the brand tends to be.

Since the contribution of the brand to a company's value is quantifiable, branding has a tangible value. As we all know, in the corporate world many brands are evaluated by their stock value. The same is not true for cultural institutions, which are not sold in the open market. The parameters may vary a lot, but they are there, and they are real: the capacity of expansion and net-income increase, and the potential for investment are just some of many examples that may be applied to cultural ventures as diverse as rock bands and museums. Thus it just makes sense to think that branding is not a privilege of corporations, but could be used in many different ways for the direct benefit of cultural initiatives. Not only is branding something much more public-aware than sheer institutional planning, it also provides a common ground on which reciprocal value building can be found both for corporations and for cultural initiatives.

Branding, curated

A museum that knows its brand is much more apt to identify and engage with corporations that share the same vision than a museum that only has eyes for its collections. The fundraising executives at this cultural institution, in their turn, will be much better prepared to stand for the real values that underlie their activity than ones simply looking to satisfy those investors by whatever means possible. The public, the employees at those companies and at this museum, along with everybody else, will be presented

with deals, initiatives and actions which will be much more understandable – and valuable – than mere logos applied everywhere. Branding professionals that work in realms like these resemble curators, because they have to have a full understanding of what is relevant both to the museum and to the corporation (not to mention all the other stakeholders).

By building relationships in this way, it is easier for cultural ventures to evaluate how their actions influence brand value building on the investor's side. This establishes a much more solid ground not only for long-term relationships and bigger investment, it may be also a way of successfully leaving the tax exemption model behind. Because the relationship between cultural initiatives and corporate investors can be based on real evaluation, investment can therefore cease to be a blind bet (or a simple tax deviation) and become something much more solid in terms of its real return. This understanding will not only give investors the tools required to justify their spendings, it will also preserve what is most valuable at the cultural side of the rope.

Because branding is a tool, not an ideology, it can also be used outside of traditional competitive frameworks. And because it deals with complex situations that require synthetic conceptual, strategic and tactic tools, branding can also be a powerful aid in contexts where it has not traditionally been applied, helping in the development of public policies and collaborative ventures. Branding as a discipline has indeed emerged as a powerful competitive tool, but because it is based on building human-centered strategies it has been also used as a means of balancing rather than stimulating competition, helping governments and non-profit organizations with devising and deploying complex social and cultural projects where revenues are much more than financial and nothing more than shared (yet always accounted for).

Of course these considerations are not at all new or groundbreaking; they have simply not been much applied to culture outside the realm of big entertainment yet. For this to happen, though, branding must be regarded more as a tool that can be used for the benefit of everyone than as a privilege of big corporations. It is time to cultural managers all around Brazil face the fact that turning their backs to a deep understanding of marketing while sticking to the tax exemption law model will just perversely and continuously devalue culture, year after year.

Related Links

André Stolarski on branding (in portuguese):
http://vimeo.com/47587039

I WENT TO MOMA

KIM MITCHELL E JULIA HOFFMANN

THE MUSEUM OF MODERN ART (MOMA)

Kim Mitchell and Julia Hoffmann, heads of the marketing and design team of the Museum of Modern Art in New York, were at the helm of one of the greatest examples in the Reprogram perspective: the campaign "I Went to MoMA and ...", which launched in 2011, can be regarded as a case study in relationship building between museums and their visitors.

The initiative, based on the distribution of cards and pencils, gives visitors an opportunity to share their experiences at the Museum — whatever those might be, and has resulted in messages, drawings, poems and unusual pieces that have gained a strategic placement in *The New York Times*, magazines, and posters throughout the city streets.

Due to its success, the campaign entered a new phase supported by an innovative scanning tool in which cards are placed in the queue, enlarged at 1,000 percent and projected onto MoMA's lobby wall alongside other submissions. Simultaneously, cards also appear on a new website and mobile experience, where they can easily be found and shared using the unique URL printed on each card.

TRANSCRIPT OF KIM MITCHELL AND JULIA HOFFMANN'S PRESENTATION AT 2011 COMMUNICATING THE MUSEUM CONFERENCE. THIS TEXT WAS KINDLY EDITED BY THE AUTHORS TO FIT THE WRITTEN FORMAT

We're going to talk about risk and a problem we had at MoMA.

In 2010, we found ourselves in what's called a "perfect storm." We'd had an amazing year of special exhibitions, including Tim Burton, Marina Abramovic (*The Artist Is Present)*, William Kentridge (*Five Themes*), and Henri Cartier-Bresson (*The Modern Century*), all happening at the same time. It was incredible. Amazing press and huge lines around the block. It was an historic year attendance-wise for us. When it ended, as great years always do, we were faced with the question of what to do next–how to let the public to know that they could come to MoMA anytime and have an amazing experience; that the specialness of MoMA isn't dependent on special exhibitions.

As you may know, special exhibitions have differing levels of popular appeal, are expensive to produce, and often you don't know you have a blockbuster until you're in the middle of one–and then it has to close, and you can't extend it, much as we all wish we could.

So what kind of campaign did we need to come up with, following this great year? We knew visitors from more than one hundred countries come to the museum, and that no two people ever have the same experience. We wanted to capture those myriad experiences somehow and present them in a meaningful way. But how? We really struggled with this question.

So, as we always do when we have a problem, we sat down and wrote ourselves an assignment brief. We do all our creative work in-house at MoMA – so we gave ourselves the following problem to solve: How could we make an appeal to our visitors, to find out what it means to them to come to the museum, but promise not exploit it – to hear it, instead, and process it in a way that wasn't "marketing talk"?

We understood that our visitors have a lot of competition for their hard-earned leisure hours. Their decision to come to MoMA can mean they're not going to see a movie, visit a park, or even just hang out in a pub for a few hours.

We wanted our campaign to reflect our existing brand identity, which we spend a lot of time crafting, but we also wanted it to have a different look and feel. We wanted it to be season-less and to appeal, in particular, to tourists who visit New York, of whom there are many millions. A lot of tourists do come to MoMA, but most are international, not as many are domestic. That was another problem: How could we do a better job attracting domestic tourists? So we used our brief to kick off a brainstorm.

We often observe in our own roles working in and walking around in the museum how interesting our visitors look. We don't get to talk to them often enough. We wonder what's on their minds while they're at MoMA: what they feel and think, and what they have to say to us. There are formal ways for them to talk to us, of course, like through visitor services, when they have a complaint. But we don't get to hear from people on the everyday side of things, the day-in, day-out side.

After a lot of deliberation and thought, we came up with the open-ended statement "**I went to MoMA and...**," and decided

to offer it to museum visitors via cards and pencils so they could finish the sentence, and fill out their own experiences. "I went to MoMA and..." became the campaign's theme, and statement line.

We came up with this concept in a conversation with the in-house graphic design department, using the brief as a starting point, and the subject of the power of word-of-mouth came up. What happens when we travel? When we come home, we tell our family and friends, "*I went to New York and saw this...and discovered this...and found that.*"

So we wondered, what do MoMA visitors tell their family and friends when they go home? It would be amazing if they said, "*I went to MoMA and it changed my life.*" Or "*I experienced this at MoMA.*" Because really special things can happen on any one day there, like Patti Smith [1] coming to do a performance for 20 minutes in the atrium. We Googled the words "I went to MoMA and" and noticed that people already used them on blogs or in their Facebook posts and comments.

Our challenge and concern was how people would react if *we* prompted them and recorded their responses, and used them in advertisements. Would they still be as honest? Would they feel betrayed? But we said OK, let's take that risk and start executing the campaign.

Since we're in the digital age, we immediately started dreaming of big digital LED screens in the lobby and having people key in

1. (Ed.) On Sunday, December 19, MoMA visitors were treated to a "walk-in performance" by artist and musician Patti Smith, to celebrate the 100th anniversary of the birth of prominent and challenging French writer and political activist Jean Genet.

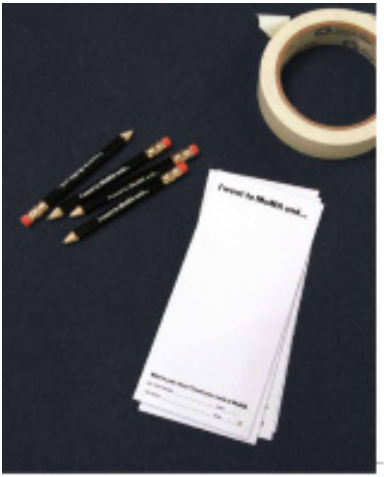
their responses at kiosks, and two new problems came up. As we talked to vendors, estimates rolled in that were in the hundreds of thousands of dollars. And our timeline was also really short, considering how we only had three weeks before our first ad in *The New York Times*.

We quickly reverted it to the most basic tools of communication: a pencil and piece of paper. Sometimes technology is a barrier to older people, or really young people. But everybody understands and knows what to do with a pencil and a piece of paper.

We printed a set of simple inexpensive cards, convinced the curators to surrender a wall for one night where we could put up something other than art, and our first experiment began on a Thursday when MoMA was open late. We put a giant plexiglass dropbox in the lobby and made the cards and pencils available. The cards didn't ask for email addresses, just their name and where they were from. Visitors responded enthusiastically right away; they were super excited to draw pictures and write their responses.

Suddenly, we had plenty of material to draw from. Entries started to pour in, literally in the thousands. People wrote about how they got up in the morning just to come to New York and see Van Gogh's *The Starry Night* [2], which made them cry. Or came to MoMA and were inspired to be creative. Some people even revealed their puzzlement, saying things like, "I went to MoMA and almost understood Cubism."

2. (Ed.) *The Starry Night* (Dutch: De sterrennacht) is a painting by the Dutch post-impressionist artist Vincent van Gogh. It has been in the permanent collection of the Museum of Modern Art in New York City since 1941.



From left: Cards and pencils. *New Yorker* magazine ad.

From left: Cards displayed in the lobby during phase 1. Photo by Martin Seck. Card scanner during phase 2. Photo by Tammy Shell

There were only a few negative responses, which we were really worried about in the beginning. But there were just a few (1%) and they turned out to be really helpful for us. Visitors who were looking for the library and couldn't find it. Or were confused and didn't know where entrances or exits were. We, as the graphic design department, could quickly respond, and for instance, create signage that could help make things clearer. Suddenly, we had open lines of communication with our public, and that was very powerful on many different levels for us.

To the press, the streets and onto the web

We created ads using the cards and put them up around the city. We used single-card ads in the *New Yorker* magazine and pasted up a whole wall of posters of cards downtown, and had bus shelter posters and animated online ads, as well.

We noticed how the cards had common themes like love, inspiration, kids, or drawing. And even specific, exhibition-related content, such as about the Picasso guitars show, which was on view at the time. So we focused on those themes in the art department and in the dedicated blog posts that we began publishing weekly. We used all the "love" ones in the vows section of the Sunday *Times*. Or the kids' drawings in the kids' section of *Time Out* magazine.

It was quite a labor-intensive project. We set up a station in the museum's cafe, and had people dedicated to collecting those cards every day. At night our staff would scan and upload the cards to a website where people could browse through them and share them with their friends on Facebook and Twitter. And it was here, on the site, where someone found a particular card that ended up going viral on the Internet.

The world's youngest art critic

One of the things we didn't consider when working on the brief is how MoMA doesn't have dinosaurs, and we did not know that this was a problem until we heard directly from a little girl named Annabelle from New York City. Annabelle wrote, "I went to MoMA and saw a coat closet, trash, and two water fountains. I'm very disappointed. I did not see a dinosaur. You call yourself a museum!".

This really struck people. Especially the press, and the blogosphere, as it was circulated on more than 200 blogs. The Smithsonian did their own "Why doesn't MoMA have dinosaurs?" blog entry and we received some calls from prominent science museums offering to loan us a dinosaur if we wanted one.

Lessons learned

So this campaign really taught us a lesson about being open to the unexpected and embracing risk. Our director always tells us how artists take risks every day and how it's our job as communicators to take similar risks in our own fields. But this is a hard thing to do. At the same time, we've all been trained in public relations and marketing to control our message, the environment, and the response. And those days, of being able to tightly control our messaging, are numbered, if they aren't over already.

Our education department, after we launched the campaign, said, "you know, maybe you don't realize this but what you did was create a qualitative study, using an open-ended question that we can make further use of with traditional research methodology."

While we in communications and graphic design were looking for cards that could be funny, interesting, and dynamic to use in our marketing campaign, they were looking for themes of thoughts and trends. And they isolated a few of these trends over many thousands of cards, like how people coming to MoMA want to express creativity, not only view it, and how they had a desire to be on the producing side of creativity.

People want to feel more connected to MoMA and in a more profound way than just paying for a ticket and walking through our galleries. They want to connect and to sustain that connection after the visit. They want to be inspired and to use that inspiration in their lives and jobs.

We know that many of our visitors come from fields like education, film, other performing arts; and many are from advertising, media, and public relations. They use MoMA for inspiration. There's one particular card that blew our minds. It was about an emotional connection. It was from a person from Atlanta, Georgia, who said, "I went to MoMA and I had that lovely moment of being stunned by a work of art. That's only happened to me once before and it's such a wonderful feeling that transcends all barriers of time, age, language, and nationality."

When we read that, we thought, wow. That is a feeling that also transcends museums in general, because we all have the potential to offer that form of transcendence to our visitors. If we believe in the power of art and artists to connect with people, it is our job as communicators to take the same risks that artists do, and give people the opportunity to connect, because that is clearly what they are seeking. So that's what we need to do.

Related Links

Original talk by Kim Mitchell and Julia Hoffmann.
http://youtu.be/B2-rVXK32No

You should check the campaign website:
http://www.moma.org/iwent/

Smithsonian Institute's blog post about the campaign:
http://blogs.smithsonianmag.com/dinosaur/2011/04/why-the-moma-should-have-dinosaurs/

PART TWO: MUSEUMS ARE CHANGING

"IT IS THE SPECTATORS WHO MAKE THE PICTURES."

MARCEL DUCHAMP

REFORMING THE MUSEUM, ROOT AND BRANCH

VICTORIA DICKENSON

MCMICHAEL CANADIAN ART COLLECTION

If the museum was founded on an ideal of inclusivity, both in its material collections and its public access, how did it happen that this institution that became epitomized as the tired creature of elitism and state hegemony? That is the hard question raised by Dr. Victoria Dickenson, Executive Director and CEO at McMichael Canadian Art Collection, Toronto.

Dr. Dickenson holds a Masters degree from the Museum Studies program at the University of Toronto and PhD in Canadian history from Carleton University (1995). Her experience spans over 35 years in the Canadian and international museum communities, in diverse roles including curator, public programs director, exhibition planner, information technology advisor and interpretive consultant.

ORIGINALLY PUBLISHED IN THE BOOK *THE RADICAL MUSEUM: DEMOCRACY, DIALOGUE & DEBATE* RELEASED BY MUSEUM IDENTITY (2011)

Gertrude Stein once famously said, 'You can be a Museum or you can be Modern, but you can't be both.'[1] So, can you be a museum and radical? What does it mean to be both?

In common parlance, to radicalize is to depart from tradition, to reform and transform institutions and behaviours, moving them closer to the 'left.' The left, as understood after the French Revolution, is the side of the people, so that the radical museum is by definition of the people, or democratic. Democracy means that the people rule. While it is, as Donald C. Lummis reminds us, a simple clear principle, it also poses 'a maddening, tantalizing puzzle to humankind.' There is no fixed solution to the puzzle of how to achieve and realize democracy in our collective life, only historical projects. Lummis suggests that democracy can be, however, a critical standard against which our best efforts and our institutions must be measured. The radical museum, then, must be measured against the critical standard of democracy, and more than that, against a radical democracy, 'democracy in its essential form, democracy at its root, quite precisely the thing itself.'[2] In this sense radical does not so much modify democracy as intensify it. Radical democracy is intensely inclusive, in that it excludes no one from its practice or its reach. It is also subversive, in that it is oppositional to all expressions of power that are not reflective of the people. How does the museum measure up? Can it be radical in a democratic sense, fully public and inclusive, even subversive, and if not, what is to be done?

A return to roots

Has the museum ever been radical? What is the museum at its root, the thing itself? The roots of the museum as a social institution lie deep in the rich soil of the western Enlightenment. It was an integral part of the Enlightenment enterprise of the creation of new knowledge and its dissemination, founded on a very particular and innovative idea that presumed the world might be known through its productions, and through organizing them, new understanding would be generated. This was also a radically inclusive idea. The creators of early museums, such as that of the Royal Society, actively solicited objects in the hope of constructing a universal microcosm to mirror nature.[3] To return to the roots of the museum, then, is to return to an ideal of inclusion, that all the world might be mirrored through the collections, and that an encyclopaedic knowledge about the world would be reflected in the museum.

The original form of the museum also contained another novel concept, the notion of public access. Private cabinets and the Repository of the Royal Society were restricted to guests or members, but Sir Hans Sloane's bequest deeded his collections to the nation as a whole, creating what is arguably the first truly public museum. Parliament conjoined on the Trustees of the newly created British Museum that it offer a public space, 'not only for the Inspection and Entertainment of the learned and the curious,' but also 'for the general use and benefit of the Public.' This radical inclusivity was initially narrowly construed by the Trustees, who decided to admit only 'the learned and those of polite behaviour and superior (sic) degree,'[4] but it was nevertheless a fundamental principle of the museum form. Three decades later, the French Revolution threw open the doors of the aristocratic collections to

the people, to make of the Louvre a great national museum. As Thackeray recounted, by 1841 the people did indeed throng its galleries:

'Yesterday there were at the very least two thousand common soldiers in the place... examining the pictures in company with fifteen hundred grisettes, two hundred liberated shop-boys, eighteen hundred and forty-one artist-apprentices, half-a-dozen of livery servants, and many scores of fellows with caps, and jackets, and copper-coloured countenances, and gold earrings, and large ugly hands, that are hammering, weaving or filing all the week.'[5] By the mid-19th century, the crowds of London were also clamouring for easier access to the displays of the British Museum, and in the great democracy of America, the Charleston museum was 'open every day from 9 o'clock and brilliantly illuminated every evening.'[6] To return to roots, then, is to return to a principle of generous public access, a notion of inclusivity that characterized the museum form as an essentially democratic social institution.

The Museum uprooted: Selection and segregation

If the museum was founded on an ideal of inclusivity, both in its material collections and its public access, it is a surprise, then, that the most trenchant criticisms of the institution have focussed on its exclusionary role. Contemporary critics have castigated the museum for lacunae in the collections, as well as barriers to access. How did it happen that this institution that at one point embodied a radical inclusivity become epitomized as the tired creature of elitism and state hegemony? This transformation was due in part to the very activity that distinguished the museum as knowledge creator – the act of collecting, and in part to new articulations around the museum's role in public education.

As the products of the known world became more evidently various, the idea of the visible microcosm became increasingly difficult to realize, despite the efforts of the omnium gatherum collectors who sought out examples of every bird, butterfly, stone, or shell, as well as exotic weapons, dress, and art objects. Faced with vast, unwieldy collections, museum keepers began to adopt organizing principles based on new theories of natural selection, of art history, or the study of human development. They arranged objects in series, which both illustrated and defined a particular idea about the world, be it the evolution of the horse, or the development of Baroque painting. Each deliberate selection entailed the exclusion of objects that did not illustrate the idea, with the leftover bits and pieces relegated to bottom drawers or distant corners of vast reserves.[7] The public space was equally transformed by this same process. The collections were divided into study series and synoptic or display series, the latter installed attractively in the public galleries, the former screened from public view.

This process of selection and segregation, in its time seen as an innovative approach to rationalization of holdings and a means to communicate clearly to the public the leading ideas of the era, led to a fundamental change within the institution. The museum ceased to present collections that mirrored nature - however imperfectly - and began to present ideas. George Brown Goode, Assistant Secretary of the Smithsonian, famously said in 1888, 'The people's museum should be much more than a house full of specimens in glass cases. It should be a house full of ideas arranged with the strictest attention to system.'[8]

The exclusionary nature of these systematic idea displays led almost immediately, as Tony Bennett has pointed out, to demands for reform by those who saw themselves or their ideas excluded.[9]

Bennett suggests that this critique of 'representational adequacy' was inevitable, and inherent in the contradictory nature of the 19th-century museum's form, which revealed 'the disparity between, on the one hand, the museum's universalist aspirations embodied in the claim that the order of things and peoples it shaped into being was generally representative of humanity and, on the other hand, the fact that any particular museum display can always be held to be partial, selective and inadequate in relation to this objective.'[10]

For nineteenth-century museum keepers like Goode, however, the very selectivity of the displays made the museum one of the key instruments of the democratic state. It would serve not only to educate, but also to enlighten citizens, as 'one of the chief agencies of the higher civilization.' The 'higher civilization' was defined by the 'experts who are to organize, arrange, and explain the museums,' men like Goode and other civic-minded, serious men. [11] The museum of the future 'in this democratic land' was not, however, directed at these men; rather, it would be explicitly adapted to the needs of 'the mechanic, the factory operator, the day-laborer, the salesman, and the clerk, as much as to those of the professional man and the man of leisure.' [12] It is precisely in this 'civilizing' work that contemporary critics see the development of the museum's role as hegemonic agent of the state or of elite culture, using the power of public visualisation of a particular world view to exclude conflicting visions of society. [13] This was not a museum of the people, but an institution directed at the people. It created a 'them and us' paradigm that continues to permeate the relationship between many museums and the communities they attempt to serve, an effective barrier to access. [14]

The tantalizing puzzle

To return to the original question, can the museum be radical in a democratic sense, fully public and inclusive, and if not, what is to be done? How can the museum be truly of, as well as for the people? The inadequacy of the museum as instrument to meet its own aspirations has been at the heart of institutional critique almost since its inception. It could not mirror Nature, and attempts to use its limited capacities to teach and inform, foundered on its inability to be inclusive, to privilege all stories within its reified presentations. It invited the many, but demanded that they accept the interpretations of the few. Surprisingly, given this history and form, the museum has persisted and proliferated, even being adapted by non-Western cultures. [15] Why? I would contend that it is the deeply rooted social form of the public museum, its premise of open access to knowledge that constitutes the basis for its continuing social utility. [16] Robert Janes in a recent article in Curator magazine, while worrying that 'Museums have inadvertently arrived at a metaphorical watershed...' also acknowledges that the form itself has a 'privileged position grounded in public trust, respect and support.'[17] Can the social form of the museum as a respected repository, an honest keeper open to all, now be re-formed to fulfill its own original promise of inclusivity, to be a radical museum?

Building a radical museum

We are currently working to create in Canada a completely new museum of ideas, but not in the sense of George Brown Goode. In this case the ideas are the actual stuff of the museum, the collections themselves. The Canadian Museum for Human Rights is being constructed in Winnipeg, Manitoba, at the literal heart of

Canada. It is a federal institution whose legislated Mandate is: 'To explore the subject of human rights, with special but not exclusive reference to Canada, in order to enhance the public's understanding of human rights, to promote respect for others, and to encourage reflection and dialogue.'

Further, 'The Canadian Museum for Human Rights is an embodiment of Canada's commitment to democracy, freedom, human rights, and the rule of law. Organizational values such as objectivity, innovation, and inclusiveness underpin all Museum activities so that operations mirror and advance our mandate.'[18] This new national museum seeks not only to document and make visible the global culture of human rights as it is expressed in the hearts, minds and lived experience of people, but also to be truly inclusive in its content as well as in its accessibility. Choosing the museum form was contentious;[19] there was, however, a tacit acknowledgement that the museum, though charged by many as exclusionary, has as Janes noted, deep power in the public imagination.[20] The Canadian Museum for Human Rights aims to be radically inclusive, in both its collections and its access. As Lummis noted, there is no fixed solution for democracy, and there is no single way to build a radical museum. The Museum for Human Rights is looking broadly at best practice, but there are three areas we are exploring which to me hold enormous promise for the realization of an intensively inclusive museum.

The first centres around the telling of stories. The Canadian Museum for Human Rights is an institution founded without existing physical collections, and a mandate to fill its reserves with the accounts by individuals of their thoughts and experiences. The documentation of human rights is somewhat like citizen science - everyone has a valuable contribution to make, because

the ideas of human rights themselves are grounded in our intuitions of justice and our human rights imagination. While there are scholars of the human rights movement and its legal expressions, the Museum privileges the knowledge of ordinary people as well as that of experts. In Canada now there is also emerging a new understanding of the importance of the stories Indigenous people tell about who we are and how we relate to one another. The Truth and Reconciliation Commission, founded in 2009 and also headquartered in Winnipeg, is asking survivors and others to tell their stories about the experience of Residential schools, an attempt at cultural assimilation that abrogated the human rights of Indigenous people in Canada.[21] The Museum cannot begin to fulfil its mandate if it does not incorporate these stories into the heart of the institution; moreover, these stories and the Aboriginal voices that tell them must be heard throughout the Museum, included in the national discourse.

The second is about the importance of territory. Indigenous people in Canada say that if you respect territory, you cannot go far wrong. Respecting territory means taking seriously the assertion that knowledge derives from territory and the holistic understanding of the relationships between people, the land, the water, the plants, and the animals.

Acknowledging territory means taking seriously the local in all its aspects. The local is no longer parochial. As we look deeper into a particular place, we reveal the world, and one of the gifts of our technologically mediated society is the understanding that the local story is always our story, because we share a common humanity and hold our territory in common. Robert Janes calls for a 'mindful museum,' and cites Paul Hawkin's contention that solutions to problems arise from place and culture, 'when local

people are empowered and honored.'[22] There are many ways in which museums can empower and honour their communities, from taking seriously the documenting of the rapidly changing histories of particular places, to re-thinking the way museum spaces can serve the needs of local residents. The Canadian Museum for Human Rights is being constructed on Treaty 1 territory. Staff at the Museum work with and listen to a Council of Elders to build a museum whose very materials (wood, light, water) embody the territory, and whose exhibitions reflect the knowledge held in the land. When the Museum is open, visitors will listen to the voices of Elders too, as they recount their perspectives on our human rights and responsibilities. Museum staff has been meeting as well with other local stakeholders from the Winnipeg area. Like most Canadian cities, Winnipeg is a highly culturally diverse community. While 10% of the population is of Aboriginal origin, its residents reflect Canada's history of massive immigration. As we work with local people, through them we connect with the world, hearing stories from other terrains where human rights have not been respected, and places where the struggle has been successful.[23]

The third area of great promise is public engagement. In 1990, Tony Bennett hoped that museums could become 'more fully dialogic ... allowing the museum to function as a site for the enunciation of plural and differentiated statements, enabling it to function as an instrument for public debate.' He saw the role of curator shifting from expert to facilitator, 'to assist groups outside the museum to use its resources to make authored statements within it.'[24] In 2009, the Canadian Museum for Human Rights went to twenty cities in Canada, and met with almost 2000 people, asking them what they wanted to see in their new museum. As much as possible, the new museum will be 'curated by Canadians,' privileging the stories and subjects they told us they wanted to see. This kind of engagement

cannot end with a single exercise, and the Museum is developing its strategies to become, as Nina Simon urges, truly 'participatory,' to ensure that the visitors and the community play governing roles in what the museum says and how it says it.[25]

As museums shake off the constraints of expert selection, they can encourage objects and ideas to be seen through multiple perspectives. As Sharon Macdonald has noted, 'Museums have always had – to varying extents - a good deal of serendipity, of the kind of fuzzy logic that means that there will be objects in the collections that can be readily re-presented into new, perhaps more connective, displays.'[26] This is what numerous artists, famously Fred Wilson in his 1992 exhibition 'Mining the Museum', have been able to do. Beyond the serendipity of new contexts, is the understanding of new roles for objects. In 1989, James Clifford watched Tlingit elders use artefacts as 'aides-mémoires, occasions for the telling of stories and the singing of songs.' From this, he saw that the museum might function as a 'contact zone' to 'work the borderlands between different worlds, histories, and cosmologies.'[27] The new Canadian Museum for Human Rights in Winnipeg is being built precisely as this kind of contact zone, using the stories people tell about injustice and the global human rights struggle as the objects of the museum, and encouraging visitors to listen to the stories and tell their own, from their own viewpoints. It is also working to provide visitors and those who access the stories through the Museum's web presence, with the tools to not only reflect on human rights, and to speak with others about it, but to do something, to take action on an individual basis, to participate in the ongoing global struggle to build a universal human rights culture. The Museum will provide animators and facilitators on the floor and online, not to direct the visitor experience, but to make a truly participatory experience possible.

So, will the Canadian Museum for Human Rights be a radical museum? If radical means democratic, and democratic means inclusive, and as Lummis would have it, also inherently subversive of the accepted order of things, the answer is yes.

Notes

1. Stein was referring to the Museum of Modern Art.

2. C. Douglas Lummis, Radical Democracy (Ithaca: Cornell University Press, 1997) 25

3. Robert Hooke, the President of the Society, described his ideal museum as a dictionary that allowed one 'to read the book of nature.' In Richard Yeo, 'Encyclopaedic Collectors, Ephraim Chambers and Sir Hans Sloan,' 29-36 in R.G.W. Anderson, M. L. Caygill, L. Syson (eds) Enlightening the British, Knowledge, discovery and the museum in the eighteenth century (London: British Museum, 2003) 29

4. Marjorie L. Caygill, 'From Private Collection to Public Museum. The Sloane Collection at Chelsea and the British Museum in Montagu House,' 18-28, in Anderson et al (2003), 19

5. By William Makepeace Thackeray, 'Of Men and Pictures: A propos a walk in the Louvre, Paris: June 1841,' in Ballads, Critical Reviews, Tales, Various Essays, Letters, Sketches, Etc (New York: Harper, 1899), 365 (http://openlibrary.org/works/OL16248W/Ballads_critical_reviews_tales_various_essays_letters_sketches_etc; accessed September 6, 2010).

6. As early as 1824 an editorial in the Charleston Courier stated that 'In these enlightened times, a public museum is as necessary an appendage to a city as a public newspaper or a public library.' Paul M. Rea, 'One Hundred and Fifty Years of Museum History,' Science, New Series, Vol. 57, No. 1485 (Jun. 15, 1923), pp. 677-681, 678; (http://www.jstor.org/stable/1646860; accessed September 4, 2010)

7. The consequences of this for knowledge creation are recounted by Stephen Jay Gould in Wonderful Life: The Burgess Shale and the Nature of History (New York: W.W. Norton, 1989).

8. He also said, 'I once tried to express this thought by saying An efficient educational museum may be described as a collection of instructive labels each illustrated by a well selected specimen.' George Brown Goode, 'Museum History and Museum of History,' A Paper read before the American Historical Association, Washington DC, December 26-28, 1888 (New York, Knickerbocker Press, 1889) 262 (http://books.google.ca/books?id=ZmUtAAAAYAAJ&dq=george%20brown%20goode&pg=PA251#v=onepage&q&f=false ; accessed September 1, 2010).

9. In 1913, for example, the avant-garde Armory Show in New York was viewed as a challenge to the exclusions of the established art institutions. For an excellent overview, see the website

created by the University of Virginia: (http://xroads.virginia.edu/~museum/armory/armoryshow.html ; accessed September 5, 2010). This critique has continued. With the rise of the 'new history' beginning in the 1960s, museums were targeted by social and labour historians, feminists, and later by environmental and queer studies scholars and others, for their exclusion of the objects associated with women and children, poverty, the history of the working class and the underclass, and later queer and gender history, to name only a few areas.

10. Tony Bennett, 'The Political Rationality of the Museum,' Continuum: The Australian Journal of Media & Culture, vol. 3 no 1 (1990) ; (http://wwwmcc.murdoch.edu.au/ReadingRoom/3.1/Bennett.html ; accessed September 1, 2010)

11. Goode, 263

12. Goode echoes the reforming zeal of George Birkbeck, founder of the Mechanics Institute in Britain, and a number of philanthropists on both sides of the water who founded and equipped museums to be in Paul Rea's words, 'popular universities.' Rea, 680

13. See Sharon Macdonald's excellent article on the role of museums in shaping public identities: 'Public museums, then, were from their beginnings embroiled in the attempt to culture a public and encourage people to imagine and experience themselves as members of an ordered but nevertheless sentimentalized nation-state... They helped to convey senses of both stability and progress. They helped to instantiate a 'scientific', 'objective' way of seeing - a gaze which could 'forget' its own positionedness. They helped to think identities as bounded and coherent.' Sharon Macdonald, 'Museums, national, postnational and transcultural identities,' museum and society, 1 (1), 2003: 1-16, 5

14. See Nina Simon's description of the language used by black visitors to an exhibition on Slavery in New York at the New York Historical Society in 2005. In Nina Simon, The Participatory Museum (Museum 2.0 2010), 145-6

15. For James Clifford, this global spread makes the museum the ultimate symbol of the new 'global hegemony of Western institutions allied with capitalists markets and the projects of national elites.' (9) He notes, however, that the tribal world has also 'appropriated and transculturated' the museum to its own ends. (212) James Clifford, Routes: Travel and translation in the late twentieth century (Cambridge, Mass. : Harvard Univ. Press, 1997)

16. The form was delineated in the first British Museum Act in 1753. It was to be a 'general Repository' with 'free Access' for the 'to all studious and curious persons.' Its purpose was the Advancement and Improvement of 'speculative Knowledge. Caygill, 19.

17. Robert R. Janes, 'The Mindful Museum,' CURATOR 53/3, July 2010, 325-338, 326

18. See 'About the Museum' on the Museum's website (http://humanrightsmuseum.ca/about-museum/mandate-vision-and-values; accessed September 9, 2010).

19. Even in 1920, John Cotton Dana noted the problem of being a 'museum.' His New Museums

would be 'institutions of usefulness so great that they are paying in some cases fair returns on their costs, even though burdened with the handicap of being called museums.' John Cotton Dana, A Plan for a New Museum, The Kind of Museum it Will Profit a City to Maintain, Elmtree Press, Woodstock, Vermont, 1920, 11. (http://books.google.ca/books?id=CjwoawFfzCwC&printsec=frontcover&dq=john+cotton+dana+museums&source=bl&ots=pjcfQmOigO&sig=JicBssMOh96CsQMkg2824f4hQMw&hl=en&ei=f2KFTNCNIMSXnAe6oMTBAQ&sa=X&oi=book_result&ct=result&resnum=3&ved=0CClQ6AEwAg#v=onepage&q&f=false; accessed September 5, 2010).

20. See the findings on museums and trustworthiness in the United States (Roy Rosenzweig and David Thelen, The Presence of the Past, New York: Columbia University Press, 1998; also http://chnm.gmu.edu/survey/, accessed September 10, 2010), or in Canada (Canadians and their pasts project: http://www.canadiansandtheirpasts.ca/index.html, accessed September 10, 2010).

21. For more information about the Truth and Reconciliation Commission and Residential schools, see the TRC website (http://www.trc.ca/websites/trcinstitution/index.php?p=3, accessed September 10, 2010).

22. Janes, 330.

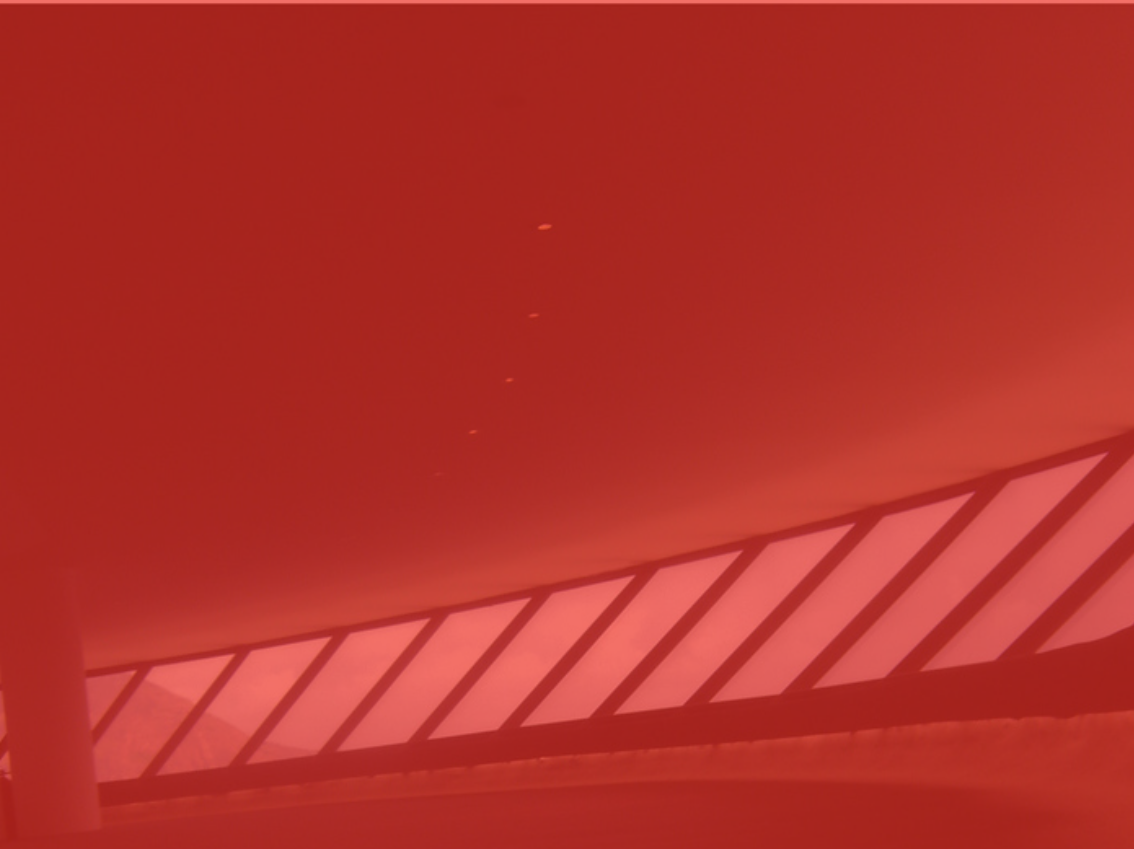
23. See, for example, the description of Marc Kuly's Storytelling Class: http://www.winnipegfilmgroup.com/cinematheque/the_storytelling_project.aspx; accessed September 12,2010).

24. Bennett, np.

25. Simon, i.

26. Macdonald,11

27. Clifford, 189, 212. The Museum of Anthropology at University of British Columbia has in fact rebuilt the institution around the notion that collections should be visible and community knowledge privileged (see the Reciprocal Research Network website: http://www.moa.ubc.ca/RRN/about_overview.html).



CHOOSING ROLES: FACILITATOR OR ADVOCATE?

ELIZABETH MERRITT

AMERICAN ASSOCIATION OF MUSEUMS

"Would you rather be loved, or would you rather save the world?" asks Elizabeth Merritt, Founding Director of the American Alliance of Museums' Center for the Future of Museums (CFM). CFM helps museums explore cultural, political, technological, ecological and economic challenges shaping the globe.

This question is interesting not only in America but also in other countries that deal with diverse audiences. How can art and science museums propose conversations and respect beliefs in order to be a marketplace of ideas?

Prior to joining AAM, Merritt spent 15 years working in museums in administration, curation and collections management.

ORIGINALLY RELEASED IN FEBRUARY 2012 ON AAM'S CENTER FOR THE FUTURE OF MUSEUMS BLOG (FUTUREOFMUSEUMS.BLOGSPOT.COM)

Would you rather be loved, or would you rather save the world? You can't necessarily have both.

I pondered this choice, as it applies to museums, at the last half day of the 21st Century Learning in Natural History Settings conference at the National Museum of Natural History.

One of the documents being drafted as part of this project is a statement on the assets, public value, and potential of natural history institutions. In defining "what we are," the document affirms, several times, "we are trusted."

One thing that engenders trust is love, and it is true that many people love museums. Natural history museums in particular seem like prime candidates for universal love. Dinosaurs. Mummies. Cool dioramas. Birds, bugs, snakes (ok maybe these last two are not universally popular).

But it's not all cute fuzzy animals. Natural history museums do more than reflect the documentary and observational practices of early natural historians. They are scientific institutions in a time when science seems to be increasingly devalued, especially when it comes to the ways in which science might inform national politics and policy.

The current draft values statement also affirms that natural history institutions can (or should) play a role in teaching about evolution and the human role in climate change ("altering the Earth's natural processes").

But there are a lot of people in the U.S. who aren't going to trust museums on the issues of evolution and climate change. Less than forty percent of Americans believe in evolution[1] while twenty-five percent don't (the rest are agnostic, so to speak). Thirty-five percent believe that effects from global warming "will never happen" (18%) or "not in their lifetime" (16%) [2]. If natural history museums clearly and aggressively adopt an agenda of teaching evolution and the human role in climate change, the folks who don't believe in these issues now probably aren't going to trust natural history museums in general, either.

Which is fine, if museums are willing to write off that audience (most likely) or win them over (nice ambition, but less likely).

But how does that reconcile with the reams that have been written on the need for museums to embrace diversity? One attendee at the conference thought the values statement should reference the need to "respectfully engage diverse communities," another attendee felt museums should reflect "a plurality of voices." Does that include political diversity and the voices of religious fundamentalists, even when they are at odds with mainstream views of scientists?

Many museum aspire to be "places of dialog," creating "safe spaces" where people with different perspectives can come together for civil (and civic) conversation. And now museums are being told that, in the 21st century, they may need to adapt to the trend of distributed authority, becoming moderators and facilitators of

1.http://www.gallup.com/poll/114544/darwin-birthday-believe-evolution.aspx
2.http://wattsupwiththat.com/2011/03/16/gallup-poll-global-warming-concerns-down-feelings-of-exaggeration-up/

learning and discovery for their audiences rather than the sole expert.

But one of the hard things about being a good facilitator is that you don't get to inject your opinion into the discussion. Honest brokers don't have agendas.

So the conversation at the Conference made me think about the choice we face about the role our museums will play in society. Do we want to present opportunities for learning, trusting our audiences to draw their own conclusions, hoping that this in turn creates trust in museums as honest and neutral brokers of information? Or, do we want to set forth an agenda that may save the world and, in the process, be willing to say "you, you're not only wrong, you're endangering the future of the human race."

And who gets to make that choice – to decide what values guide an individual museum, or the field?

Several years ago I had a memorable dinner with close museum friends, which turned tense when one of us, the director of a science museum in the Midwest, revealed she had nixed a traveling exhibit on evolution because it would incite controversy and damage her ability to operate in the political and funding communities in that city. She was pragmatic–but she also felt the museum had a responsibility to reflect community values, and this exhibit would not. Her colleagues were horrified–they felt a science museum should reflect the values of scientists, no matter who that offends.

A large majority of staff in natural history museums might eagerly take on the role of defender of science, and go to battle on behalf of teaching evolution and convincing the American public of

humanity's role in climate change. And some directors might, too. Others, like my friend, might ponder the realities of public funding and support in a US where a large percentage of the public don't share these values. Pragmatic concerns aside, some might feel it is more important for museums to be neutral (and trusted) places for self-directed discovery than to advance a particular agenda.

This is a very difficult conversation. The choice–facilitator or advocate–is one that has to be made at the level of the individual institution and (if we are trying to create unifying statements about who we are) for the field as a whole.

Related Links

Original blog post:
http://futureofmuseums.blogspot.com.br/2012/02/choosing-roles-facilitator-or-advocate.html

PARTICIPATION BEGINS WITH ME

NINA SIMON

MUSEUM OF ART & HISTORY AT THE MCPHERSON CENTER IN SANTA CRUZ

In the exhibition *Heroes*, at the Walters Art Museum, visitors created profiles by picking a character from Greek mythology with whom they identified themselves. They could take an optional personality quiz at kiosks near the exhibition entrance to determine which of eight Greek heroes, gods, or monsters they they resembled the most. The kiosks prompted visitors to take a personalized tag and ID card from bins nearby for "their" hero. The cards provided more information about the heroes and connected them to specific artifacts in the exhibition. Visitors could follow their heroes by looking for his/her special icon on the wall. Staff reported that the profiles were so popular that many visitors wore their tags with pride, talking with friends and strangers about their heroes.

This is the kind of story that gets Nina Simon's attention. She is a consultant, writer and most recently, Executive Director of The Museum of Art & History at McPherson Center in Santa Cruz, California. She is author of The Participatory Museum (available online) and the popular Museum 2.0 blog where he writes frequently about how to develop museum exhibitions, educational programs, and online experiences that engage visitors as co-creators, not just consumers. In the selected text, the author talks about how a museum should help visitors feel welcome by providing them meaningful personalized experiences.

THIS CHAPTER WAS ORIGINALLY RELEASED IN THE BOOK *THE PARTICIPATORY MUSEUM* SELF PUBLISHED BY NINA SIMON (2010)

In the summer of 2009, I took up beach volleyball. My first day of adult beginner volleyball class, the instructor, Phil Kaplan, said, "You're all a little nervous today. You don't know anyone. You don't know how to play. It's ok. By the time you leave you will have lots of friends to play volleyball with." In week one, Kaplan learned all thirty-five of our names. He split us into groups by skill level and gave each group instruction based on their needs. He asked a volunteer to set up an email list and encouraged us to schedule other times to practice together. Some of us used the list to start playing on our own, and by the fall, we had formed a tight group of friends who played together weekly. Almost a year later, I still play volleyball and socialize with many of these folks.

We went from being isolated strangers led by a strong instructor to becoming a self-organized group who are socially and substantively connected to each other through a new activity. We didn't leave the class, thank the teacher, and fall back into our private lives–which is what usually happens when I take a course or a guided tour. How did this happen?

Kaplan did a few key things that differentiated this experience:

His class was audience-centered. He grouped us by our needs and abilities, provided customized instruction to each group, and shifted us from group to group as our individual needs changed.

He treated us as individuals instead of a crowd of students. I didn't see the other people in the class as a bunch of people who also

wanted to play volleyball. I saw them as Pam the rower, Max the dentist, and Roger the dancer. Kaplan encouraged us to get to know each other personally and make new social connections.

He gave us tools to connect with each other. During class, Kaplan asked us to pair up with different individuals to play and learn together. He modeled a friendly, social attitude that we emulated. But he also made it easy for us to access each other and the volleyball courts outside of class. He encouraged us to manage our own correspondence and keep playing and learning together.

Cultural institutions are like volleyball courts. Expert visitors and staff already know how to play. They are confident about how to use the space, what's available, and how to connect with content of interest. But there are many casual and infrequent visitors who would like to participate but don't know how to start. These people need friendly hosts like Phil Kaplan who can respond to them personally and help them find the activities, information, and people who will be most relevant to their needs. By welcoming people personally and responding to their specific interests, you can foster an environment in which everyone will feel confident and energized about participating with your institution and with each other.

Audience first

The first step to personalizing cultural institutions is to take an audience-centered approach to the experiences offered. This doesn't mean throwing out the things the staff thinks are important, but it means framing them in the context of what visitors want or need. Instead of starting by describing what an institution or project can provide, audience-centric design processes start by mapping out audiences of interest and brainstorming the

experiences, information, and strategies that will resonate most with them.

Traditional points of entry–the admissions desk, the map, the docent tour–are not typically designed to be audience-centric. Ticket transactions occasionally confer information about particular offerings of the day, but not necessarily offerings of interest to the visitors at hand. Maps feature abstractions that reflect institutional organization of content, not visitor interests or needs. Even staff interactions, such as docent tours, can present content in an impersonal (or worse, self-absorbed) manner. While some docents are excellent at adapting their tours responsively to their audiences, eliciting or intuiting visitors' needs can be a challenge. Visitors come in the door knowing who they are, but they may not know what content is of greatest interest to them.

This inattention to visitors' unique needs inordinately affects people who are unfamiliar with cultural institutions–visitors who are still learning to decode what a museum experience is all about. To novice visitors, maps and tours are not obvious starting points full of useful information from which they can dig deeper. These supposed entry techniques introduce further layers of abstraction and ritual to the museum experience that may be confusing or off-putting. These visitors need to see how cultural institutions are relevant and valuable to their own lives, and the easiest way to deliver that is via personalized entry points that speak to people's individual needs and interests. Visitors' varied needs–to accommodate energetic children, to be inspired, to see something novel–are rarely represented on institutional maps and program listings. Labels like "Blue Wing" or "People of the Land" don't help visitors understand what they can see, do, and experience in various places and programs. How can a visitor learn to "make

her own meaning" from a museum experience if she cannot make meaning from the map?

Theme parks address this issue well. Like museums, they have aggregated areas with abstract titles (e.g. Tomorrowland) and within those, rides with only slightly more descriptive names (Space Mountain). But on the maps, alongside the names of the rides, there is shorthand information–what kind of ride it is and what ages it's appropriate for. Many theme park maps also feature pop--outs with lists of "must-dos" for visitors of different type–teenagers, people who only have 3 hours, etc. These recommendations are not only based on what visitors might enjoy (roller coasters vs. swings) but also on their particular constraints and situations. And the maps always include information about where to get a snack, find a toilet, or relax between high-impact activities. Theme parks are serious about helping visitors figure out what experiences will be most appropriate for them in all ways.

In 2007, a collection of museums in North East England decided to take an audience-centric approach in a marketing campaign called I Like Museums. I Like Museums is an online directory of eighty-two museums in North East England that encourages visitors to explore museum trails"–short lists of institutions–that are based on audience interests, not institutional content. This is the basic premise behind I Like Museums: whatever experience you seek, there are museums in North East England that can provide it. Yes, there are content trails, like "I like military history." But there are also trails like "I like keeping the kids happy," for adults facilitating family outings, or "I like a nice cuppa," for people who want to relax with some tea. While staff members and community members developed the initial I Like Museums trails, new ones are submitted on a continuous basis by visitors to the site.

In a survey of 2,071 visitors to nine institutions involved in I Like Museums, 36% of visitors who were aware of the campaign cited it as influencing their decision to visit. These museum trails were accessible and relevant to people because they started with who they are, not what the institution offers. As a visitor, you don't have to decode whether Lady Waterford Hall or the Centre for Life or any number of enigmatic institutions might accommodate your unique interests. You can find a place to play, a place to be inspired, a place to shop. These are all personalized entry points to museum experiences. And by displaying them all together on one site, I Like Museums encourages people to think of museums as multi-use venues, good for different people on different days in different ways. The website subtly gives you more and more reasons to visit a museum beyond viewing its collection.

The Tate Modern took a similar approach in their physical museum in 2006, when they released a set of quirky pamphlets featuring different tours of the museum based on emotional mood. Visitors could pick up the "I've just split up" tour and wallow in angst, or the "I'm an animal freak" tour and explore their wilder sides. Like the I Like Museums trails, these pamphlets allow visitors to quickly select a starting point that in some way reflects personal interests.

Pulling out meaning

Both I Like Museums and The Tate Modern's pamphlets invite visitors to pull specific content of interest instead of consuming content that is pushed out indiscriminately by the institution. "Pull content" is a term educators use to designate information that learners actively seek or retrieve based on self-interest. Pull techniques emphasize visitors' active roles in seeking out information. Visitors are always somewhat active in their pursuit of

interpretation, deciding whether or not to read a label or play with an interactive. But when you invite visitors to retrieve interpretative material rather than laying it out, it gives them a kind of participatory power. They choose what to reveal and explore.

The most familiar pull device in museums is the random access audio tour, in which visitors punch numbers into an audio guide or their phone to selectively listen to interpretative material. "Random access" is a strange term to describe what is really "direct" access–information that can be consumed out of sequence. Random access was the technological innovation that transformed museum audio tours from forced narratives into open-ended explorations. Museums with multiple-channel audio tours geared towards different audiences often use different visual icons for each tour, so you can see that a particular painting has audio commentary on the teen channel and the conservator channel, whereas another sculpture in the same room might just have audio commentary for children. You can pick what you want to hear thanks to random access.

Audio tours, like the Tate Modern's pamphlets, are optional. Pull techniques have the greatest impact when they are integral to the visitor experience. For example, in 2004, a team from the Swedish Interactive Institute created a unique pull device for exploration of a historic blast furnace site in the old steel town of Avesta. The site itself featured no interpretative push material–no labels or media elements. Instead, each visitor was given a special flashlight that could trigger interpretative material when pointed at hotspots painted around the site. The flashlights activated interpretative experiences including light projections, audio tracks, and occasional physical experiences (i.e. smoke and heat). There were two layers of content in the hotspots: educational (how the blast

furnace works, explanation of certain elements and history) and poetic (imagistic stories from the perspective of steel workers based on historical sources). Visitors could walk through the blast furnace site and receive none of the interpretative material if they chose, or they could use the flashlights to activate content. The flashlights were both a figurative and literal tool for visitors to illuminate the blast furnace and its stories.

This technique, like all audience-centric initiatives, requires staff members to trust that visitors can and will find the content that is most useful to them. When staff members put their confidence in visitors in this way, it signals that visitors' preconceptions, interests, and choices are good and valid in the world of the museum. And that makes visitors feel like the owners of their experiences.

Treating People as individuals

Providing audience-centric ways to enter and access cultural experiences is the first building block in personalizing the institution. The next step is to take a more individualized approach to identifying, acknowledging, and responding to people and their interests.

There are some social venues, like rock concerts, where people enjoy being anonymous members of the crowd. But in most social environments, it's lonely, even terrifying. The fictional bar Cheers was "the place where everybody knows your name" for a reason–being treated as an individual is the starting point for enjoyable community experiences.

Cultural institutions are often terrible at this, especially when it comes to visitors. Even at museums where I'm a member, I am rarely

welcomed as anything but another body through the gate. This lack of personalization at entry sets an expectation that I am not valued as an individual by the institution. I am just a faceless visitor.

To some extent, ameliorating that facelessness is a simple matter of providing good guest service. Vishnu Ramcharan manages the front-line staff (called "hosts") at the Ontario Science Centre. He trains hosts with a simple principle: hosts should make every visitor feel wanted. As Ramcharan put it: "The hosts shouldn't just be excited generally that visitors are there, but that you specifically showed up today. They should make you feel that you are someone they are thrilled to see at the Science Centre." This may sound trite, but when you see Ramcharan's smile, you feel as you do in the hands of any accomplished party host–desired, special, and ready to engage.

Personal profiles

While kind welcomes are a good start, you can't treat visitors as individuals until you actually know what is unique about each of them. To do that, you need a way for visitors to express their own identities relative to your institution.

Treating people as individuals is at the heart of strong social networks. Whether online or in the physical world, personal self--expression–through appearance, preferences, and actions–allows people to express themselves relative to others. We all use our personal identities to signal who we are, who we want to meet, what we want and don't want. The more clearly and exhaustively you self-identify, the easier it is for an organization, community leader, or online service to connect you to people and experiences that are appropriate for and compelling to you.

In online social networks, the user experience centers on the personal profile. Websites like Facebook and LinkedIn require users to start with an exhaustive profile-making activity in which they detail their interests and affinities. The point of profiles is to give users value by connecting them to relevant people, products, institutions, and ideas. Some sites, such as LinkedIn, very explicitly show the path of "links" between you and others. The expectation is that you are not interested in everyone in the universe of LinkedIn. You are interested in users who are relevant to your self--determined interests and pre-existing contacts.

For example, I use an online social network called LibraryThing to get recommendations for books to read. I'm an avid reader. I use the library frequently, and I'm often frustrated by the lack of personalized recommendations available. Beyond the rack cards with the National Book Award winners or best beach mysteries, I have little information to help me in my hunt for great books. There's no section for "literary, plot-driven stories with strong female characters" or "ironic and wacky but not too over-the-top romps." Nor can I turn to the other people in the library for assistance. The librarians are often busy or are not available if I'm searching the online catalog from home. And while there are always lots of people in the library who like books, I have no confidence that a random member of the book-reading community will belong to my particular sub-community of interests–or that they'd respond positively to an advance from a stranger.

And so I rely on LibraryThing. My profile on LibraryThing is my library of books. I type in the titles I've read, and LibraryThing constructs a library-quality catalog of my books. My personal catalog is a node in the social network of LibraryThing, along with every other user's library. LibraryThing automatically recommends

books to me based on the pattern of books I've read. It connects me with other users who have books in common with mine based on the theory that we might have similar taste in books. I often end up directly contacting other users to learn more about other books in their libraries. My interest in those individuals is mediated by the network that ties us together.

The resultant experience is incredibly powerful. The more books I add to my library, the better recommendations I receive. I'm unlikely to switch my allegiance to another book-cataloging system because LibraryThing has evolved to be more than just a piece of functional software. It's responsive. It values my personal interests. And it connects me to other people who enrich my reading.

Of course some libraries have wonderful staff members who can help people find books they might like. But relying on staff and even volunteers is not scalable. That's like me calling my volleyball instructor every time I want to organize a game. It's ultimately more valuable for users, and more sustainable for everyone, if the system is set up to be responsive to individuals on demand.

Related Links

The Participatory Museum is available in three formats.:
Paperback: http://www.createspace.com/3431037
PDF: http://www.participatorymuseum.org/buy/checkout/
Online: http://www.participatorymuseum.org/read/

Nina Simon talk in december 2009:
http://vimeo.com/9367082

KIDS IN MUSEUMS

DEA BIRKETT

In 2003, the two-year-old son of writer Dea Birkett is thrown out of the Royal Academy's Aztec exhibition for shouting 'Monster!' at a statue of Eagle Man who looked rather like, well, a monster (see previous page).

Some days later, Dea reports her family's expulsion in her *Travelling with Kids* column in The Guardian. As a result, hundreds of families have written in to say they're fed up with being made unwelcome in Britain's museums and galleries.

That was the start of Kids In Museums, an organization that produces an annual manifesto composed entirely from comments from families. Dea explains that it is very important to update their manifesto each year, as the needs of families are constantly changing.

MANIFEST FIRST RELEASED IN MAY 2004 ON KIDSINMUSEUMS.ORG.UK WEBSITE. THIS IS THE 2012 UPDATED VERSION

Kids in Museums is an independent charity dedicated to making museums open and welcoming to all families, in particular those who haven't visited before. With a dedicated Board of Trustees and an exciting range of events, partnerships and initiatives, Kids in Museums gives families visiting museums and galleries across Britain a dynamic and powerful voice. The Kids in Museums Manifesto and the Family Friendly Museum Award have been incredibly successful ways of encouraging and guiding museums and galleries across the country to make family visits engaging and enjoyable.

Tell tales together with children and families: Share each other's stories. Listen. Families and museums each have their own expertise.

Be welcoming and greet each visitor: Tell visitors what they can do at the door, don't pin up a list of things they can't. Curators, volunteers, front of house and those who work in the café should all be involved.

Play the generation game: Grandparents are increasingly important, and many families are more than two generations. Conversations between generations should be at the heart of what you do.

Invite teenagers into your gang: Provide a place for them to hang out. Set up youth panels. Ask them how they want to be involved. Museums can lead the way in letting people know the contribution teenagers make.

Be flexible in your activities, events and family tickets: Families come in all shapes and sizes. Design your pricing and programmes with all sorts of families in mind.

Reach beyond your four walls: Ask families how you can help make a visit possible. Take responsibility for the hurdles outside, even if they're not put up by you.

Create a safe place for children and families: Museums can be havens and provide an opportunity for families to talk.

Be the core of your community: With spaces where families can meet.

Don't say ssshhhush!: If kids are being noisy, ask yourself 'Why?' is it because they're excited? Great! Then capture this excitement. Is it because they're bored? then give them something meaningful to do.

Say 'Please touch!' as often as you can: Everyone finds real objects awesome. Direct kids to things that can be handled. Teach respect by explaining why others can't.

Give a hand to grown-ups as well as children: Sometimes it isn't the kids who are shy – parents need your support too. Produce guides, trails and activities for families to enjoy together.

Be height and language aware: Display things low enough for a small child to see. Use your imagination with signs, symbols and words understood by all ages.

Make the most of your different spaces, outside as well as inside: Cafés, gardens, stairways and reception areas are valuable parts of the museum too.

Consider different families' needs: With automatic doors, decent sized lifts, wheelchair-user friendly activities and Braille descriptions. Design your activities and events for everyone.

Keep an eye on visitors' comfort: Make sure the toilets are always pleasant, with room for pushchairs and baby changing facilities. It's the one place every family will visit. Provide somewhere to leave coats, bags, pushchairs, scooters and skateboards.

Provide healthy, good-value food, high chairs and unlimited tap water: Your café should work to the same family friendly values as the rest of the museum.

Sell items in the shop that aren't too expensive: And not just junk, but things kids will treasure and will remind them of their visit.

Look after your website – keep it up to date: Be honest. Let families know what's available (and what isn't) so they can prepare for their visit.

Use social media to chat to families: Don't just post messages about what you're doing – have a conversation.

Make the visit live on: Build relationships with your family visitors and let them know you want to keep in touch. involve them in long-term decision making at the museum, not just on the day. invite them back.

Related Links

See the original Manifesto and how to join Kids in Museums :
http://www.kidsinmuseums.org.uk/manifesto/our-manifesto

Dea Birkett talks about her experience:
http://wn.com/Dea_Birkett

ORSAYCOMMONS

JULIEN DORRA

OrsayCommons is a playful, inventive micro-community created by Julien Dorra that questions public domain, art, and sharing in museums – using events that fuse physical presence and online sharing. It started as a series of performance-like gatherings inside Musée d'Orsay, directly protesting against the ban on photography by collectively taking and sharing photos.

The following interview was made by blogger, curator and critic Régine Debatty. She writes about the intersection between art, science and social issues on her blog we-make-money-not-art.com. She also contributes to several European design and art magazines and lectures internationally about the way artists, hackers and designers use science as a medium for critical discussion.

THIS INTERVIEW WITH JULIEN DORRA WAS MADE BY RÉGINE DEBATTY AND ORIGINALLY RELEASED ON WE-MAKE-MONEY-NOT-ART.COM BLOG

In 2010, the Musée d'Orsay in Paris decided to ban photographs of the artworks and of the inside of the building, allegedly 'to preserve the comfort of visitors and the safety of the artworks.'

OrsayCommons is a performance pro-photo, pro-remix and pro--public domain at the Musée d'Orsay that civilly and cheekily protests against what its participants call "a measure not only at odds with our times but also illegitimate since it concerns public heritage." The Louvre tried to impose a similar ban in 2005 but had to lift it soon after. Taking pictures is allowed at MoMa. Even the venerable British Museum recognized, as the New York Times puts it, that if you can't beat 'em, join 'em and started collaborating with wikipedia this year.

OrsayCommons invites people to leave a protest message on the Museum's online guest book, follow #OrsayCommons on twitter but also participate to a series of action-performances where visitors would meet in the museum, take photos within its walls and upload them on flickr, Twitter or Facebook.

I found the action of OrsayCommons important because matter how imperfect they are, the pictures that visitors have taken themselves bear an emotional charge that no postcard bought at a museum shop can ever replace. But also because OrsayCommons finds echoes in my professional life. I therefore asked the ever-stylish Julien Dorra who participated to the first OrsayCommons action to tell us about the experience:

Régine Debatty: How did this project start How did the first OrsayCommons action go?

Julien Dorra: We were precisely 10 people! The security team of the museum easily outnumbered us. Considering that the call was made anonymously just 5 days before and that we asked people to be there at 11:30 am on a cold Sunday morning, not knowing if there will be something at all, it's a very encouraging first step :-)

There are two aspects to OrsayCommons. The first one is being there, in the museum. Taking pictures and sending them out in the cloud. And the second aspect is what happens when we send these photos in the cloud. We like to picture it as an aura of photographs, radiating from the museum, escaping from it via 3G mobile networks.

That small aura of photographs, generated by only 10 people, made a lot more people talk, exchange, tweet, and write about the role of the museum, the place of photography, the importance of the public domain etc. In fact I was totally amazed that the conversation lasted more than a week, and still last, about an action that in itself lasted only 1 hour.

RD: Did you take openly the pictures or was it more of a covert action?

JD: We took the pictures totally openly. That's the whole point of the action, actually. OrsayCommons is not about the result, it's more about the process, the act of photographing itself. We see it as a valid way to relate to a place like a museum, a valid, enriching and productive way.

OrsayCommons at Monumenta 2011

RD: How did the guardians react when you insisted on keeping on taking pictures? Did you discuss with them? Did they find your action surprising?

JD: Well, the guardians were coming to us as we were walking in the museum, telling us that "taking pictures is forbidden". So we generally answered something like: "Yes, we know. That's exactly why we are here taking pictures". And, of course, they were totally puzzled by that answer, and didn't really know what to do. Then we started talking with them, explaining the action. Which the manager following us didn't like at all: we heard her expressly asking employees to not talk with us.

RD: Your target is mostly public national collections, because the artworks shown there belong to the municipality or the State, hence to citizens. Do you have any take on exhibitions in contemporary art museums? A few years back, I was almost thrown away from the Musée d'Art Moderne in Paris, whereas in other contemporary art museums, showing sometimes the exact same exhibition/artworks, visitors are free to take pictures. Is that a situation where OrsayCommons would like to intervene or is it too blurry?

JD: First, OrsayCommons is not a group, it's a particular collective moment. So, there is this specific museum, Orsay, with a particularly stupid and unfair rule suddenly banning photography. And doing something was really at first a way to fight back against that stupidity. (and all those ugly signs everywhere in the museum, too) After the first action, we saw Orsay to be the best place now to start an important debate about: the museum as an open platform; photography as a way to relate to artworks; the conservation/conversation opposition; the visitors as an active participant;

the public domain; free as in free entrance, versus free as in free to share. The fight is so clear at Orsay, everybody hates that ban so much, that it makes our task very easy.

But we believe there is something more general in OrsayCommons.

Depending on the museums, there might be similar actions to conduct, or maybe different actions. We'd love to see more people hacking their favorite museum: organizing pirate tours that the museum don't offer; printing alternative catalogs; offering better audioguides to download; and, of course, setting up photography workshop in museum that ban photography! And even better, we'd love to see museums openly embrace being hacked by their visitor -- that's what we call the museum as an open platform.

We think it's the way museums can join us in the digital culture era, by stopping being only cathedrals and start being a little more bazaars.

Related Links

Original post:
http://we-make-money-not-art.com/archives/2010/12/orsaycommons.php

Watch Julian Dorra talking about Orsay Commons:
http://side-creative.ncl.ac.uk/communities/symposium11/julien-dorra

Orsay Commons on Flickr:
http://www.flickr.com/search/?q=orsaycommons

CURATE YOUR OWN MEMBERSHIP

KRISTEN DENNER WHITNEY MUSEUM OF AMERICAN ART

After 10 years of experience in Sotheby's, Kristen Denner took over as Director of Membership and Annual Fund at the Whitney Museum of American Art in New York. It was 2008 – when the U.S faced the darkest days of the recession, bringing thousands of people to unemployment.

In this adverse scenario, she managed to recover the growth of membership revenue through innovative marketing strategies, such as the award-winning program "Curate Your Own Membership" (where members are invited to custom design their membership, choosing from 5 series with exclusive member privileges).

Denner says, "we had a goal of bringing 2,000 new members to CYOM. At the end of the first year of the program, were conquered CYOM 4441 members, of which 49% were new members. People seem to love the program and we have tons of positive feedback."

The program's success is directly linked to understanding segmentation and constant research of the public needs to offer products for different profiles.

Nina Simon: How did this project start?

Kristen Denner: It started over a year ago, with a couple of moments of insight. First, we realized that our museum is different from other museums, but our benefits and membership structure were the same as others. We saw an opportunity to really differentiate ourselves, the way we do with our exhibitions and programs. Our membership program should be as unique as our institution.

Second, in 2008 and 2009, when the economy dipped and membership renewal rates started to soften, we started to think more seriously about the emotional factor of supporting the arts in the community. We wanted to find a way to really connect with our members and understand what experiences they value most at the Whitney. And we also wanted to respond to the general consumer desire for customization. I think museum visitors are ready and eager for museums to catch up to retail and the for-profit world and recognize them as individuals rather than homogeneous groups.

And so, we started a major research project – the first one we've done that focuses on membership. We started with focus groups with current and prospective members, asking about their interests and what kinds of experiences they would really value as part of membership. I wanted to test a hypothesis that we should be segmenting our members not by demographics but by interest, in order to foster that emotional connection. And we confirmed that hypothesis. Some experiences completely cut across

demographics - some people like parties, some people want a solitary experience with art... and that solitary experience person might be 20 or they might be 80. People want to experience art in quite individual ways. So we wanted a membership segmentation that reflected their individual needs.

NS: How did you end up with the five segments of the membership - social, learning, insider, family, and philanthropic?

KD: The focus groups revealed these five strong attitudinal segments among members and prospective members. It was pretty unusual from a research perspective that there weren't just one or two dominant ones--all five of these had robust levels of interest.

NS: How many of the specific benefits offered to each segment are new to Whitney members overall?

KD: Several, but not all. After the qualitative research, we worked with people across all departments within the Museum saying, here are some unmet needs we heard from members. Some offerings are completely new, like lecture for the learning series members that might not correspond to any one exhibition but would be more of a deep dive into the permanent collection or exploring a theme in contemporary art. That wasn't a hard thing for us to offer but it hadn't really occurred to us before as a membership benefit. The "insiders" are another example. We heard loud and clear that these members really want to know more about the curatorial process and how the museum operates. So we offer them an exclusive discussion with curatorial staff to gain insights on the curatorial process.

NS: Were there any needs that came up in the focus groups that you were not able to meet?

KD: Seeing the installation process was a big one. In some cases, the artist is not comfortable, or there are insurance and liability issues. We really tried to figure this one out and decided we couldn't reliably offer it as a member benefit.

One person expressed a desire to spend alone time with a work of art in a kind of member contemplation room. There were security issues, but ultimately the objection was that it's not in keeping with the Whitney's mission. It's important to us that art be available to all, not just to particular types of members.

NS: Why did you segment the benefits, instead of offering them totally a la carte?

KD: We wanted to do that [a la carte] initially. We wanted to do a true Chinese menu style, maybe assigning points to different benefits and letting people have ten points, that kind of thing. But logistically it was just impossible to pull off. It was going to be incredibly difficult to track who had what.

After we had brainstormed ideas for benefits, we did quantitative research and were able to rank benefits for different interests. It became really clear that certain benefits really only appealed to some segments. The overlaps we put in the core benefits---everyone wants free admission, for example, and the neighborhood discounts. At some institutions, visitors have been turned off by being labeled with a particular segment. It can feel constraining.

We worked carefully to avoid associating the different membership series with words that leaned too strongly toward self-identification. This is definitely a challenge that comes up when you work with attitudinal segmentation. We didn't want to use terms like "cutting edge" to describe people. Because I like this handbag, I'm "fashion forward?" I think that's suspect.

NS: What are your goals for the Curate Your Own Membership?

KD: Our membership base right now is about 12,500, and about 8,000 of those people are at our individual ($75) or dual ($120) levels. Curate Your Own (CYO) is $85 for individuals, $125 for duals.

Our goal is to sign up 2,000 new CYO members in the next 12 to 18 months, and to convert 25% of those 8,000 current individual and dual members to the new structure. It's not about up-selling as much as it is about getting to know more about them and giving them a customized experience. A lot of our current members are excited about this and want to switch. This conversion is really important and it's just the beginning. Our larger goal is to eventually get to 100% of our basic members being CYO members.

NS: How does the transition work for current members?

KD: Members can either upgrade their membership by paying the additional $10 (individual) or $5 (dual) to add a CYO benefit package to their current benefits for the year. Or they can pay the full amount for a CYO membership and have their renewal date pushed forward a year with the new benefits.

NS: People can also buy more than one package if they want--do you expect many people to do that?

KD: Not the majority, but we're already seeing a few. In fact our very first CYO purchase was a gift membership that was purchased with three add-on benefit packages (so the recipient of the gift will pick which packages he/she wants). We're also getting some where people pick one additional package.

It sounds like this will make lobby membership sales a lot more complicated to pitch. It's true; this will extend the conversation in the lobby. But we've been working on signage and training to make the transition as smooth as possible.

NS: How do you plan to change your communication strategy once these segments are in place?

KD: This is really what I'm excited about. Currently, all I know about a basic member is whether they are an individual or a dual. They are one person or two people. That's it. When the CYO membership becomes more prominent, I'm going to know who's interested in which kinds of opportunities. We'll be tailoring enewsletters and invitations to different groups. It will cut down on waste both environmentally and financially, and we'll be able to communicate relevant information to our members, which is a better experience for them too.

NS: Do you see these segments as changing the way members are encouraged to move up the donor ladder? For example, is the "philanthropic" series seen as more likely to become high-level donors than others?

KD: Actually, the philanthropy series is mostly made for people who told us in research that they really just want the core benefits of membership. They think the other benefits are nice, but they're not going to use them. They just want to visit the museum whenever they want and they want to support the Museum's mission.

With regard to moving up the donor levels, some of our new member benefits piggyback on higher-level benefits that used to not include basic members. For example, "social" CYO members will get four tickets to our summer opening reception. "Friend" level members at the $250 level get tickets to all our openings. So if a social member really likes the party and wants to know how they can go to more of them, the friend level may be a natural progression for them.

NS: You've mentioned that this was a really challenging project. What were the biggest challenges?

KD: Funding a research project that was serious. We had never done a real research project in membership before. It was a really worthwhile investment, especially as the museum is moving to a new building soon. We worked with a fabulous team from Lucid Marketing (experiential marketing for luxury brands) for the research – I can't recommend them enough.

And then the other thing that was challenging was just the logistics of coordinating all the different departments to come together and make this happen. We had so many smart people from education, curatorial, web, operations helping us, and we just had to make sure the project was institutionally supported and that we could really make it happen.

NS: Well, I hope that six month or a year from now, you'll be back to report on how it's gone. I'm really curious to learn more about what segments are most popular and how people respond to the program overall.

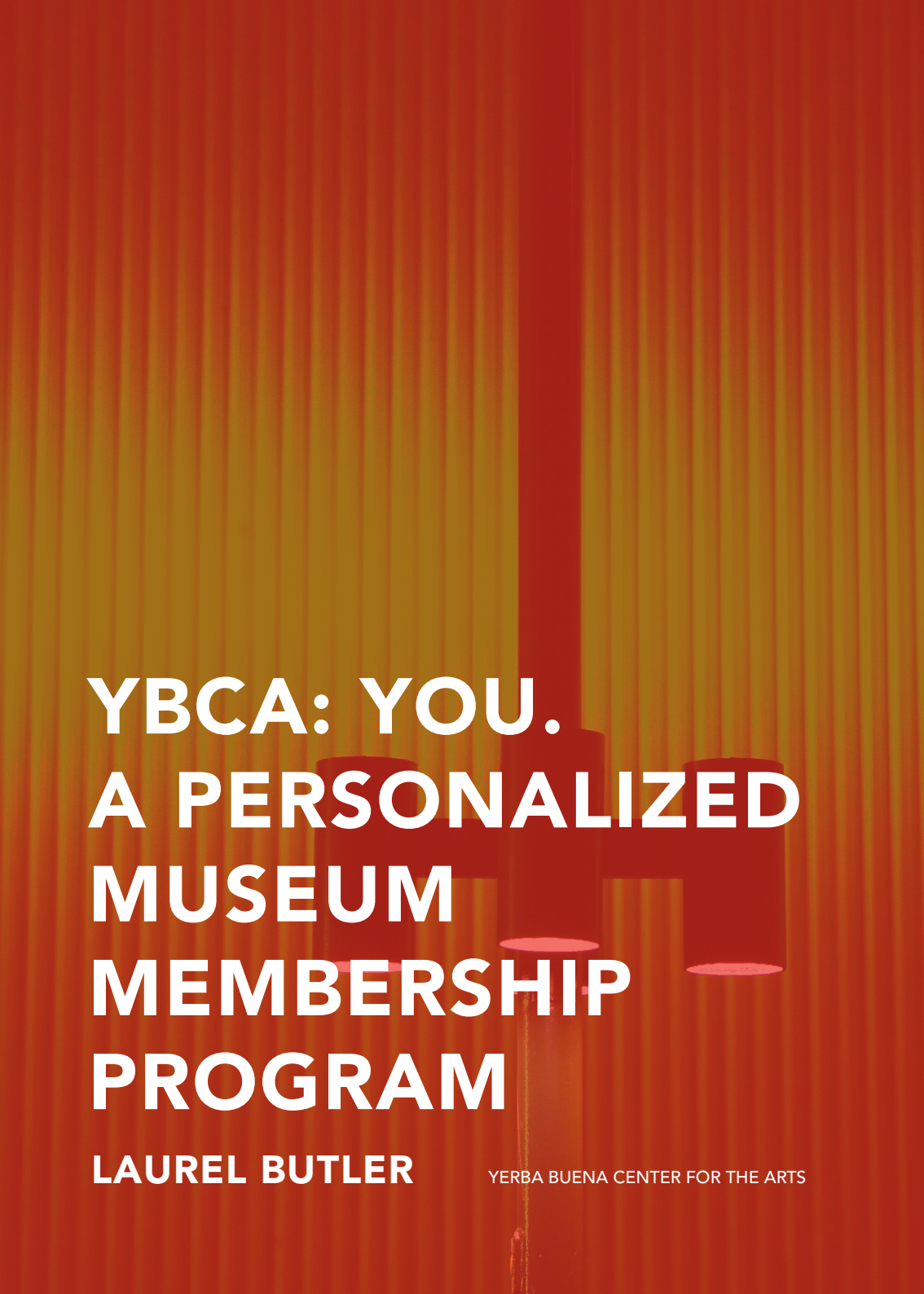
KD: Absolutely. What people do is often pretty different from what they say. And as you can imagine, we're pretty curious about it too.

Related Links

Original blog post:
http://museumtwo.blogspot.com.br/2010/09/curate-your-own-membership-interview.html

Get in touch with Whitney Museum of American Art membership program:
http://whitney.org/Membership/CYOM

Kristen Denner Prezi presentation:
http://prezi.com/_0vt4cdtuhkn/namp-increasing-loyalty-through-customization/?auth_key=2edbb0960e449f9770e864ce7ea4657f7a6e45ec



YBCA: YOU. A PERSONALIZED MUSEUM MEMBERSHIP PROGRAM

LAUREL BUTLER

YERBA BUENA CENTER FOR THE ARTS

Laurel Butler, Education and Engagement Specialist and Youth Arts Manager at Yerba Buena Center for the Arts (YBCA) in San Francisco, California, recently became a sort of a concierge, a personal trainer, a therapist, a makeover artist and the host of an elite party. All in one.

The YBCA: YOU program is a personalized way to get inside the Yerba Buena Center for the Arts and develop a new, fully integrated relationship with the center. The program combines a free all-access pass to YBCA's events and programs with someone to help you navigate all that YBCA has to offer. Together with an aesthetic coach it develops a self-curated, custom-tailored plan to get the most out of YBCA membership. No prior knowledge of contemporary art is necessary.

ORIGINALLY RELEASED ON MUSEUM 2.0 BLOG

Two strangers stand next to each other in a gallery, staring at the same piece. Secretly, each wishes the other would turn and ask: "What do you think?" They want to connect with each other about the art. But they don't.

If an arts experience is not shared, is the experience still transformative? Or are we missing a crucial part of the process?

I've always been the type of person who likes to ask strangers what they think. So, when I was hired to manage the YBCA: YOU pilot program at YBCA, the challenge was clear: How could I turn these fleeting, missed connections into meaningful moments of interpersonal engagement? Or, more simply: How can I make 100 art lovers become friends with each other?

The YBCA: YOU program is an integrated, personalized approach to the YBCA arts experience, designed to revolutionize the way the community engages with contemporary art and ideas. Participants in the program get an all-access pass to our space, and are able to use it any way that resonates with their interests. They also work with me, their personal "arts coach" to meet their aesthetic goals and maintain a consistent practice.

It's a little like a gym membership with a dash of case management and counseling. This isn't a coincidence YBCA:YOU grew out of years of audience development research and was highly informed by our Director of Community Engagement Joël Tan's prior work in AIDS case management and public health. How many institutions

really take the time to sit down with individual audience member and talk about what art they like, or what art they hate, or how they wish their arts experiences were different, or better? Apparently, the idea was exciting to other folks as well: A single press release generated twice as much interest as we had anticipated. At first, we were concerned about capacity would we really be able to "get personal" with 150 people? But we were convinced that no survey, questionnaire, or aggregated data could provide the nuances and subtleties that come with a face-to-face meeting.

So, we sat down with every person who signed up for the program, and listened to their story, taking notes on the kinds of arts programming that might best support their interests and goals. There was Henri, who wanted to explore his budding interest in performance. We told him about Lemi Ponifasio/MAU at YBCA, and the Second Sundays series at CounterPULSE. There was Jane, who was interested in the East Bay arts landscape. We recommended that she check out Art Murmur (in Oakland, California) on the first Friday of the month.

The "Aesthetic Development Planning" (ADP) meetings were as diverse as you might expect from 100 plus Bay Area arts enthusiasts. However, there was one salient piece of feedback that kept coming up over and over: People wanted to connect with other people around the art. Traci felt put-off by the "scene" that surrounded the art world. She felt that she lacked formal training and knowledge, and was afraid of "saying the wrong thing".
Anton felt that his reading of art was so consumed by scholarly critique that it was hard to articulate a purely intuitive response. Many felt that there never seemed to be an appropriate context or venue for that kind of thing. You can't simply turn to the stranger next to you and ask "What do you think"?

We'd been thinking about YBCA: YOU as a way to develop a deeper, more personal relationship between YBCA and its visitors, but what about creating community within our constituency? What does it take for an institution to connect people on an individual level?

We began by integrating our Art Savvy program into YBCA:YOU. Art Savvy is a facilitated gallery tour that uses the principles of Visual Thinking Strategies (VTS) to engage in deep observation and conversation around a piece of visual art. It's a great way to get those two strangers in the gallery to talk to each other. We held YBCA:YOU Savvy sessions around our exhibitions, films, performances… even gallery walks and field trips around town. The folks who attended these events raved about how much fun they had, how much they had enriched and deepened their connection to the art. And yet, out of over 100 potential participants, we never got more than a dozen-or-so YOUers to show.

So, last month we decided to make phone calls to each of the YOUers to discuss the progress of their aesthetic development and talk about their experience of the program thus far. Again, the conversations were complex and diverse as the cohort itself, but one trope kept coming up over and over: "It's not you, it's me."

These folks made it clear that the program was, indeed, motivating them to make art more of a habit, but they needed more time to incorporate the idea of aesthetic development into their own lives, on their own terms. I realized that I was being impatient – the program, after all, hadn't even been in place for six months! I couldn't expect to see a radical social transformation right away, because the personal transformation needed to take place first.

The benefits of regular sessions at the gym, or visits to the dentist, or a therapist, or time spent with friends, are all pretty self-evident after six months. But, as Abigail Housen's Aesthetic Development Stage Theory tells us, it takes just as long to develop aesthetic muscles as physical muscles, and the results are not always so immediately clear. YOUers by and large were making art more of a habit in their lives, but not in drastic terms. They were branching out of their comfort zone one performance at a time, looking at the world around them with a new set of eyes to find the potential of art embedded within their daily lives.

It seems to me now that the capacity to make space in one's life for art may precede the type of community participation that we were looking for as an indicator of programmatic success. I still believe that, with enough time and consistent personalized contact, a program like YBCA:YOU can revolutionize the way the world engages with contemporary art and ideas. However, like any revolution, it has to begin with the personal.

Related Links

Original post:
http://museumtwo.blogspot.com.br/2011/09/guest-post-what-ybca-is-learning-from.html

YBCA:YOU video:
http://vimeo.com/27918174

8 TIPS FOR MUSEUMS TO ENGAGE MILLENNIALS IN 2012

COLLEEN DILENSCHNEIDER

IMPACTS RESEARCH & DEVELOPMENT

Colleen Dilenschneider is a director of IMPACTS Research & Development and a recognized voice in the realm of audience engagement using social media technologies. Regarded as a leader of the next generation of nonprofit management, Colleen is a frequent speaker and contributor to podcasts and webinars. Her blog, Know Your Own Bone, has been prominently featured in many national association publications, and is required reading for several Museum Studies graduate programs and professional conferences.

In the following article Colleen Dilenschneider provides a vision of how museums can better connect with younger generations in 2012.

ORIGINALLY PUBLISHED ON KNOW YOUR OWN BONE BLOG

Tap into our conscious consumption by selling your Ad*mission*.

Tina Wells, CEO of Buzz Marketing Group, wrote an article titled, Top 10 Generation Y Trends for 2012. She points out that Millennials are still consuming: but they consume products that support philanthropic causes. Gone are the days of covering up good deeds and "disguised" learning. Helping out philanthropic causes is cool in our book. If your zoo or aquarium is rescuing, rehabilitating and releasing animals, tell us. If your museum is bringing informal art lessons to areas of our community that are underserved, let us know. Studies have shown that we care about "doing good" and are the most socially aware consumers in society to date. This is good news for nonprofits that offer admission, as those funds funnel back and often help fuel the organization's philanthropic initiatives. Remind us of this to attract potential Gen Y visitors.

Capitalize on the experience of visiting the museum or being involved with the nonprofit.

Millennials care about positive and unique experiences. Wells argues that, " the real winners in Millennial marketing will understand how important it is to this demographic to have 'once in a lifetime experiences.'" Marketers don't need to sell life-altering, move-to-Africa-for-three-years experiences to capitalize on this. It's simply a matter of understanding what *makes up* the unique experience of visiting a museum or cultural center. The Monterey Bay Aquarium's extremely successful Share the Love campaign realized

that quite often, it's the experience of visiting the aquarium and who you are with that matters most. The key motivator for visitation was a shared experience with loved ones. This campaign appealed to all generations through several methods, but the bottom line of this campaign may be critical for connecting with Millennials: sell the experience. Show Gen Y why this particular time and place is unique and important and what it means to them, personally.

Combine this with the tip above and you're advocating a product in which Millennials see innate value (a unique experience) and reinforcing that this unique experience supports the public good (a consumption motivator). Museums that do this effectively will rule the school in 2012.

In marketing communications with Millennials, get to the point and do it quickly.

Instanity is a term that refers to Gen Y's "insane focus on having everything now." Technology has come a long way in the last ten years and processes that took hours then (or weren't possible) are almost instantaneous now- like snapping a photo and sharing it with the world via social media. Also, Millennials have segmented engagement, meaning that there are seemingly a million tidbits of information fighting for folks' attention. When communicating critical messages to Gen Y, content is still king, but make that content known and make it known quickly. "The incredible story of our 18th century XYZ" isn't going to cut it as an engaging story or link title, and is not likely to get much traffic. Tell stories, but make sure that they are timely, organic, and accessible in tone.

Create exhibits that are technology-based and aim for social initiatives.

Here's why: First, Millennials generally have a severe and permanent case of "Technoholism." As Wells points out, we are "completely consumed by technology." Technological endeavors are more natural life occurrences to Millennials than they are rare feats of intelligence and innovation. (Remember: the oldest among us were hooked up to America Online by middle school). We expect technology and we are generally pretty good at using it- especially to connect with our friends and curate experiences (see point #5).

Second, we are consequently better at using technology as a general group than our elders. Also, Teens and Tweens are "swapping up" their gadgets with their parents, who are less crazed about having the latest and greatest new tech items, Wells reports. If you are developing a new exhibit using the latest technologies, please keep the Millennial audience in mind.

Let everyone be a curator (and understand that your own curator is less important).

Curators are no longer the celebrity rockstars of the museum world… the visitors now hold that title. This shift from revolving around the business to revolving around the consumer has taken place throughout the business world, but the role of (and even the word) "curator" has experienced a particularly speedy evolution over the last year. Millennials have played a big role in this cultural shift… and this generation's "Warholism" is likely to keep rocking the boat. Wells explains that Millennials know that fame is easily attainable in this day and age. Moreover, Wells predicts that Millennials will be continually less intrigued by celebrities over time. What does this mean for museums? Having knowledgeable, academically-celebrated staff may be extremely important for content accuracy and other functions… but for this over-educated

generation, your celebrated curator's "celebrity" isn't the key to increasing reputation. That key is in appealing to us personally and lending control and content creation to the people.

Take audiences behind the scenes physically and virtually to show Millennials "how the cake is made."

This tip has been tried and tested over the last few years and is more a current and lasting reality than a prediction for the future. Taking audiences behind the scenes with engaging content is a common best-practice for organizations on social media. But it's a good best practice off-line, too. According to Tina's article, Gen Y is more interested in the process of making a cake than, say, buying a cake. Would we buy-in to the process of "visiting the museum or cultural center" or putting exhibits and programs together? Signs point to "yes." And this will likely be an easier task for museums than other businesses that can show "behind the scenes" ("Our office dog Rex says 'Good Morning!'") but cannot as easily take audiences there ("Come see this Duchamp in person now that you've seen the process of acquisition").

Put your collection online and make resources sharable.

The Millennial culture is not about "owning" information as much as "renting and sharing" information. Wells uses Spotify to illustrate this Gen Y trend. She points out that Millennials are committed to the music that they love, but they don't want to buy it. They'd rather rent it and share it with their friends. There may be a lesson here for museums as guardians of private content. Information is more valuable to this generation when it can be shared. From the point of the museum, this isn't a bad thing. Sharing museum content often means sharing inspiration and an educational resource

that aids in fulfilling the museum's mission. From a marketing perspective, it means improving the museum's reputation as a credible source for information.

Tap into our desire for "profitable purpose" by making it personal to get donations.

We're public service motivated and we're likely to respond to face--to-face requests for donations from nonprofits. This point wraps up many of the points above. "Millennials want to feel a personal connection to the brands they're supporting," Wells reports. These potential donors don't want to just give their money (when engaged), we want to give our hearts. This sounds simple, but it means that nonprofit organizations will need to be aware of the needs and desires of this generation and work hard to appeal to them by connecting to potential Gen Y donors and engaging them personally through experiences, interactions, and effective storytelling. And for smaller gifts, let us give them online.

Related Links

Original post:
http:colleendilen.com/2012/01/16/top-8-tips-for-museums-and-nonprofits-to-engage-millennials-in-2012

PART THREE: BUILDING THE MUSEUM 2.0

"WHAT WOULD A MUSEUM BUILT FROM THE GROUND UP FOR SPEED AND AGILITY, RATHER THAN STABILITY AND LONGEVITY, LOOK LIKE?"

KOVEN J. SMITH,
DIRECTOR OF TECHNOLOGY
AT THE DENVER ART MUSEUM

KEY DRIVERS OF MUSEUM TECHNOLOGY ADOPTIONS FOR THE PERIOD 2011/2016

NMC HORIZON REPORTS

What can the iPad do for museums? And augmented reality? Should you worry about providing free Wi-Fi access for your visitors?

The NMC Horizon Report: 2011 Museum Edition, is a coproduction with the Marcus Institute for Digital Education in the Arts (MIDEA), and examines emerging technologies for their potential impact on and use in education and interpretation within the museum environment.

The technologies featured in each edition of the NMC Horizon Report are embedded within a contemporary context that reflects the realities of the time, both in the sphere of museum education and in the world at large. To assure this context was well understood, the advisory board engaged in an extensive review of current articles, interviews, papers, and new research to identify and rank trends that were currently affecting the practice of museum education and interpretation. Once detailed, the list of trends was then ranked according to how significant each was likely to be for museums in the next five years. The highest ranked of those trends had significant agreement among the advisory board members, who considered them to be key drivers of museum technology adoptions for the period 2011 through 2016. They are listed here in the order in which the advisory board ranked them.

Increasingly, visitors and staff expect a seamless experience across devices.

Whether viewing objects in gallery spaces, ordering tickets, interacting with the online store, or simply browsing the museum's website, visitors expect museums to provide a wide range of digital resources and content, and want the experience of interacting with that content to be consistent across their devices. Virtual visitors in particular expect to be able to perform typical tasks online quickly and easily irrespective of the device they may have at hand – but this is especially true of visitors to the physical space as well, where it is common to see people interacting with their smartphones as they decide which part of the gallery to visit next.

Collection-related rich media are becoming increasingly valuable assets in digital interpretation.

Museums are beginning to see the value in developing formal strategies for capturing high- quality media documentation at every opportunity. Curators and content specialists are working more closely than ever with educators and technologists to embrace the opportunities provided by using digital resources to enhance multimodal learning both online and in the galleries. Video, audio, and animations are no longer seen as afterthoughts in interpretation but increasingly as necessary components of an interpretive plan. This trend is beneficial to museum professionals and visitors alike as it encourages a deeper understanding of objects, ideas, and audiences.

The abundance of resources and relationships made easily accessible via the Internet is increasingly challenging us to revisit our roles as educators.

Access to educational materials of all kinds has never been so easy or so open as it is today, and this trend is only increasing. The model of the museum curator or museum educator who stands in front of an object and interprets meaning for a passive audience is simply no longer realistic in this world of instant access. Museum professionals must respond by changing their roles to reflect the new need to guide and coach visitors in finding, interpreting, and making their own connections with collections and ideas. Museums are also more willing now to see themselves as learners, taking advantage of user-generated content to enhance the overall understanding of collections.

There is a growing chorus of voices advocating a more active role for visitors in shaping what museums do.

As people become accustomed to tools that allow them to do things that previously required a great deal of expertise (i.e., video editing, or publishing to the web), they begin to appreciate the creative skills involved in actually producing science or art or the like. "Makers" are an emerging category of museum visitors, especially for science museums, who want to not only appreciate what they see in technical, historical or other contexts, but to also understand how it was created. "Maker" experiences, which engage visitors of all ages in individual and collective experiences of tinkering, making, and discovery are a growing trend, and there is a role for all categories of museums in supporting and encouraging such experiences.

Digitization and cataloging projects continue to require a significant share of museum resources.

Museums are distinguished by the content they keep and interpret. There is an increasing understanding among museum professionals that visitors expect to be able to readily access accurate and interesting information and high-quality media. This requires museums to plan strategically for the digitization and cataloging of collections. These projects frequently require sacrifices in terms of scarce resources (money, personnel, and time) in order to meet long-term goals.

Expectations for civic and social engagement are profoundly changing museums' scope, reach, and relationships.

More and more, museums are integrating emerging technologies and approaches such as social media, open content, and crowd sourcing as a means of engaging their communities both internally and externally on a deeper level. Embracing these innovations means that museums are providing patrons with more immersive opportunities to become part of the art. Increasingly, people who are unable to make a physical trip to a museum are able to access its collections and respond and contribute meaningfully to conversations about what may be happening in the physical space, redefining what it means to be a museum patron.

Significant Challenges

Any discussion of technology adoption must also consider important constraints and challenges, and the advisory board drew deeply from a careful analysis of current events, papers, articles, and similar sources, as well as from personal experience in detailing a long list of challenges museums face in adopting any new technology. Several important challenges are detailed below, but it was clear that behind them all was a pervasive sense that individual museum constraints are likely the most important factors in any decision to adopt – or not to adopt – a given technology.

Even institutions that are eager to adopt new technologies may be critically constrained by the lack of necessary human resources and the financial wherewithal to realize their ideas. Still others are located within buildings that simply weren't designed to provide the radio frequency transparency that wireless technologies require, and thus find themselves shut out of many potential technology

options. While acknowledging that local barriers to technology adoptions are many and significant, the advisory board focused its discussions on challenges that are common to museums and the museum community as a whole. The highest ranked challenges they identified are listed here, in the order in which the advisory board ranked them.

Content production has failed to keep up with technology in an era when audiences expect to consume information whenever and wherever they want.

Museums too often face additional costs to repurpose information created for museum catalogs or even websites as they try to meet demands of content from the growing array of potential media formats. It is not enough today for a museum to put content into web and print forms – also needed are electronic versions of major publications crafted for Kindles, iPads and other electronic publication readers. Added to that is the need for social media content, which is often in short video format, or short multimedia pieces. The challenge, one that faces content producers in every sector, not just museums, is to revamp production workflows and content licenses so that they simultaneously support any possible use. The pressure on museums to do this will increase as the commercial publishers continue to solve their own similar issues, creating expectations for other parts of the economy, including museums.

A comprehensive digital strategy has become a critically important part of planning for long- term institutional sustainability.

Such a strategy should include not only traditional elements of a technology plan (e.g., hardware, software, networks, etc.) but

also e-forms of marketing, philanthropy, revenue generation, as well as critical tasks like digitization, digital preservation, and long term technology infrastructure. This plan should "future-proof" the museum to every extent possible, by ensuring that they have accounted for all infrastructure needs. Additionally, it is clear that a museum cannot simply plan a web presence as it might a brochure or catalog – a museum's digital presence today includes not only a web site, but also social media, mobile tools and apps, interaction with online communities, electronic fundraising, online sales, and much more. All must be addressed, which means new skill sets will often be required.

Funding for technology projects, even those for interpretation and exhibition, continues to fall outside core operational budgets.

The recent recession virtually brought to an end what had been a promising trend in museums allocating ongoing operational funds (as opposed to capital or project funds) for both experimental and ongoing technology projects. Museums need institutionalized strategic planning initiatives for technology infrastructure and technology- related projects, and information technology staff need better skills and opportunities to communicate the importance of a proper digital strategy. Open lines of communication and a common vocabulary might give administrators a clearer understanding of exactly what should be operationalized rather than left to project funds.

Boards of Trustees and executive management too often do not recognize the importance of technology in generating financial or mission return on investment.

Integrating and recognizing the role of technology in garnering visitors, keeping their interest, and in financial support of the enterprise is critical to every museum's success in the world today. There is a prominent fear amongst Boards of Trustees and executive management teams that the cost of investing in emerging technologies (training, implementation, etc.) will not be repaid. However, practical and creative applications such as distance learning courses, digital collections, apps, and more have the proven ability to generate new audiences and potential new revenue streams – and the costs of training are falling at the same time as new, easier-to-use devices become more the norm.

In many cases, museums may not have the necessary technical infrastructure in place to realize their vision for digital learning.

In the United States alone there are close to 17,000 institutions that self-identify as museums11; many of these institutions have few staff and fewer resources. While it is practically impossible not to recognize the value of digital learning in today's connected world, the reality for museums is that the vast majority of institutions do not have the necessary technical infrastructure to successfully pursue goals for digital learning, and often have little time to dedicate to articulating, much less realizing their vision. Museums that do have resources may have to choose to reallocate funds from non-digital education efforts in order to implement the necessary technical infrastructure.

Greater understanding is needed of the relationships, differences, and synergies between technology intended to be used within the museum and public-facing technology such as websites, social media, and mobile apps.

Too few in museum administration see the opportunities that virtual museum visitors might be bringing for fundraising, philanthropy, and specialized marketing. The dichotomy between the physical and virtual museum visitor is blurring rapidly, and both audiences have high expectations with regard to online access to services and information. Still, the notion that museums must provide comprehensive information and services online is a genuine challenge, especially for smaller museums. For larger institutions, however, providing such services has risen to an expectation from the visiting public.

Improving the ability to measure impact using new digital technologies is a largely unmet but critical need.

Museums are good at traditional program evaluation, but determining the impact of new technologies on knowledge, attitudes, and skills is more challenging, especially when museum educators are attempting to measure the success of technologies that may be as yet unfamiliar to them. At the same time, there is also a bit of the "chicken and the egg" in understanding the rapidly changing technological environment. A balance must be struck between trying new things, and the very prudent and sensible desire to invest in proven strategies. There must be demonstration projects to evaluate; in some cases, the data to establish efficacy are simply not yet available, and other criteria, such as a desire to be first to market with a new idea, must be allowed room in the decision framework.

These trends and challenges are a reflection of the impact of technology in almost every aspect of our lives. They are indicative of the changing nature of the way we communicate, access information, connect with peers and colleagues, learn, and even socialize. Taken together in the context of the Horizon Project research, they provided the advisory board a frame through which to consider the potential impacts of nearly 50 emerging technologies and related practices that were analyzed and discussed for potential inclusion in this edition of the Horizon Report. Six of those were chosen as key; they are summarized below and detailed in the main body of the report.

Technologies to Watch

The six technologies featured in the NMC Horizon Report: 2011 Museum Edition are placed along three adoption horizons that indicate likely time frames for their entrance into mainstream use for museum education and interpretation. The near-term horizon assumes the likelihood of entry into the mainstream for museums within the next twelve months; the mid-term horizon, within two to three years; and the far-term, within four to five years. It should be noted at the outset that the NMC Horizon Report is not a predictive tool. It is meant, rather, to highlight emerging technologies with considerable potential for our focus areas of education and interpretation. Each of the six is already the target of work at a number of innovative organizations around the world, and the projects we showcase here reveal the promise of a wider impact.

Near-term Horizon

On the near-term horizon – that is, within the next 12 months – are mobile apps and tablets. These two topics have become pervasive in everyday life, at least in the developed world, and museum

audiences have ever-increasing expectations of being able to learn on these devices whenever and wherever they may be. This year, for the first time, tablets have been separated from mobiles as a distinct category, preserving mobiles as a category for typical hand-held devices designed to make calls.

• Mobile Apps

Are the most relevant features of mobiles for museums right now. Mobiles appeared on the near-term horizon in the NMC Horizon Report: 2010 Museum Edition, with an emphasis on always- connected Internet devices using 3G and similar cellular networks. This year, the driving interest is in "apps" – particularly apps that take advantage of recent developments in location awareness and GPS. Museums and galleries are now able to design mobile experiences tailored to the physical location of their visitors. The introduction of near field communication (NFC) capabilities to some new mobile devices ensures that this technology will remain interesting for some time.

• Tablets

Present new opportunities to enhance in- and out-of-gallery experiences in ways simply not possible with other devices. High-resolution screens allow users of tablets such as the iPad to easily share content with each other and pore over images and videos on the screen. As people tend to use tablets to supplement and not replace smartphones, tablets are viewed as less disruptive tools – no phone ringing, no incoming text messages, etc. – which makes them ideal tools for learning opportunities. Docents, for example, are beginning to use tablets on small group tours instead of relying on information kiosks, and museums are experimenting with iPad apps that are child-friendly for family days.

Mid-term Horizon

The second adoption horizon is set two to three years out, where we will begin to see widespread adoptions of two technologies that are growing in popularity within the museum community: augmented reality and electronic publishing. Museum educators arguably have always been in the business of augmenting reality, creating bridges between objects, ideas, and visitors, but augmented reality technologies are now allowing this to happen more fluidly and easily than ever.

Electronic publishing allows museums to share content with their patrons while reaching an entirely different audience. By establishing e-publishing workflows, museums can easily update their e-books and release different versions of publications without having to go through the costly and arduous print cycle.

- **Augmented Reality**

Has become something anyone can use, thanks to the convergence of three technologies – GPS, video, and pattern recognition – and the application opportunities seem endless. Already on a path of convergence with mobile technology, augmented reality is not bound to the desktop, but is also a portable tool for discovery-based learning that can enhance the information available to patrons when visiting galleries, exploring outdoor installations, or interacting with real-world objects.

- **Electronic Publishing**

Has fostered both new opportunities and new challenges for museums. New digital formats such as HTML5 are enabling museums to disseminate dynamic, multimedia content across a wide variety of devices, alleviating the time and resources it takes to create multiple formats. Museums are increasingly expected to

experiment with these new forms, and with the sorts of publishing workflows that are part of the commercial publishing world.

Far-term Horizon

On the far-term horizon, set at four to five years away from widespread adoption, are digital preservation and smart objects. For years, museum professionals have been exploring ways to conserve digital objects and documents that are in peril of becoming obsolete, due to rapidly changing technologies. While the theory of digital preservation is increasingly well established, the practice is slow in taking root among cultural heritage institutions.

Smart objects – the mechanisms behind Vint Cerf's "Internet of Things" – are already well established in the commercial sector and range along a continuum from QR codes on the simplest end to near field communication (NFC) on the more complex end. The entire spectrum has clear applications for museums, and it is only a matter of time before the Internet of Things begins to include objects in museum collections. These technology topics do not yet have well documented project examples or museum-specific research, but the high level of interest found in both areas indicates that they are worth following closely.

• Digital preservation

Is not a new subject, but its systematic application in practice is. A good deal of research in the 1990s served to provide a solid theoretical basis for the field, but museum professionals still face major challenges in not only keeping up with technology as it evolves, but also in taking steps to "future-proof" digital objects, documents, and works of art. Over the next five years, as more professionals become better educated in this area of conservation, museums will begin to systematically incorporate preservation

metadata when they digitize their collections, so that each piece of digital content is supported by important details that will facilitate its long-term preservation.

• Smart Objects

Are a category of small devices or methods that enable three things: first, they allow an object to be assigned a unique identifier; second, they are able to attach small bits of information, such as its age, shelf life, environmental data like temperature or humidity, and much more. Third, they are able to communicate the status of that information on demand, whether optically or via electromagnetic frequencies. Advancements in smart object technology are bringing very low cost sensors and proximity-based communications into the spotlight. As these new micro-devices become commonplace, museums will be able to easily monitor conditions in the gallery, in storage, and in real time. Smart object technology is becoming more integrated with mobile phones, and the ecommerce potential of near field communication will allow visitors to seamlessly make a purchase from the gift shop, and even have it shipped home with a click on their NFC-enabled mobiles.

Each of these technologies is described in detail in the main body of the report, where a discussion of what the technology is and why it is relevant to museum education and interpretation may also be found. Given the practical focus of the report, a listing of examples of the technology in use, especially in museums, is a key component of each of the six main topics. Our research indicates that all six of these technologies, taken together, will have a significant impact on museums and other cultural institutions within the next five years.

Related Links

Check the full NMC Horizon Report > 2011 Museum Edition in PDF:
http://www.nmc.org/publications/horizon-report-2011-museum-edition

See a video presentation of the report:
http://www.youtube.com/watch?v=O6btKbHe7m8

QR CODES AND MUSEUMS

SCOTT BILLINGS

A small institution, the Derby Museum and Art Gallery did not have extensive means. Since most of its visitors were foreign, this lack of resources had a significant impact on its operations, such as limiting the available information, restricting the provision of most of the information to only one language (English), and making it difficult to update information regularly.

Inserting the QRpedia code system, a mobile Web based system which uses QR codes to deliver Wikipedia articles to users, in their preferred language, had a positive impact on the Museum. The multilingual option (over 150 languages) provided by QRpedia significantly increased the Derby Museum's ranking in the Google search engine (especially in languages other than English and French) while providing museum visitors with permanent access to very detailed content.

Scott Billings is a design writer, journalist and photographer who spends most of the day writing about visual culture. In this article commisioned by Museum Next, he makes an analysis of the use of QR Codes to enhance the experience of users of mobile devices in cultural spaces such as museums.

ORIGINALLY RELEASED IN AUGUST 2011 ON *MUSEUM NEXT* BLOG

The Internet of Things is a compelling idea, with its promise of a seamless link between objects in the physical world and associated media in the online world. The implications could be profound: an object will cease to be an isolated entity, but will become the focal point in a web of connected information. Take your dining table as an example. If the table carried a small identifying tag that linked to a central online database of 'things', reading the tag would open up the contents of this database revealing, perhaps, the table's history; the manufacturer's specifications and the materials used to construct it; its previous owners; the video of a family cat stealing food from a plate left on its top; the written memory of someone who as a child fell into its corner and broke a tooth – and so on.

All that is required to link this digital media – photographs, text, videos or sounds – to a real object is an identifier that can be read by an internet-connected device. One such system, developed in Japan as long ago as 1994, is the QR code. QR stands for Quick Response and the code itself is a square grid of black and white blocks, roughly equivalent to the barcode found on product packaging. But unlike a barcode, which links a product to a retailer's stock database, a QR code links with a web page or some other online content. These codes are then read by the camera and QR reader software on a mobile phone or similar internet-connected device, allowing the device to open the link. The appeal to museums of QR codes – and an internet of things – is immediately obvious: digital media can be 'attached' to physical objects by means of the small printout of a square code. Although QR codes themselves are essentially just web-address links, when connected to an online database of objects their possibilities become quite powerful. An

object in the real world – a museum specimen – can be permanently linked with a growing and editable repository of online material, revealed to visitors through their smartphones or similar devices.

An early, beta version of such a system has been developed by the TOTem research consortium of Brunel University, University College London, University of Dundee, University of Edinburgh and the University of Salford. Tales of Things is a free QR based system that links an object with its 'tales' – media left by users who have something to say about the object in question. Tales of Things is being used on objects in the Tales of a Changing Nation gallery at the National Museum of Scotland, as well as in the QRator co-creation project at UCL's Grant Museum of Zoology and The Petrie Museum of Egyptology.

'Whilst there are a lot of QR code readers about and websites where you can generate codes to link to other sites, with the Tales of Things app the key element is the ability to add your own tale to the QR code, so that you are not just reading information but also writing back,' says Jane MacDonald, administrator of TOTem.

In an age where co-creation and sharing – two tenets of any forward-looking museum – are all the rage, this type of system should be a sure fire hit. It permits people to record their personal reflections on museum objects and 'attaches' these reflections to the objects for others to see and respond to in turn. Certainly, Alison Taubman, principal curator of communications at National Museums Scotland, sees potential for QR codes to open up a new type of dialogue with museum visitors, breaking from the 'usual one way traffic of information'. But she also acknowledges that such two-way dialogue has so far been scant in the Tales of a Changing Nation project.

QR codes installed in the *Egypt Reborn* exhibition at Brooklyn Museum that lead visitors to Wikipedia articles for further information.

It seems that despite the appeal, museums are finding that general take-up of QR codes is bedevilled by a few technological restrictions in implementation and, perhaps more significantly, a general lack of awareness. 'I am not sure if enough people know what a QR code is or have their own device [to read one] for it to have mass appeal at this stage,' says MacDonald. 'We are expecting this to come, as they are slowly becoming more common. The more that museums and visitor attractions use QR codes, the more people will interact with them. I really see them as a brilliant way for museums to be able to create a truly democratic and interactive experience for visitors.'

Kathleen Tinworth, director of visitor research and program evaluation at the Denver Museum of Nature & Science, presented a small number of visitors with a QR code to find out how many people could identify or explain it. Barely a third could and none of those had ever used one.

'For those who didn't recognize the QR code, we got responses that ranged from 'Native American design' to 'puzzle',' says Tinworth. 'So what does this mean for using QR or other identification software in museums and culturals? Is it futile? Worthless? Nope. Not at all. We may need to lay some groundwork with visitors, but the pay-off could be high. In time, perhaps there won't be a need for an app download or a certain type of phone [to be used], but for now the learning curve may need to be built in to the design.'

The Powerhouse Museum in Sydney, Australia has also experimented with QR codes. After finding that too few people had a suitable reader installed on their phones, the museum decided to build a reader into a bespoke mobile application that would serve as an object database and QR code reader in one. This app now supports the museum's Love Lace exhibition by allowing visitors to access an object's catalogue entry directly by scanning the QR code on the physical display.

But even this simple system hides technological pitfalls. If the code squares are printed too small, phone cameras and reader software have trouble understanding them. If there are shadows, reflections or poor light on the codes the problem is compounded, as the Powerhouse discovered in earlier QR experiments. The provision of free public Wi-Fi throughout a museum space is another potential difficulty.

On the other hand, despite these relatively small technical issues QR codes are extremely straightforward to produce and equally easy to access assuming a visitor has a phone reader installed and there is a good (and ideally free) internet connection available in the exhibition space.

But as with the introduction of any technology to a museum or gallery, there have to be clear benefits to both visitors and museum departments of using QR codes. While the actual act of using a phone to 'magically' read a code may appeal to some (it does: to younger visitors to the Tales of a Changing Nation exhibition, according to Taubman), it is what the code is linking to that is the real issue. Even without referencing a co-created database of 'things', there are still plenty of appealing uses of QR codes for museums. They can provide quick and immediate links to material that supports interpretation, education or a marketing campaign, for example.

But as Tinworth notes, getting the content of these links right is vital, whether they are to third party sites or to material generated by a museum itself. 'The QR code is just a vehicle,' she says. 'I believe that for QRs or similar technologies to succeed in museums we have to ensure they provide something of value and aren't just gimmicky. Whether that's the back story on an object or a video of an artist installing a sculpture is neither here nor there; it's about the value added through that content. QR codes are simple to make and inexpensive, which has massive appeal to the cultural sector, [but] are we enhancing the visitor experience in the ways people want?'

Related Links

Original blog post:
http://www.museumnext.org/2010/blog/qr-codes-and-museums

Derby Museum using multilingual QR codes:
http://vimeo.com/28583289

TO WIKI OR NOT TO WIKI

LORI BYRD PHILLIPS WIKIMEDIA FOUNDATION

Lori Phillips has only been involved in Wikipedia since the Fall of 2009, when she was required to create two Wikipedia articles for a class project and quickly saw the potential in Wikipedia to increase access to museum collections and to serve as a platform for dialogue about cultural topics (via the talk pages and the Wikipedia community.)

In the Spring of 2010 Phillips met Liam Wyatt, an Australian history graduate who was beginning to move forward with the bold idea of more deliberately helping cultural institutions to work directly with Wikipedia. He had the opportunity to put this concept to the test in June 2010, when he volunteered at the British Museum as the first-ever Wikipedian in Residence. This was a fundamental step to spread GLAM-Wiki, an initiative that provides resources for Galleries, Libraries, Archives, and Museums to collaborate with Wikipedia in order to share resources.

Lori Phillips has served as Wikipedian in Residence at The Children's Museum of Indianapolis since 2010, and is now the museum's Digital Marketing Content Coordinator. In 2012 Lori Phillips served as US Cultural Partnerships Coordinator for the Wikimedia Foundation.

ORIGINALLY RELEASED IN SEPTEMBER 2011 ON THE AMERICAN ASSOCIATION OF MUSEUMS MAGAZINE AND WEBSITE

With 400 million unique visitors a month, Wikipedia is currently the fifth most visited website in the world. The online encyclopedia spans 281 languages, with more than 3.5 million articles in the English Wikipedia alone. It's not just a way to find information, but to share it with a global audience.

Yet, in spite of this astounding reach, most museums keep Wikipedia at arm's length. You might occasionally use it as a starting point to find basic information, but if your museum is like most, there are probably numerous concerns about contributing to a Wikipedia entry. Is it reliable and credible enough? Is institutional integrity at risk in an environment in which control of information is shared? What museum professional has the time to learn the codes, policies and inner workings of the Wikipedia community?

These are good questions, but misunderstanding, prejudice and outdated criticisms should not overshadow the benefits of distributing cultural knowledge through Wikipedia. More institutions should look to it as a means for freely sharing institutional resources.

Museums as diverse as the British Museum, Palace of Versailles, Picasso Museum of Barcelona, Toulouse Museum, Brooklyn Museum, Smithsonian Institution and National Archives have already begun collaborations with Wikipedia. Many of these institutions are partnering with GLAM (Galleries, Libraries, Archives, and Museums), a Wikipedia community that provides assistance and resources for the cultural sector. Pilot projects have included systematic article improvement, article translations, image content donations and implementation of QR (Quick Response) codes in exhibits.

Liam Wyatt, Lori Phillips, Benoît Evelin and Sarah Stierch. Wikipedians-in-Residence at various museums around the world.

In Indianapolis, I have worked on three projects that address museum apprehensiveness about Wikipedia while demonstrating the significant value of digital collaboration. A Wikipedian-in-Residence partnership, Wikipedia-based public art project and volunteer Wikipedia-contributor program all demonstrate how contributing to Wikipedia can directly advance a museum's mission of increasing the accessibility of its collections and resources.

Museums can first override their concerns about Wikipedia's reliability by taking a proactive approach: using their expertise to improve the encyclopedia's content. The Wikipedian-in-Residence at the Children's Museum of Indianapolis–a position that I currently hold–has collaborated on many such initiatives. Inspired by the first Wikipedian-in-Residence project piloted by Liam Wyatt

at the British Museum in 2010, the Children's Museum's residency in early 2011 included a content donation of research and images. Middle- and high-school students in the Museum Apprentice Program worked in teams to research noteworthy museum objects and create a total of five new articles for Wikipedia, including an entry about the museum's iconic Reuben Wells steam locomotive. As they created new articles, students worked behind the scenes with museum staff, honed their research skills, and learned about the importance of citations and neutrality within an encyclopedia. At the same time, curators chose institution-owned, copyright-free photographs that filled a need on Wikipedia. All told, this donation was intended not just to drive traffic to the museum's website, but to disseminate material to a wider audience.

As an on-site liaison between the museum and Wikipedia, a Wikipedian-in-Residence makes it easier for museum staff to maintain the accuracy of their contributions. In the case of the Children's Museum, curators were highly involved in choosing content and verifying information throughout each phase of the project. By working closely with the Wikipedian-in-Residence, curators became more confident about the reliability of digital information. They learned about Wikipedia's processes for maintaining quality of articles, including a stringent Featured Article nomination process, patrols that monitor recent changes and the ability to protect articles known to be controversial.

Museum professionals are often concerned about their lack of control once information is contributed to Wikipedia. But sharing control of content can motivate local and global museum audiences to become involved in the continued stewardship of collections. By joining the Wikipedia community, museums can more readily maintain collections information in real time and in a virtual public

space. Adrianne Wadewitz, a teaching fellow at Indiana University and a leading contributor of featured content to Wikipedia, has argued that "more often than not, your brilliant contributions will be made even better, not worse."

This is certainly the case with WikiProject:Public Art, one of many WikiProjects that aims to expand coverage of a particular topic (in this case public artworks) within the encyclopedia. The project provides resources for finding, listing and creating articles about public art in Wikipedia. Led by Assistant Professor Jennifer Geigel Mikulay and Indianapolis Museum of Art Conservator Richard McCoy, museum studies graduate students at Indiana University--Purdue University Indianapolis (IUPUI) created the project in 2009. The students worked together to research and write 80 articles about individual artworks and to organize the IUPUI public art collection and the Indiana Statehouse public art collection within Wikipedia. The resources developed for the project are still used to document other public spaces, college campuses and public art collections in cities such as Washington, D.C., and Milwaukee, Wis.

As more museum experiences are moving online, the concept of an "E-Volunteer" is especially intriguing to museums seeking to engage their virtual communities. The Indianapolis Museum of Art (IMA) has used Wikipedia as the foundation for a volunteer program that encourages research and creation of articles about IMA artworks. The program, which I helped develop as a volunteer within the museum's conservation department, uses resources created through WikiProject:Public Art to teach participants how to edit Wikipedia. E-Volunteers can use the IMA's on-site resources to create more in-depth articles in the online encyclopedia. E-Volunteering can provide enriching, participatory experiences for a museum audience that may or may not be local, including those who are

active Wikipedia editors. By tapping the already existing Wikipedia community to crowdsource (i.e., invite the Wikipedia community to collaborate) on content contributions, an E-Volunteer program is every museum's answer to "Who has the time?"

The potential for contributing museum content to Wikipedia is endless. Wikipedia's interconnectivity with other Web 2.0 applications such as Facebook and Qwiki, where information is automatically aggregated from Wikipedia, further increases this level of accessibility. Additionally, the proliferation of mobile phone applications such as geolocation programs and QR codes allows Wikipedia articles to be accessed from within exhibits, providing deeper levels of information for on-site visitors. By adding content to Wikipedia, museums often extend their reach further than they realize.

Discussions within the museum field about trends in collaboration, accessibility and technology suggest a bigger role for Wikipedia in the future of museums. AAM's Museums & Society 2034 report points to a future that includes a creative, collaborative renaissance stemming from a technology-savvy society. The Institute of Museum and Library Services encourages museums to provide tools for communities to learn important 21st-century skills, including collaboration and media literacy. The New Media Consortium's 2010 Horizon Report: Museum Edition describes key trends in museum technology that will promote visitor interaction and accessibility. Wikipedia answers the call of each of these trends as a collaborative online community and as a global platform for expanding access to museum content.

Museum professionals should overcome their intimidation by or indifference towards Wikipedia and instead consider how their

institution can contribute. For museums, Wikipedia will only become increasingly relevant as a means for expanding access to institutional resources for our communities, both on-site and online. We all know that every museum has unique resources. Why not share them with the world on Wikipedia?

Related Links

Original post:
http://www.aam-us.org/pubs/mn/wikiornot.cfm

More information on Lori Phillips:
http://loribyrdphillips.com

DIGITAL INITIATIVES FOR MUSEUMS

ANA PAULA GASPAR

MUTZ

Ana Paula Gaspar has been working as a museum professional in communication and education for some years. She is an expert in social media and digital communication. In 2010 she became activator of Rede MMM, from the Museu das Minas e do Metal, in Belo Horizonte, a pioneer initiative in the universe of museums.

She deals with two crucial points: reversing the very low visitation rates and improving museum sustainability.

Gaspar points out digital creative entrepreneurship as being the key element to museums. Her text advocates for a more strategic look into cultural institutions regarding the engagement opportunity that social media present.

She is an entrepreneur in Mutz - Guia Colaborativo de Museus (Collaborative Museum Guide) and an enthusiastic and insightful collaborator of important blogs in the Brazilian scenario.

THE FOLLOWING TEXT WAS ORIGINALLY WRITTEN FOR THIS BOOK

Just before discussions on changing the most known culture incentive law in Brazil, the Rouanet Law, which is following procedures in the Congress as to create a new legislation to foster the sector, we are interested in a model inherent to discussions: market financing for museums, and by market we mean: "trading goods, services, and ideas for people, government and organizations, investors, entrepreneurship"[1], among others. That means some initiatives executed in museums can, and should be concerned about its introduction in the economic flow, thus closing the cycle of production, distribution, and demand. I would dare say museums are the most expensive cultural initiatives due to its specificities regarding space, maintenance, human resources, collections, and research. Its financing models change little around the world, and blend budgets coming from governments, sponsorships from private companies, associations of friends, and individual initiatives.

Europe and the United States governments have been decreasing the amount channeled into this purpose since the last world crisis in 2008, and most clearly, companies whose main business activities do not lie in sponsorships will withdraw in hard times. Layoffs, the shutdown of institutions, end of free admissions, less money for research, and even the robbery of masterpieces reflect the state's withdrawal policies. A slightly different scenario has been built in developing countries, where growing economies favor both public and private investments in culture, and the competent agencies publicize special packages to foster creation, maintenance, and artistic production in domestic museums, like in the case of Brazil[2] and China[3]. Also, in nations where vigorous economy based on

energy commodities foresee the exhaustion of natural reserves in the near future, investments are made in a new and appealing scenario to attract foreign currencies via cultural tourism, like in the case of some Arab countries[4]. Yet, public resources invested in culture in some of these countries are still a shame and do not reach the minimal proposed by UNESCO. Despite the scenario, there is a current call for cultural managers in museums for the innovation and creativity so as to find sustainable solutions for an increase in finance, and to check the awaiting for the State and sponsors to become aware of what the necessary subsidies[5] are.

Creative Economy

But where and what is the museum market? Few and shallow studies on cultural consumption in many countries do not allow us to be precise on size and potential of museums in the economy, like in other sectors that have been for long established, namely agriculture, and automotive industry, for instance. In the late 1990's, recently elected, Tony Blair contracted a large and deep study involving public agencies and private companies on productive creative potentials in England, when the so-called Creative Industry started to be researched. For such, the country encompassed sectors namely music, cinema, and all the other sectors in the areas of audiovisual, art, design, festivals, publishers, patrimony, tourism, fashion, publicity, architecture, electronic publishing, and leisure software. Most of them are areas where the productive generator comes from individual creativity being hardly transferable and it is monetized by means of intellectual rights. England published statistics concerning the creative industries in the following decade, which showed that these represented 7.3% of the GDP, in 2005, and with a substantial growth of 6% in the following years, from 1997-2005, compared to the 3% total growth.

In Argentina, according to Facundo Solanas, there are estimates that the sector generated 7.8% of the GDP in Buenos Aires, and 4.3% of the jobs in 2004, and, between 2000 and 2005, Unctad published that creative products and services worldwide had an average growth of 8.7% [6].

Despite the data on economic impacts published in England and other countries, statistics do show neither sectorial nor regional specificities, thus demanding an in-depth study on value chain links in each area of culture for each and every locale one wants to make business in.

From the piece Creative Economy as a strategy for development, "creative economy encompasses sectors and processes whose raw material is creativity, specially culture, to generate goods and services locally, and distribute them globally with symbolic and economic values. So why include some technology sectors, like software? Because they are imperative in giving support to process dynamics, and business models that partially come from this economy. Just like iPods are considered part in the music business, TV sets are part in the audiovisual business, and books in the publishing business. Not only they give support to cultural contents, but also, they make possible to create new models of production and distribution of such contents." (REIS, 2008)

And we will focus on both digital and cultural opportunities here, narrowing our discussions to the museum sector.

Long tail

Concerning the paradigm of creative economy, according to what the main above-mentioned authors have stated, where culture is

the essence and technology is the means of production, distribution, and accessibility, we want to stress the work of another author who emphasized the importance of a niche treatment, which the Information and Communication Technologies – ICTs made possible in current markets, generating new businesses and access opportunities.

This environment enables the birth of communities that establish links in the virtual space via distance communication. Chris Anderson, author of The Long Tail, studied such communities, which were cluttered around specific and common interests, sharing experience and information in the virtual space. In this space, the geographic dispersion of its members becomes a favorable factor, potentiating the use of Information and Communication Technologies – ICTs, and minimizing the difficulties related to time and space, thus promoting the sharing of information and the creation of collective knowledge[7].

According to Chris Anderson, the possibility of having distribution via the Web curbs costs substantially and broaden the opportunities to produce for the niches, which the mass market never contemplated before. This would steer the focus of economy, which now starts to give less privilege to the relatively few outstanding successful cases, and begins to see attractiveness in many and much smaller sectors. This trend touches some primordial points of Creative Economy: catering to the diversity of artistic and cultural production, making use of freedom of choice of consumption and artistic fruition, and the maintenance of its singularities, which are turned into economic assets.

As an example of practice, the phenomenon of the technobrega (tacky techno music) in the North region of Brazil, which Chris

Anderson, himself, visited when he was in Brazil in 2007. Ronaldo Lemos, who published the book "Tecnobrega – O Pará reinventando o negócio da música", studied this style of music, as well as its production and distribution. To the author, the importance of such work lies in proving the movement, which Anderson has pointed out before, of large record labels towards popular appropriation of their creations and marketing by means of frequent technological innovations, of business models, and the artistic creation per se.

As to museums, we would like to propose new business models that would fulfill the demands of artistic creation, protection and guarantee of memory, historical studies, and museum communication that, according to ICOM [8], are the pillars of existence of these non-profit organizations.

The museum's greatest challenge is then attracting business partners who make ideas, projects, and innovation happen in the sector. There is a perception that there are opportunities in culture, more specifically in the museums, for digital entrepreneurship linked to commercial exploration of contents and its distribution in the market via the Internet or mobile media. Such contents: master pieces, physical and digital collections, history, and knowledge are assets little recalled in the models of financial sustainability in the institutions; when worked on properly, they can increase the share represented by their own actions, generating wealth when distributing them in the domestic and international markets, thus gaining scale and competitive advantage once they start focusing on their own brand, an asset that cannot be copycatted. We see very successful examples in the United States, namely MoMA[9] and SFMOMA[10], which were able to make such asset tangible when creating, and designing products and services, and also in

Holland, at the Van Gogh Museum[11], which promotes the "Friday Nights", with music and fun for the young public.

Museums and startups

The new innovative digital companies, most of them called startups, owners of high growth potential and composed of a new generation of entrepreneurs may be excellent museum partners when creating new products and services based on technology.

These young entrepreneurs are passionate about risk, being pioneers, great market problems, and they dream about generating wealth with collective objectives.

When entering this field we are able to see perspectives and possibilities deserving investments and research in the area of digital entrepreneurship for museums, namely:

1. Production of websites and blogs, as well as planning strategies in digital communication channels in general;

2. Production of leisure software to the public who visit the museums like media guides, applications, and solutions in social media for temporary exhibits, console or Web games, new social networks;

3. Use of virtual spaces in websites and applications to sell products and services, namely tickets, store items, Café and restaurant coupons, and donations;

4. Use of virtual spaces in websites and applications to sell digital products, such as E-books, adverts, virtual collections, images, videos, and audios;

5. Creation of business intelligence marketing and consumer behavior in museums as a means to collect addresses, mail marketing, study on public profile, artistic preferences, the most visited routes, and consumption patterns.

There would not be a richer area to attract those people than culture itself. However, the challenges entrepreneurs have been facing are basically two: content copyright and financing entrepreneurial initiatives in the sector.

The digital universe has raised many debates on copyrights worldwide and surely, any initiative with the objective of generating income by means of artistic contents in museum will have urgent themes to discuss. The need to renew the current legislation ruling copyrighting is imperative, not only because of the discussion itself on how to distribute income among authors, but also with the advent of the internet and the new ways of monetizing contents. We do not watch subsequent worldwide discussions on circulation of information on the web in vain, like the SOPA. In a recent case at Guggenheim in Bilbao, the museum was obliged to remove images for sale in mobile devices[12]. This legal issue becomes an essential point when planning costs in companies that are willing to invest in the area, besides the costs with the development of new technologies and other creative talents, namely graphic design, scripting, and usability. The difficulties in finding financing, both public and private, for rising businesses become larger when we talk about the sector of creative economy and museums.

As to startups, young rising companies and owners of high potential in growth, investors, and creative entrepreneurs have opposite thoughts, making it difficult to draw investments near and employ them. In a recent initiative, the Ministry of Culture in England, the very same pioneer country in studies on the subject, created an investment fund, whose incentive came from seed funding – for companies starting to operate, startups working in culture, based on research that showed that companies in the Creative Economy area survive longer than those working in other sectors[13].

Conclusion

The approximation, between museums and digital entrepreneurs, is extremely necessary and appropriate for a new scenario of investments in art worldwide. However, we believe that the administrators, museum professionals, teaching institutions, and government have the greatest responsibility in making such attraction occur, an action almost as worrisome as being open to the young public, only now as business partners.

Notes

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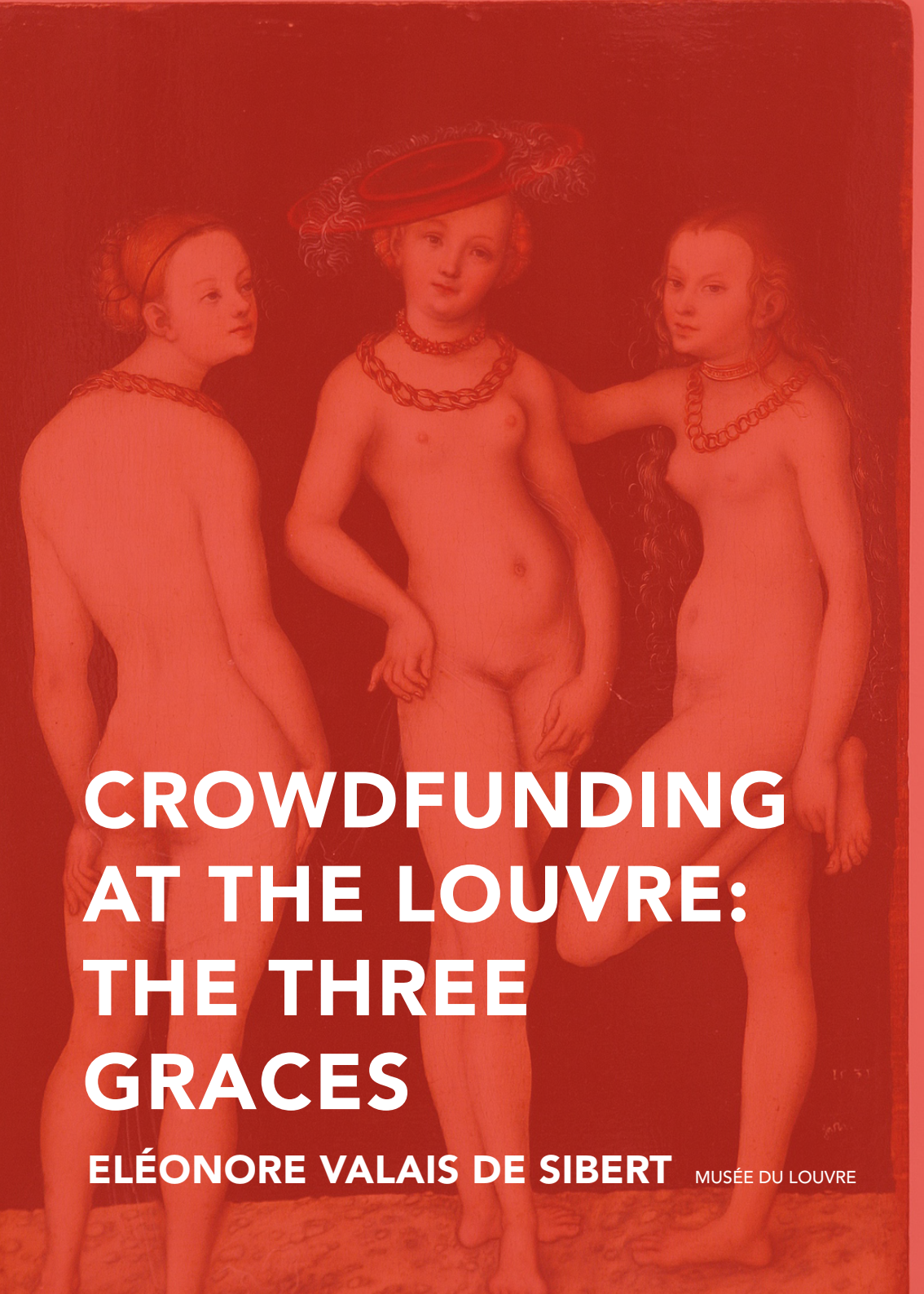

CROWDFUNDING AT THE LOUVRE: THE THREE GRACES

ELÉONORE VALAIS DE SIBERT MUSÉE DU LOUVRE

With a strong tradition of government patronage, French museums do not depend on individual donors. But this paradigm has changed with the acquisition of the masterpiece "The Three Graces" of the German Renaissance painter Lucas Cranach, the Elder.

The small piece dated from 1531, which depicts three naked women, went on sale for € 4 million (about US$ 5.3 million) in November 2010. The Louvre had been able to raise € 3 million (US$4 million) thanks to the museum's acquisitions fund. The deadline for making up the remaining € 1 million shortfall was set for January 31. At this point, Eléonore Sibert and a small team, created an unprecedented campaign calling on the French public to "participate in the acquisition of a masterpiece."

The mobilization took over the country. In just one month, more than 7,000 donors contributed to the project with values that started at € 1.00 to € 40,000. All donors' names were posted in a special exhibition room for the artwork and went on to be forever associated with the work.

TRANSCRIPT OF ELEONORE VALET DE SIBERT'S PRESENTATION AT 2011 COMMUNICATING THE MUSEUM CONFERENCE. THIS TEXT WAS EDITED TO FIT THE WRITTEN FORMAT

When I arrived at the museum I had no idea what fundraising was. And in fact, not did the Louvre, specially regarding fundraising towards individuals. But I had a strong feeling that it had to do with a universal value which is seduction.

And I am going to tell you a story about seduction as a powerful tool of persuasion: knowing someone's desire, being able to adapt and meet this specific desire, not only with words but also through emotion. This is what I tried to create: a new experience of getting involved in another way with the museum. Financially.

It was very challenging. When I arrived at the Louvre seven years ago, corporate sponsorship was starting to rise and there was absolutely no fundraising towards individuals. So we had to be creative and take risks as we were starting from scratch.

We had a society of friends of the Louvre, but the museum had no access to its database. And the context was not really favorable because, as the Louvre is a state founded museum, it implies that the museum funding relies of state subsidies and that mean people paying taxes. So if you ask someone: "Would you give money to the museum?", the obvious answer is "I already do, as I pay my taxes AND I pay the entrance as well".

In fact The Louvre have many assets. First of all we are the most visited museum in the world. There is a very high satisfaction rate,

so you can engage people from their experiences as a visitor. And more, the Louvre is universal. It talks to everybody and most of the visitors are foreigners. Even considering those advantages, we were really facing a big problem: the way people were perceiving the museum.

Seduction is about creating a closer link. Reducing the distance. But in Louvre's case a visitor may felt it quite oversized. When you arrive, you get to a hall that looks like the Grand Central Station in New York, bursting with people all around. It's a huge museum which doesn't look like it needs money. On the contrary, it looks quite wealthy.

So we are starting to build something on this loose relationship and a major problem we had to face was the lack of experience from french people in giving money to a museum. It has a lot to do with the difference between the latin culture and the anglo--saxon culture. It is obvious to an american visitor that he can make a financial gift to the museum but in France, as in many other latin countries, this is not obvious at all. So we had to work on that.

First thing we had to do was a survey to better understand the perception, the intuition people had about what giving to the museum would be. Most of them said: "oh, it's to give them works of art". That is great but we needed cash money.

And we realized how much the public was unaware of the financial needs of a museum. They had no clue of its economic model and the fact it could look out for private support. Even if they knew, regarding the Louvre, they could have the impression that a small gift would be just a drop in the ocean because being a patron of

the arts means being someone very wealthy, belonging to a social and cultural elite. We had to create an experience, starting from nothing, to raise this desire to get financially involved with the museum.

So I'd like to show the two different approaches that we used. One is a very targeted approach, inspired by the anglo-saxon model. The second was a unique experience that went way beyond any other we had so far.

The first thing we did was to have a segmented approach and create a targeted program: the Young Patron Circle (Cercle des Jeunes Mécènes), a group of people that pays a € 2,000 annual fee, so I goes really beyond a regular membership. It was the first of its kind in France, addressing a specific age group, 26 to 40 years.

We could think of many metaphorical names for the program like "The Monalisa Group" or "The Pyramid Circle" that would evoke the museum. On the contrary we chose to name to program to Young Patrons so people would be aware that they all could become patron of the Louvre and it's not reserved for old patriarchal art collectors. In fact we wanted to rejuvenate philanthropy, give a breath of fresh air and this specific involvement make it a bit rock and roll, tasty, younger, innovative, very open minded.

Of course it's still a membership program, but we tailored this to meet the needs of a specific category of visitors. There are many active young professionals that are quite busy and have no time to come to the museum. They used to go when they were younger and loved it, but as active professionals, they have become non-visitors.

And we offered them through this program a big range of events that we set on a schedule that they could attend. In small groups to the Louvre as well as outside the Louvre. Trips abroad, trying to show the diversity of art within the Louvre and in a broader environment. The idea was to create a more intimate relationship, not only with the collections but with the actors of the museum.

And we found that people were really curious to know what kind of jobs there were at the museum. Not only the curators but people who do the restorations, who works in the pedagogical programs.

The second thing was being part of a very coherent community that were sharing the same passion for the Louvre and the same problems of having a busy life. They became very enthusiastic about the concept, truly ambassadors of the program, that we had to do very little advertising. We focused on satisfying their desire and they engaged other people to join.

So we had a very targeted approach that raises annual revenue for the Louvre devoted to contemporary art projects, bringing a breath of fresh air to the museum and it also met a long term goal to identify persons in the group with potential to become bigger donors. One of them, which was 37 at the time, gave a € 1 million gift to the museum.

But we had to reach out for broader audiences and we achieved it very recently by the first public french appeal to acquire a renascence masterpiece from Lucas Cranach for € 4 million. We started as usual in special projects: looking for corporate sponsors who make big gifts.

We managed to raise € 3 million and there was 3 months left to raise the missing €1 million. None of the corporate sponsors would give more.

We have had some experiences of asking money online for specific little restoration projects (€ 20.000) with very good responses. So we thought why not take the opportunity of this fantastic painting with a deadline approaching, to engage the french people financially in the project. An opportunity not only the acquire the painting but as well to create this awareness about the possibility to make a gift of money to a museum.

To be very honest, at the beginning of the campaign we were very unsure of the results. It would a be a test, very experimental, to go public, designing a campaign towards individuals. In the end what we expected was that the corporate sponsors, that did not responded in the first time, would join later the project and make the necessary gifts. And the story was completely different.

For our own amazement the french people responded massively. And in less than a month we raised the missing million from more than 7.000 people and by the end of the official three months campaign we have raised € 1.5 million.

It was really unprecedented and I don't think that anywhere else in the world a targeted museum campaign has been able to motivate the people in such a short amount of time for such a big goal.

The Louvre is a fantastic brand. But that does not do the whole thing. The cause itself was unique. This painting, of course, is quite appalling. But beyond the quality of the painting, it was the first time we were asking making for a tangible cause and a very

positive, happy cause, unlike other public appeals or traditional social and environmental causes. Here we had a cause related to aesthetic emotions, pleasure and this is something the strikes the people. And they went for it because it was so new.

We worked a strong marketing and communication plan as we only had three months to work on that. It had to be very innovative so we launched a very simple, straight forward message: to acquire this masterpiece the Louvre needs you.

It was very new, the first time that the Louvre said the it needs the public, through a personal invitation. The slogan "Tout mécènes" giving the idea that any individual could sponsor the arts even if you give a little amount of money, you're part of the story and you gift could make a difference. Creating a collective feeling.

We also focused on showing the people how immediate useful this gift would be. Some people would say: "there are more important causes to fund". It is important to give reasons to give and there were a danger in this campaign that the sell could imply that this painting could never be on display shown to the public and it might leave the country.

We didn't have much of a budget to begin but we managed to use money from other projects. The website was a gift from a designer. But we used Facebook too and it was proven to be a very good choice. Many donors came through Facebook. And the press enjoyed the fact that they were three naked women and the ideal of the grace. And a caption of this big success was a cartoon on the Le Monde where you see former president Sarkozy falling in love with the three graces despite the economic crisis. It became a national cause.

Film présenté
RELHE/REUTERS

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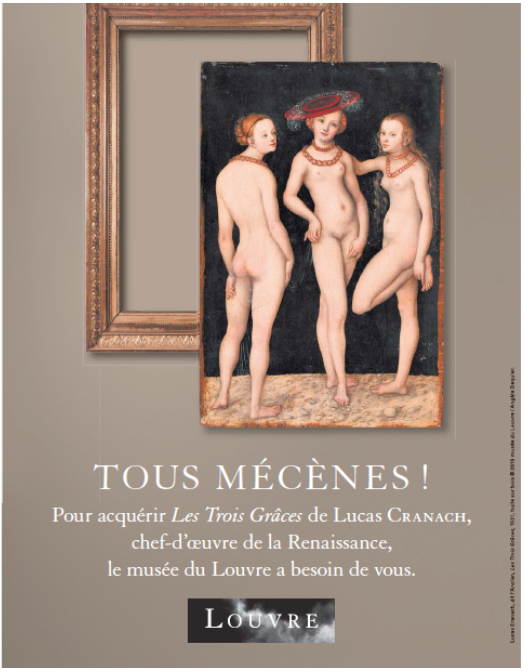
terwelle a rappelé le chemin parcouru. *« Voir les ministres des affaires étrangères russe, français, américain, britannique et allemand autour d'une même table ne va pas de soi. Se rencontrer ni comme vainqueurs et vaincus, ni comme venant de l'Est ou de l'Ouest n'a rien d'évident non plus. »*

Documents saisissants

Le discours le plus émouvant fut prononcé par un homme de 90 ans, Benjamin Ferencz. Né en Roumanie, il émigre aux Etats-Unis avec ses parents peu après sa naissance. Débarquant en Europe avec les troupes américaines, ce diplômé d'Harvard reçoit une mission : se rendre le plus vite possible dans les camps de concentration pour saisir les documents avant que les nazis ne les détruisent. Dachau, Buchenwald, Mauthausen...

A 25 ans, il est l'un des premiers Américains à découvrir de ses propres yeux l'horreur nazie. A Nuremberg, il est nommé procureur dans le dossier des Einsatzgruppen, les unités qui perpétrèrent les premiers massacres massifs de juifs. Depuis, Benjamin Ferencz milite, sans relâche, pour la justice pénale internationale, et critique son propre pays qui, comme la Russie, n'a toujours pas ratifié la création de la Cour pénale internationale (CPI). Les visiteurs de l'exposition permanente aménagée sous les combles du palais de justice entendront M. Ferencz témoigner devant des étudiants allemands.

D'autres documents sonores sont saisissants, que ce soit la défense des accusés ou les premiers témoignages de victimes, dont la résistante française Marie-Claude Vaillant-Couturier. Sur les vingt-deux nazis jugés, douze furent condamnés à mort, sept



Tous mécènes in action on the newspaper and the website

For a fundraiser more important than asking, it is to give thanks to the donors. And we really worked on the acknowledgment of the gifts to express our gratitude. So we did it though the press by putting those ads in the press and specific scenography in the museum.The painting is very small. But we decided to put it on display for three months on one of the most prestigious galleries. A special exhibition for the donors where we expressed thanks personally to each one writing their names on the museum wall as we do for great corporate patrons. Regardless the amount of the gift we wrote not just the name of the donors in alphabetical order but also allowing them to dedicate the gift to somebody else and this was proved to be a very good idea in order to give a more human approach to the gift.

Each gift was linked to a personally story. Some dedicated to their grandchildren. Other to grandparents. Some dedicated to the art, to Cranach. And some of the donors has never come to the Louvre, but made a gift to what it embodies.

This revealed a huge potential, as a communication issue and as a fundraising issue. To make people understand that they can make donations is a milestone that can inspire other smaller museums to take that path in a new participative approach.

It all goes back to the point that even if we are asking for money it has to do with basic principles related to art.

Art is about sharing and to be part of a community of art lovers that brings people together, make collections available and create a sense of collective ownership. Everyone can own a little bit of a painting. We received letters from people who could only make a small gift but to say how art is essential to our lives to overcome difficulties.

This was moving and touching. As this operation was very rewarding in the sense that the donors themselves were saying thank you for asking us to participate.

Don't be afraid to communicate your financial needs. But do it in an inspirational and creative way. To engage you need to tell a story.

Related Links

Original talk by Eléonore Valais de Sibert.
http://www.youtube.com/watch?v=WRsa_4gSLwc

See the Three Graces at:
http://www.france24.com/en/20101218-louvre-donations-buy-renaissance-masterpiece-cranach-three-graces

EASY-TO-DO THINGS WITH NEW MEDIA FOR CULTURAL INSTITUTIONS

JASPER VISSER

THE MUSEUM OF THE FUTURE

Jasper Visser is a workshop facilitator, public speaker and co-founder of Inspired by Coffee, an agency for digital strategy, where he constantly look for new ways to engage people with culture, society and each other. He focus on the opportunities of new media, technology, new ways of working and innovative business models.

He is also the author of the blog The Museum of the Future, where he writes about innovation and participation in museums and culture.

The selected texts show how to make use of tools available on the Internet (mostly for free) to enhance the relevance of a museum and to establish deep relationship and constant communication with the audience: hearing what people have to say and involving them in what you believe.

THIS IS A MIX OF THE POSTS "28 LOW-BUDGET, EASY-TO-DO THINGS TO DO WITH NEW MEDIA FOR CULTURAL INSTITUTIONS" AND "PRACTICAL ADVICE ON DEVELOPING YOUR PRESENCE ON SOCIAL MEDIA WEBSITES" ORIGINALLY RELEASED IN 2010 ON THE MUSEUM OF THE FUTURE BLOG

I composed this list of 32 simple things to do with new media for small cultural institutions to help them. All the respective links to the services are listed in the end.

1) Take photos at your events and put them on Flickr
People love to see themselves so let them know where they can find their photos. There are alternatives such as Picasa (or even Facebook).

2) Make a movie of your debates, lectures, etc. and put it on YouTube
Online movies can reach millions, but even if only 25 people watch your movie you have recorded the moment and the content will never be lost. There are alternatives to YouTube such as Vimeo.

3) Start a Flickr group in which you collect photos related to your institution
A Flickr group is a collection of photos taken by others around a specific topic. This topic might be your city, collection, institutions… People enjoy it when their photos are added to a group and might become interested in your work.

4) Start a personal blog about any topic you really like related to your institution
It doesn't matter if it's about the troubles of running a cultural institution, one obscure item in your collection or the best things you

find online related to your work. Blog about it. If it's good, people will enjoy it. Free blog services are for instance Blogger, WordPress, Tumblr or Wix.

5) Enrich a couple of Wikipedia pages related to things your institution knows about.
Wikipedia has a wealth of information. So does your institution. Look for pages related to your institution and see if there's anything you might add. Make sure to add a link to yourself as the source.

6) Have a backchannel with everything you do
A backchannel lists online activity around an event. Put up a backchannel to encourage people to participate through new media. You can use TwitterFountain for free to do so.

7) Add a Facebook like-button to your website
You don't have to be on Facebook. Add the like-button to your website and your event pages so people can share it with their friends. Find the code here.

8) Add a "tweet this" button to your website
You don't have to be on Twitter. Add the button to your event pages and have people share it with their friends.

9) If you have the possibility to comment on your website, install Disqus to get the conversation together.
Disqus makes it really easy to get the conversation on all online platforms together on one place: your website. It's free but a bit of a hassle to install.

10) Interview your visitors and put these interviews online
Ask people why they came, what they liked about it and whatever

you please. Take their photo, put the interview on your website and send them the link by email. People like this.

11) Take photos of your guestbook and put them on your website

Let future visitors know what previous visitors thought about you by sharing your guestbook with them. Also: if people leave online comments, print them and put them near your guestbook.

12) Participate in international initiatives such as #askacurator

Even if you're only on Twitter for one day, participating in these initiatives might help you reach an entirely new audience.

13) Add your events and expositions to the online calendars of others

The local tourist office, the biggest community blog, the website of the city you're in, they probably have some kind of calendar. Add your events to these calendar to reach a bigger audience.

14) Add your expositions and events as venues to Foursquare

You can do this from your personal account on Foursquare. It helps you to keep track of some of your visitors. Let them know your exposition or event is on Foursquare with a little sign at the entrance.

15) Leave tips at popular venues on Foursquare about your events and institution

A perfect spot is the central station. Leave a tip that says something like, "Looking for something to do on a rainy day, visit us." Your friends on Foursquare will be reminded about you every time they visit your city.

16) Google the name of your event (exposition, debate, etc.) the day after and collect good results

Simply use Google to see what others might have written and select the best results. Other good search engines might be Flickr (for photos), Twitter (for short messages) and YouTube (for movies).

17) Share what you find about your event on your website.

Add links to some of the highlights you find under 16 to the homepage of your website and/or the event page. You can also share the results through your newsletter.

18) Add encouraging comments to weblogs etc. who wrote about you.

If possible, thank the people who added content about your event under 16 for their time. Don't forget to include a link to your homepage where they can find more information.

19) At the event, tell the participants what you're doing with new media.

Do you take photos? Tell people where to find them afterwards. This can be as simple as putting a paper up at the exit telling visitors where to find a wrap-up and photos of the event.

20) Install Google Alerts and Mediafunnel on all your events, main pieces/artists/topics and institution's name.

By doing so you get automated e-mails telling you where people are talking about you or topics that might interest you. Follow these up by adding encouraging comments (see 18).

21) Invite local bloggers to your events and encourage them to write about it.

There are hundreds of bloggers in your region. Their reach might

be small, but the people they reach are those most likely to show up next time. Google "blog + name of your city" or check out the frequent commenters on the website of the local newspaper to find local bloggers.

22) Install Google Analytics on your website to see where your visitors are coming from.
Google Analytics is a free tool that tells you not only the number of visitors, but also where they came from before they visited your website. It helps you to see which pages refer to you and what people look for when they visit your website.

23) Open your wifi-network for your visitors.
If you have wifi for employees, why not share the network with your visitors? Few will use it (if you are a small institutions) but those who do will consider it a great service.

24) Have a recharger for iPhones in the reception desk.
Visitors with an iPhone are likely to share experiences of their visit with their friends, unless they run out of battery. Make sure they can recharge and know they can.

25) Offer as much as possible content under a Creative Commons licence.
Creative Commons licences make your content available to more people for more uses. Your photos on Flickr and your website might be better off with a CC licence as people might start sharing your content.

26) Host an internal meeting on new media with colleagues and members of your community.
Let them know you're trying to do more with new media and invite

them to share ideas about how. You might add 10 new ideas to this list.

27) Combine strength with others institutions around you by hosting a "tweet up".
A "tweet up" is a meeting of people on Twitter. You might also want to invite bloggers, photographers, etc. for a drink. Tell them about your new media ambitions and they might want to help.

28) Go to conferences about new media.
The best ideas come from those who've tried things. These people can be found at conferences and workshops about new media that are omnipresent nowadays. Visit some of them.

29) Write guest posts for the blogs of others.
One of my personal favourites: Write a good post (article) about any topic you like and sent this to an appropriate blog (see 21). Most bloggers enjoy guest posts, especially when they are high--quality and on-topic.

30) Regularly update the homepage of your website.
Important and self-explanatory: Make sure the first page the visitors of your website see is up to date and contains relevant information about the events, expositions and activities of your institution.

31) Claim your venue on Foursquare and add a special.
Has your venue been added to Foursquare (search for it on their website)? Claim your venue on the venue page and add a special using Foursquare for Businesses.

32) Start (or join) a LinkedIn group for discussion about your institution's topics

LinkedIn is a social network for professionals. On it you can start discussion groups. Often these groups focus on very specific topics. Your institution's main focus might be the topic of a LinkedIn group. Get involved in the discussion to show your knowledge and help others, or start your own group if there isn't any on your topic.

Most of these things are free, simple to do without technological knowledge and do not require a big team to run. Although I encourage everyone to try out as many of these as you like, I highly recommend thinking about your strategy before plunging into the wonderful world of new media.

Consider your "username" carefully. On most social networks your username is almost an irrelevant thing you only see in the URL. Nevertheless, it's good to be consistent. Therefore, use a service like NameChk to see which name is available on the websites you'd like to use. Remember Twitter has a 15-character limit on usernames.

Pick a good standard password. All social networks have different password requirements. Pick a standard password that is at least 8 characters long and combines numbers and letters. Add some capital letters to make the password stronger.

Make sure your logo fits in a square. Websites such as Flickr require a square logo. Make sure you have a square version of your logo in different sizes available when you start making accounts. Your rectangular logo can be used when possible (on Facebook, for instance).

Have different descriptions at hand. I made a document with the description of the museum in different lengths. Twitter has a 160-character limit, LinkedIn a 250-character minimum. Write different descriptions, from one line to some paragraphs, to cover all social networks.

Make sure you have some basic content. Nothing looks sadder than an empty profile page. Therefore, make sure you have some basic content to post. Import your RSS feed where possible. Have some photos at hand to post them. Think about some discussion questions. Post some events.

Link your social media presence. The activity on different social media websites shouldn't be isolated. Therefore, every time you register a new account, make sure you link to it from the places where you already have an account.

Have some friends you know you can trust. If your page on Facebook only has 4 fans, it doesn't look trustworthy. Therefore, make sure you have a group of people at hand who will become fan, friend or follower of your page. I don't know how many is OK, but I notice on Twitter that the more followers we have, the more new followers we get.

Related Links

Original posts:
http://themuseumofthefuture.com/2010/09/06/28-low-budget-easy-to--do-things-to-do-with-new-media-for-cultural-institutions/
http://themuseumofthefuture.com/2009/06/15/
practical-advice-on-developing-your-presence-on-social-media-websites

Listed internet services

Picasa: http://picasa.google.com/
Flickr: http://www.flickr.com
Flickr Groups: http://www.flickr.com/groups
You Tube: http://www.youtube.com
Blip: http://blip.tv
Vimeo: http://vimeo.com
WordPress: http://wordpress.com
Twitter Fountain: http://twitterfountain.com
Facebook Like button: http://developers.facebook.com/docs/guides/web
Teetmeme: http://tweetmeme.com
Disqus: http://disqus.com
Ask a Curator: http://www.askacurator.com/home.html
Foursquare: http://pt.foursquare.com/
Foursquare para negócios: http://pt.foursquare.com/business
Media Funnel: http://mediafunnel.com
Google Analytics: http://www.google.com/analytics
Creative Commons: http://www.creativecommons.org
LinkedIn: http://www.linkedin.com

MMM NETWORK: COOPERATION BETWEEN THE MUSEUM AND THE PUBLIC

ADRIANA COSTA

RESIDÊNCIA CRIATIVA

The internet and the technological information trends have made it possible for a new relationship between the museum and its visitors.

he use of social media has heightened our knowledge of visitors profiles and interests, as well as the possibilities for participation in the production of content used by the museum. This article explores the impact of social media, emphasizing the experience through the eyes of the Museu das Minas e do Metal (Museum of Mines and Metal), the creation and activation of an interactive platform we call the MMM Network. Challenges and lessons will be shared in a recent area, which, by placing users as the central element, generates new organizational dynamics as well as changes in the ways to access the museums.

Accordingly to the theme, this article was also writen in collaboration by Adriana Costa, Anna Paula Costa, Ana Paula Gaspar and Helena Maria Loureiro.

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The intention of this article is to share our experience at the MMM Network, a partnership project which allows the participant to engage himself in the creation of content which complements the theme at the Museum of Mines and Metals (MMM), as well as come up with strategies for the democratization of museums, through the use of social medias as a bridge between society and capital assets.

The Museum of Mines and Metals – MMM – first opened to the public in June 22, 2010 and houses an important collection on mining and metallurgy, documenting two of the main economical activities in the state of Minas Gerais. The Museum uses technology in a creative and playful manner as the main expo-graphic language in the presentation of this universe, whilst maintaining historical, artistic, and cultural assets as context. The Museum of Mines and Metals is part of the Circuito Cultural Praça da Liberdade (Liberty Square Cultural Circuit) in Belo Horizonte, and its introduction is result of a partnership between the Minas Gerais State Government and EBX Investments; a private company based in Rio de Janeiro, with the same goal of developing a Creative Economy project for the region.

The Museum of Mines and Metals website was conceived during the conception process of the Museum; i.e., it was elaborated simultaneously with its architectural planning and execution, along with its restoration and museography. More than just providing a virtual visit, which is what most museum websites offer,

our intention was to expand the museum experience, open new Windows for exploration of themes through hypermedia tours, stimulate the collaboration of visitors with posts of Museum-themed related content and, in the specific social network sense, allow for interaction among visitors. This differential was planned to take place during the creation process of the MMM Network, our own digital social network integrated to the website with the main objective of expanding and democratizing access to preservation, conservation, and promotion info on cultural assets via the internet.

Museums ans Social Medias

Social Media is a term used to designate tools and platforms which one uses to publish, chat, and share content on-line. These tools include blogs, podcasts (audio recordings), social networks, wikis (collaborative content projects) and websites in order to share photos and links. Social networks are virtual places where users may create a profile for themselves and immediately start socializing with others, using a variety of data sharing tools at their disposal.

The interest in museums for communication activities for the public came about primarily in the 80's and 90's. Educational challenges of setting up learning environments as well as social inclusion drove museums to extend their dialogue with their audience. Through the advent of the internet, the museological and educational scene grew, highlighting new opportunities for the expansion of communication channels with the public. According to statistics from the Biblioteca Virtual de Museus (Virtual Museum Library)(1), in 1995 there were 120 museum websites on the net, and in 1997 that number grew to approx. 1,200. At present, social

CONSTRUCTIVIST EXPOSITION	SOCIAL MEDIAS
Freedom of choice	Freedom of choice
Many points of entry	Many points of entry
No specific way (no beginning/no end)	No specific way (no beginning/no end)
Controlled by the user	Controlled by the user
General length of visit is determined by the visitor and is part of a structured educational experience	General length and place of visit is determined by the visitor and may be part of a structured educational experience as well as for entertainment
Presents various points of view and perspectives; the museum is seen as an authority	Presents various points of view and perspectives, though authority may be
Provides material which make experimentation, confabulation and conclusions possible	Interactive websites may provide programs and information which allows for experimentation, confabulation and to reach conclusionsquestioned
Utilized for leisure, entertainment, and learning purposes	Utilized for leisure, entertainment, and learning purposes
May be difficult to maintain updated	May be difficult to maintain updated

Source: HEIN, George E. 1998. Learning in the Museum. 1st edition. Routledge. London.

networks have been a resource which museums have come to use more and more. There are websites which specialize in tracking visitation statistics from the museums' web pages on Facebook and Twitter. An example of this practice is the Social Bakers website. (2)

George Hein, in his study: "Learning in museums" (3), showed us possible correlations between constructivist learning and social media tools, as detailed in Figure I.

Many similarities were noted between the environments, especially concerning the malleability of the hypermedia, which, through its immateriality and Constant interactivity generates change at a much higher rate.

"Under a broader historical perspective, a network society represents a qualitative transformation of human experience" (4) (CASTELLS, 1999, p. 505.)

The search to better understand this new form of interaction between the Museum and its public through democratic access is what drove our team to accept this challenge.

Social Medias and MMM

At present there are 3,118 museums in Brazil with 250 more on the way, albeit the visitation rates are not very high; approx. 70% to be precise, according to the latest IPEA research (5). In contrast, in Brazilian society there is a high internet penetration rate. Around 99% of people who log on the internet have profiles on digital social networks, according to ComScore.

All of these factors lead us to believe that the internet is the ideal environment to stimulate, develop, democratize, and significantly expand access to museums, expositions, and cultural spaces in Brazil.

With the aim of potentializing the Museum's patrimonial assets and work in an integrated and diversified way with the public, we've developed the MMM Network.

The MMM Network

A network of people who collaborate with content related to museum visits (be it virtual or in-person). A non-linear learning environment done so in collaboration. The MMM Network is composed of collaborators connected to institutions through hypermedia tours and the media library which houses collaborations. These tours are structuring elements, discussion starters, educational, illustrated and animated, and present the source content of the Museum of Mines and Metal in a fun way. These were created to expand the content displayed in the Museum in order to improve chances of learning, to encourage posts from new medias and to feed our Media Library, the hosting place for advertising this information as well as the produced knowledge.

The MMM Network is highlighted in the website's main menu, and, along with other social networks, contains three configuration options in its sub-menu: Collaborators, tour and Media Library. In the former, one has the chance to know the MMM Network, may access the latest contributions, and see all registered collaborators on the network. The second contains interactive tours: two of them released in 2010, a third one in January 2011, and the fourth is currently under development.

The first released tour was Mama África, which displays Brazil's relationship with Africa, the origin of man himself as well as that of metals, and has as protagonists Luzia, the oldest human fossil found in America, and Chica da Silva, the black woman who turned legend and, against all conventions of society in those times was able to free herself and become one of the richest and most powerful characters 18th century Minas society. The second tour, Viajeiros (Travelers), narrates the arrival of the Portuguese court to Brazil, along with other travelers who were here present and acted in favor of our opening into the world. The story takes place in an imaginary garden, where travelers who trod through Brazil's history cross paths. These are characters from different times, from Debret and Dom Pedro II to Burle Marx our very Praça da Liberdade (Liberty Square) itself, highlighting the Prédio Rosa and its memories. This edification from 1897, one of the most significant monuments which is part of the architectural and landscaping complex of Praça da Liberdade, is today the address location of the Museum of Mines and Metal.

The third tour, Horizonte Secreto (Secret Horizon), which explores ancient and wondrous codes that cause intrigue among men reveals the new mysteries of the world, the intelligible micro and macro of such characters as Djalma Guimarães, a Brazilian geo-scientist acclaimed world-wide and Eliezer Batista, a true icon of mining history in this country. This tour deals with specialized scientific knowledge, otherwise the search to understand the invisible, from micro to macro.

In the three available tours it is possible to establish relations with the present material at the Museum, as well as with external links on the internet. Through these "stimulations" which are introduced by the tours or perhaps by another inspiration related to cultural

assets, collaborators are encouraged to post content in the form of text, audio, video, images and links, which are all housed in the Media Library in order to keep the discussion going. Moreover, so as to further improve the potential of this content on cultural assets, sharing buttons are found below each post for popular social networks such as Facebook, Orkut and Twitter, which exponentially increases the radius level of reach of information.

Tour 4: Under Construction

We know that on the web the reader integrates himself in a non--sequential manner through a series of quick contacts with fragments of information of a diverse nature; creating and experimenting in his interaction with the dialogue potential of the hypermedia.

A meaningful construct, in the digital scope, implies operations with related information, narrative interconnections, and a multiplicity in a non-linear structure. This labyrinth-like and fleeting nature of on-line interactivity must be dealt with care so that virtual learning may have real and productive consequences in regards to interactions with the Museum.

Scholars of this theme, such as Nina Simon (6), reiterate the fundamental importance of strategy articulation in social medias through educational initiatives such as off line, seeking long-term collaborative partnerships and allowing for a partner-oriented creation of projects and values.

Within this perspective, we'd like to highlight our latest collective creation process of a new digital tour for the MMM, codenamed Tour 4.

This hybrid strategy of on-line collaboration and personal meetings with partner educational institutions from the Museum have been fulfilling to say the least. The fourth tour is now under construction and we propose that in a half a season's worth of collaborative production, launched in the 9th National Museum Week in May 2011, we may reach a gateway to joint creation of content.
People and institutions who engage themselves in this idea shall face the challenge of replicating a proposal, and along with friends, students, and peers will partake in research and other investigative activities to be shared with other groups, through the MMM Network.

With this guiding element, we suggest a device which stimulates and organizes the joint production of this content. That would be an initial text with three categories dealing with the identity of the Museum Of Mines and Metal itself. Personal meetings with groups to promote the exchange of experience and stimulate production shall be Schedule throughout the process.

The experience with social medias has shown us how much one may learn through direct interaction with the public on their interests and ways of collaboration

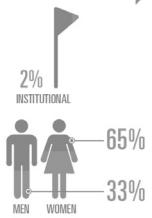
Through statistical analysis we better understand its demographic characteristics and encourage participative creation.
Web 2.0's new paradigm has changed the way museums interact with their audience, and this interaction has brought about changes in management model of present Day museums.

In the last "Museums and the Web" conference, which took place in April 2010 in Philadelphia, there was a discussion table with the theme: "Institutional Changes and Social Medias" (7). Furthermore,

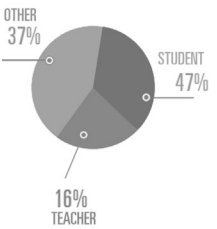
COLLABORATOR PROFILE FROM 22/06/10 TO 30/03/12

TOTAL: 514 COLLABORATOR

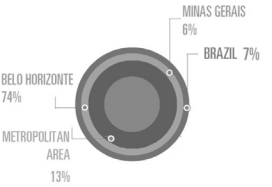
SEX



OCCUPATION



LOCAL



RESULTS OF THE MMM NETWORK

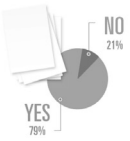
TOURS

mama africa
Launched in: 22/06/2010
Media Library - 227
Text - 43
Video - 61
Audio - 4
Images - 8
Links - 111

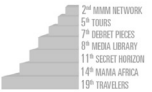
travelers
Launched in: 21/09/2010
Media Library - 169
Text - 33
Video - 62
Audio - 0
Images - 10
Links - 64

secret horizon
Launched in: 31/01/2010
Media Library - 133
Text - 30
Video - 46
Audio - 9
Images - 1
Links - 9

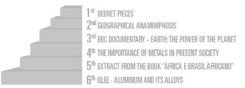
BULLETIN SUBSCRIBERS



PAGES WITH MOST HITS



CONTENT WITH MOST HITS



in a recent research conducted by culture critic Marlene Dixon (8), it was revealed that social medias reach audiences rarely touched by conventional means of advertising, with relatively low costs, open communication channels with other institutions, and help in the promotion of museums themselves.

The dialogue on the subject is still on- line, and one thing is certain: this change is here to stay, and we need to share experiences with other museums in order to pontentialize and make it possible so that work in the área of social medias takes on its pivotal role: the democratization of knowledge.

Notes

1. Virtual Library Museums Pages. (2010) The Latin American Museum Pages. Accessed on: August 30, 2011 at: http://archives.icom.museum/vlmp/latin-america.html

2. Social Bakers. (2011) Facebook Pages Statistics for Museum / Art Gallery. Accessed on: August 30, 2011 at: http://www.socialbakers.com/facebook-pages/type/119-museum-art-gallery/

3. HEIN, George E. (1998). Learning in the Museum. 1st Edition, Routledge. London.

4. CASTELLS, Manuel. 2007. A Sociedade em Rede. 10th Edition, Ed.Paz e Terra. São Paulo.

5. IPEA – Instituto de Pesquisa Econômica Aplicada. (2010) Sistemas de Indicadores de Percepção Social. Cultura. Accessed on: August 30, 2011 at: http://www.ipea.gov.br/portal/images/stories/PDFs/SIPS/101117_sips_cultura.pdf

6. Nina Simon. 2009. Museum 2.0. Accessed on: August 18, 2011 at: http://www.archimuse.com/mw2009/papers/simon/simon.html

7. Dana Allen, Greil, Susan Edwards and Jack Ludden. (2011) Social Media and Organization Change. Accessed on: August 23, 2011 at: http://conference.archimuse.com/mw2011/papers/social_media_and_organizational_change

8. Marllene Dixon. (2011). Does Social Media Work for the cultural sector? Accessed on: August 26, 2011 at: http://www.mardixon.com/wordpress/2011/08/does-social-media-work-for-cultural-sector-survey/

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Dedicated to the Beastie Boys,
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and Marcia Bibiani.