Mediatization of Culture: Queuing up for Museums

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Why do people visit a Museum?
what determines the demand for museums?

• The cost of visiting a museum
  • entrance fee
  • opportunity cost of time:
  • the price of alternative leisure activities
  • other costs of visiting like transport costs, parking costs.
• Level of education/intelligence
• Contents of the exhibition (art matters)
• The design of the building
• The provision of services like catering, museum shop, customer friendliness, hygiene.
• Satisfying visits in the past

• Marketing & Communication efforts

Private Museums

According to their management types, private museums are defined in the Law for Preservation of Cultural and Natural Artifacts (No. 2863), enacted in 1983. Museums which are not managed by the Ministry of Culture (former name) but dependent to the supervision of the ministry are legally named as “Private Museums”. This definition has a wide context, whereas museums dependent to the:

- Turkish National Assembly,
- Other ministries than of culture,
- Public institutions and associations,
- Real and corporate bodies,
- Foundations,

are entitled as “private museums”.
Collectors’ and corporate museums:

• The 2000s marked the shift in the demand for museums
  • Past: Museum as spaces of history and collective memory.
  • Present: Museums as spaces of consumption according to the emerging orders of consumerism and leisure patterns, privatization and the influence of mass media and marketing.

• 2002 Sabanci University’s Sakip Sabanci Museum (SSM) – Sabanci Family
• 2004 Istanbul Museum of Modern Art - Eczacibasi Family (Istanbul Modern)
• 2005 Pera Museum – Suna & Inan Kırac (Koc Family)
First solo exhibition of a Western artist in Turkey

Modern Art & Urban Transformation

1st Private Museum is Sadberk Hanim Museum (1980)

Pera Museum – Orientalist Art
<table>
<thead>
<tr>
<th>Opening</th>
<th>2002</th>
<th>2004</th>
<th>2005</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Premises</strong></td>
<td>Private Property: Emirgan Atlı Köşk (Horse Mansion)</td>
<td>4th warehouse on the Galata pier owned by the Turkish Maritime Organization, was transformed into a modern museum building</td>
<td>An historical structure which was originally constructed in 1893 by the architect Achille Manoussos in Tepebaşı, and which was, until rather recently, known as the Bristol Hotel,</td>
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<tr>
<td></td>
<td>The exhibition space was expanded in 2005</td>
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</tbody>
</table>
| **Collection** | • Calligraphy  
• Painting  
• Archeological and Stone Works and Furniture and Decorative Arts | Modern & contemporary art  
• painting and sculpture  
• installation and video | • Anatolian Weights and Measures  
• Kütahya Tiles and Ceramics  
• Orientalist art |
| **Facilities** | • education programs  
• gift shop  
• café | • cinema  
• restaurant  
• design store  
• library  
• education programs | • pera education  
• pera film  
• pera café  
• artshop and publications |
<table>
<thead>
<tr>
<th>Marketing &amp; Communication</th>
<th>Sakıp Sabancı</th>
<th>İstanbul Modern</th>
<th>Pera</th>
</tr>
</thead>
<tbody>
<tr>
<td>Outdoor</td>
<td>✅</td>
<td>✅</td>
<td>✅</td>
</tr>
<tr>
<td>Ads in the mass media</td>
<td>✅</td>
<td></td>
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<tr>
<td>Culture and art news in the mass media</td>
<td>✅</td>
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<tr>
<td>Word of mouth</td>
<td>✅</td>
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<td>Internet channels:</td>
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<tr>
<td>Web page</td>
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<td>You Tube</td>
<td>✅</td>
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<td>Google +</td>
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<td>Pinterest</td>
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<td>RSS</td>
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<td>E-newsletter</td>
<td>✅</td>
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<td>E-card</td>
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<tr>
<td>Blog</td>
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<tr>
<td>Social Network:</td>
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<tr>
<td>Facebook</td>
<td>✅</td>
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<tr>
<td>Twitter</td>
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<tr>
<td>Strengths</td>
<td>Sakıp Sabancı</td>
<td>Istanbul Modern</td>
<td>Pera</td>
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<tr>
<td></td>
<td>• Blockbuster exhibitions</td>
<td>• Transformed space (industrial heritage)</td>
<td>• Social media</td>
</tr>
<tr>
<td></td>
<td>• PR events (neighbors’ day, taxi driver day)</td>
<td>• Guerilla marketing</td>
<td>• Web-based marketing</td>
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<tr>
<td></td>
<td>• Museum friends and volunteering</td>
<td>• Art and design biennial</td>
<td>• Friends of Pera</td>
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<tr>
<td></td>
<td>• Education</td>
<td>• Museum Shop and Café</td>
<td>• Location</td>
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</tbody>
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**Social media comparison**

<table>
<thead>
<tr>
<th>Platform</th>
<th>Sakıp Sabancı</th>
<th>Istanbul Modern</th>
<th>Pera</th>
</tr>
</thead>
<tbody>
<tr>
<td>Facebook *</td>
<td>Likes: 15,593</td>
<td>Likes: 51,522</td>
<td>Likes: 26,547</td>
</tr>
<tr>
<td></td>
<td>Age group: 18-34</td>
<td>Age group: 25-34</td>
<td>Age group: 25-34</td>
</tr>
<tr>
<td></td>
<td>* Accessed to the data</td>
<td></td>
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<td></td>
<td>on 30.07.2012</td>
<td></td>
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<tr>
<td>Topkapı Palace Museum</td>
<td>Likes: 5,835</td>
<td></td>
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</tbody>
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| Twitter **        | 737 Tweets             | 1,910 Tweets             | 3,150 Tweets        |
|                   | 46 Following           | 53 Following             | 105 Following       |
|                   | 7,447 Followers        | 92,146 Followers         | 43,308 Followers    |
| ** Accessed to the data on 27.07.2012 |                     |                          |                     |
Sakıp Sabancı Müzesi is on Facebook.
To connect with Sakıp Sabancı Müzesi, log in.
Temporary exhibitions & Media

• official web-pages of the museums as the main source of information,
• national and international daily newspapers.

• How does the media content associate with the exhibitions along with the activities and the marketing strategies of the museums?
• What are the message highlights and the information given?
• How does this content vary compared to different sources of media?
### Queuing up for museums ...

<table>
<thead>
<tr>
<th>Museum</th>
<th>Exhibition</th>
<th>Visitor Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sakıp Sabancı</td>
<td>“Picasso in Istanbul” (21.11.2005–25.03.2006)</td>
<td>251,500</td>
</tr>
<tr>
<td>Istanbul Modern</td>
<td>“Fikret Mualla Retrospective” (15.04.2005–25.08.2005)</td>
<td>150,000</td>
</tr>
<tr>
<td>Pera Museum</td>
<td>“Frida Kahlo &amp; Diego Rivera” (23.12.2010-27.03.2011)</td>
<td>135,000</td>
</tr>
</tbody>
</table>

Visitor numbers:
- 135,000 (Source: Interview with Elif Kocak)
content of the web-site
- number of paintings
- 1st occasion of such an exhibition being held in Turkey.
- sponsors (Sabanci Holding!)
- “technical facilities”, “international standards”, “humanistic approach”, “social sensitivity and responsibility”
- “world museum”

content on the BBC
- Turkey as source nation giving its artifacts to the West, reverses this trend by bringing works of Western artist
- the exhibition will reinforce art appreciation
- “The museum aims to educate, as well as entertain.”
- mandatory audio guides

content on Hurriyet Daily News
- the difficulties faced in bringing the artefacts and Bernard Picasso’s hesitation about the safety measures to transport the collection
- legal issues
- promotion and education
- “beginner's course” for the appreciation of art
content of the web-site
- Educational activities
- mobile education vehicle – "young volunteers for art" with the contribution of Lafarge Turkey
- audio tour with the contribution of MNG Bank
- Fikret Mualla – "hide-and-seek abc" book with the contribution of dogus cocuk and garanti mini bank
- Fikret Mualla documentary
- Lectures
- Comprehensive collection of publications
- Mualla paintings reproduced on Eti "tutku" cookie tins and selpaktissue paper boxes
- Fikret Mualla souvenirs and gifts

Fikret Mualla Retrospective

15 April 2005 - 25 August 2005

Istanbul Modern is celebrating the 10th birthday of Fikret Mualla, one of the leading names in Turkish painting, with a comprehensive exhibition of his work. For the first time ever, this retrospective is bringing together 203 works of art from 35 collections, which is a transgressing both formally and historically as to reflect every dimension of Fikret Mualla's unique works.

The exhibition is to turn over in the common perception of the artist deriving from his unusual, turbulent and bohemian lifestyle, and it is the most comprehensive retrospective ever of Fikret Mualla in terms of number of works involved.

The exhibition creates associations between Fikret Mualla’s understanding of painting and diverse themes and includes the artist's gouaches, watercolors and sketches as well as a photography of pictures taken by Ara Güler.

Sponsored by Eti, the Fikret Mualla Retrospective has opened on 14 April in the Temporary Exhibition Gallery. This is the first retrospective of Istanbul Modern and with it, the museum is launching its first touring educational exhibition and audio tour as well as a documentary and alphabet book produced specially for the exhibition. Also for the first time, the museum has organized the printing of selected Fikret Mualla paintings on "Tutku" cookie tins and tissue paper boxes produced respectively by Eti and Selpak.

During the exhibition, Istanbul Modern hold a variety of activities and events in its educational unit, library, auditorium, and mobile exhibition. Special exhibition products are available for purchase in the museum shops.

Curated by Hâmit Neci Gök, Lefter Celikkol and Ali Alpay, the Fikret Mualla Retrospective introduces viewers to the creativity and rich imagination of this artist, whose life and work have made him both one of the most important and one of the most debated names in Turkish painting. Known as much for his tragic life as for his artistic personality, Fikret Mualla has become a legendary figure since his death.

While endeavors to draw attention to the lesser known sides of this celebrated artist, the exhibition highlights the difference between works of art that appear to be the same, suggests how works dealing with the same theme but created at different times and in diverse emotional states nourished each other, and examines the place in modern life of an artist who wanted to make a living from painting.

EDUCATIONAL ACTIVITIES
In parallel with the Fikret Mualla exhibition, the Istanbul Modern Educational and Social Projects Unit has designed a variety of activities for children, young people and adults of diverse educational backgrounds and interests. Visitors who wish to get to know the artist and his work better can attend these activities, which will be held in external venues as well as in the museum itself.

1. MOBILE EDUCATION VEHICLE – "YOUNG VOLUNTEERS FOR ART" with the contribution of LAFARGE TURKEY (http://www.lafargeturkey.com.tr)

With the Fikret Mualla Retrospective, Istanbul Modern will launch its "Young Volunteers for Art" project, which is organizing a touring educational exhibition for young people in the 15 to 18 year-old age group in the Istanbul Modern Mobile Education Vehicle. The vehicle will carry reproductions of selected Fikret Mualla paintings on exhibit at the museum to high schools in Istanbul, to familiarize students with the artist and his work. Sponsored by Lafarge Turkey, the touring educational exhibition will show students a specially prepared Fikret Mualla documentary before displaying the reproductions, each of which have been selected for their visual stories. Under the guidance of volunteer instructors, students will study, analyze and interpret Fikret Mualla’s paintings.

2. AUDIO TOUR with the contribution of MNG BANK (http://www.mngbank.com.tr)

The Fikret Mualla Retrospective marks the start of Istanbul Modern’s first audio tour. Sponsored by MNG Bank, the tour provides a captive live review of the exhibition in 45 minutes. The tour is designed for adults and is available in both Turkish and English.

3. FIKRET MUALLA – "HIDE-AND-SEEK ABC" BOOK with the contribution of Dogu’ Çocuk and Garanti Mini Bank

With the sponsorship of Dogu’ Çocuk and Garanti Mibank, the museum’s Educational and Social Projects Unit has also prepared a book for children on an exciting and educational ‘Fikret Mualla – Hide and Seek ABC’. Designed to encourage children to learn about works of art through observation and research, the book will be used in the museum’s educational activities and sold in its shops.

FIKRET MUALLA DOCUMENTARY

Istanbul Modern has produced a documentary on Fikret Mualla based on a detailed study of the artist’s life from his childhood in Istanbul through to his days in Paris. Naoun Kul prepared the documentary, which will be shown in the Istanbul Modern Auditorium, video room and educational hall during the exhibition. The touring educational exhibition of the "Young Volunteers for Art" project will also show this documentary to high school students.
content of the web-site
- direct link to a PDF version of the exhibition brochure, which is in both Turkish and English
- different from Frida Kahlo Retrospectives in Berlin and Vienna (2010) by including Diego Rivera together with Frida Kahlo
- the link between works and lives of the two artists that inspired the motion pictures and literary worlds

Today's Zaman
- Kahlo's stormy but passionate marriage with Rivera
- Gelman Collection “as the world’s most significant private holding of 20th century Mexican art”
- highlights the significance of the exhibition “which will present 40 works by the couple that were rarely displayed outside their native Mexico”

NY Times
- relationship between the couple and the link between the paintings
- 40-minute film in which people describe their encounters with Kahlo
Şekil 6.2: Rodin Sergisi Ziyaretçi Sayıları
• The consumption habits and visitor profiles have changed by the opening of the new private museums in Istanbul after the 2000s.
• Museum-going habit is created by large temporary exhibitions, which was limited (even hardly existed) in the public museums before.
• The boom of the museums also gave rise to the marketing activities with respect to competition between the private museums facilitated by globalization.
• The museums intend to shape visitor behavior through the content of media and advertising. (Kolb, B.M. 2000. p. 51)
• The marketing activities of the cultural institutions are targeted at raising awareness about the cultural product they offer.
• Although most of the private museums entered into the scene of art and culture market in Istanbul only a decade before, they had a significant impact on the mediatization of culture, which brought a growth in audience numbers leading to “queuing up for museums”.

Conclusion.
We would like to thank

• **Elif Kocak**  
  (Pera Museum - Marketing Programs Supervisor)

• **Huma Arslaner**  
  (SSM - Exhibition Operations)

• **Elif Ucuk**  
  (Strategic Planner at Yorum Publicis, from 2005 to 2012)

for the interviews and providing information

and thank you...