

Controlling the museum brand

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I have recently made a research project on the branding of the museum where I work in Oslo, and I would like to share some thoughts with you.

My question is simply: What do you do if the collections in your museum get old-fashioned?

Or – let's put it in another way:

How do you deal with today's history?

Does anyone know what a single-record is? If I had asked the question to kids of today, they might not have known it. The record is almost totally replaced by CDs, and the records are regarded as something old-fashioned. They are played only by people with special interests.

Today, I would like to talk about the risk for historical museums to end up like the old-fashioned record.

I am working in such a museum. It is the largest museum in Norway though, showing the history of all of Norway. It has a wonderful open-air-museum where you can stroll around and see building styles from all of Norway. 155 historic buildings are moved to the site. Many of them really fine typical Norwegian wooden buildings. And even a 12th century stave church.

But this is a static image. On pictures from the museum that are a hundred years old, I see the same buildings. The layout of the Open-Air Museum was formed in the late 19th Century. And together with that, the mission of the museum was founded. The brand values of the museum were formulated in a time very different from today.

Today we experience this as a kind of identity conflict. As I told you, the museum is showing traditional Norwegian architecture. The historic buildings were collected around the turn of the last century, and most buildings are from the 17th and 18th century. Most of our visitors just love them. Norwegians get a strong national feeling when they see houses like this, and they are happy to see that their heritage is taken well taken care of. Foreign visitors love to experience this very typical image of Norway. And when we complete the picture with folk dancing and people in traditional costumes it is just perfect. We have 240 000 visitors each year coming to see this very Norwegian image of Norway.

And is there a problem? You might ask. Yes. Because the image of Norway we are presenting is 200 years old. Both the statutes of the museum and the Norwegian cultural authorities instruct us to communicate all aspects of the Norwegian history – even the contemporary history. You might think of the Norwegians as a bit strange, living next to the North Pole, but our interiors does not look like this anymore.

And there is also a problem from a marketing point of view. I can not say for sure how long our local visitors will come over and over again to see the same old buildings. These people are not coming in once in a lifetime, Ticking off in their guide book Been there, done that and then continue to the next attraction. They want to experience something every time they come to the museum.

A second problem is that especially the younger population, and also the multicultural population does not have the same relationship with the collections. Many youngsters think of them as dusty old crap and want to see something different. The traditional Norwegian heritage is simply getting to exotic for some people.

So my question is: – how do we keep up the interest among our local visitors? These are visitors that we expect to come back to us again and again.

These matters go deep into the brand values of the museum.

Because the museum has an important place in our visitors minds

But the following values are extremely strong:

A place that conserves the national heritage

A place for old houses, folk dancing and folk costumes

A place for silent recreation

To this image, we would like to add these values:

A place that show the whole history of Norway (even of today)

A modern museum

A place for excitement and challenges (and maybe some surprises)

I would believe that some of you, working in museum might recognise this situation. We have the most wonderful collections, but we are not able to complete the image that the museum is meant to present. The museum has been living on an old image for centuries, but you don't know how long it will last. In the corporate industry, it is almost only Coca Cola that still sell the same product as early in the last century.

One of our efforts to compensate for this potential risk of loosing market shares is to bring the Open-Air-Museum up to the present time. We have moved an apartment building from the centre of Oslo to the museum, and we are building up apartments from the last century. Here our visitors might experience their own history. They can come in and see the washing lady's home from 1950. Maybe they had such lamps themselves. Or they can visit the Norwegian-Pakistani home from 2002. Maybe they have always dreamt of a wall carpet like this. And many Norwegians have got most of their furniture from IKEA, like in this flat from 1979.

By showing also the contemporary history, we can offer our visitors recognition. People that are still alive and even young people can find their homes at the museum. And that is extremely important, and has been a key to success. The wonderful traditional houses are fine, but they are too exotic to be recognised as homes. It is difficult to believe that your grand-grand-grand-father lived like this.

We are living in a world of rapid changes, and the objects that are unique treasures might not be that forever. The record was one of the symbols for the youth riots in the 1950s an 1960s. Today, it is something very old-fashioned, that youngsters hardly know about. The offers of historical museums depending on local visitors will also have to be developed according to changes in the society. If not they can soon end up with an old fashioned image.

In the museum where I work, we have learnt that combing the old and the contemporary history is an interesting challenge. Our visitors are appreciating it. They come and see the old buildings, and are exited to follow the development of new apartments in our apartment house.

A combination of keeping the old treasures and combining them with some tastes of today is our strategy to keep up with our old brand values, and at the same time staying in contact with the world of today. I hope you have got some ideas from my speech.

KEYNOTE PRESENTATION

ICOM-MPR 2003- Ljubljana, Slovenia

Grahame Ryan (Australia), Chairman, ICOM-MPR, 1998-2001 & 2001-2004

PREAMBLE

Mr Jacques Perot, President of ICOM; Ms Andreja Rihter, Minister of Culture of the Republic of Slovenia; Mr Ralf Čeplak Mencin, President of ICOM's Slovenian National Committee; distinguished guests, colleagues.

Good morning and welcome.

It would be remiss of me to launch into any discussion today without first expressing my gratitude to a particular individual. Without her vision, dedication, energy and intelligence, this unique ICOM committee collaboration in Ljubljana would quite simply have never ventured beyond its genesis, the origins of which I believe can be traced back to a single glass of wine at the Triennial meeting in Barcelona during the summer of 2001.

I therefore ask you all to join with me now in applauding **Ms Nina Zdravič Polič, President of the National Organising Committee** for the entire event.

Before contemplating the question “What will museums of the future be like?” from a broader social and political viewpoint, I would like to speak to you a little about the Marketing and PR Committee of ICOM.

The International Committee for Marketing and Public Relations was first established in 1976 to fill a perceived gap in the spectrum of ICOM's concerns. It was chiefly thanks to the persistence and persuasiveness of Corinne Bellow, then of London's Tate Gallery and an active ICOM-MPR member until her recent death, that this new international committee of ICOM was established. It was certainly a timely move – the period in question saw a new focus on attendance figures, on admission fees, on product development, and on developing effective outreach to museum stakeholders.

Today museum marketing and communications are widely established, and have become an integral part of modern museum infrastructure worldwide. ICOM-MPR provides an international forum for museum marketing and communications professionals, and the meetings are an opportunity to share knowledge, exchange views, and to create networks.

From its small beginnings, ICOM-MPR membership has expanded to include representatives on every continent totalling over 630 individuals and institutions. Just over half of the members are from Europe, about one-eighth are from the Americas, with representation also from Australia and the Asia-Pacific, South and Central America, Africa and the Middle East. ICOM-MPR continues to actively recruit members and to hold its events outside North West Europe and North America; and this focus I believe is reflected in the global dispersal of our membership and the consistently innovative, practical and culturally-diverse conference programs that have been organised particularly in recent years in locations as diverse as Calcutta, Copenhagen, Washington DC, Melbourne, Paris, Tokyo, Barcelona, Mexico City and of course Ljubljana.

My own professionally and socially rewarding association with MPR will sadly end at the close of this Triennial period; a long way from my first event in 1995 and my first conference as Chair in 1998. However the committee, under the able and committed stewardship of the MPR board – some of whom you will have the opportunity to meet during the course of this conference - will continue to work towards developing and sustaining meaningful relationships with both its members and other ICOM Committees as together we approach the next Triennial meeting of ICOM, scheduled for Seoul, Korea, in 2004.

I sincerely hope that many of you will also find this committee worthy of your contributions and support in a future where effective communications between museums, ideas and audiences will be integral to the success of our institutions.

MUSEUMS OF THE FUTURE

On the question of how the future museum will manifest itself, Paul Anderson once wrote:

“The riveting museums of the future are not staid, sober, Victorian mausoleums where artefacts rest in dusty glass cases and where children must be hushed from their natural excitement. The museums of the future are alive with magic. They are colourful sight and sound creations able to transport the visitor along the continuum of time. Through innovation and creative design, the museums of the future create a sense of personal discovery and awe.”

Ignoring the fact for a moment that, personally, I get quite a thrill from the “musty, dusty and fusty” reverence associated with the Victorian clutter presentation style, Anderson’s last point is arguably the most salient in his commentary. “Discovery and awe” remain the cornerstones of the museum experience for audiences past and present, and one can be assured that this will be also the case in the future. Anderson I believe is correct in asserting that, largely irrespective of the methods or modes for delivery, the authority or quality of the narration, and the multitudes of internal or external environments in which they will be presented; one can take comfort in the fact that the future museum will move them in a way that an amusement park, a mall or a university simply cannot.

So discovery and awe remain powerful motivators, surely; but are they alone enough to ensure the museum’s survival?

In speculating upon this question, I’d like to share with you now some thoughts on the museums of the future as drawn out from conversations and interviews with prominent Australian museum figures, beginning with **Betty Churcher, AO (Former Director, Art Gallery of Western Australia, Former Director, National Gallery of Australia).**

Says Churcher:

“I’m not sure what the museum of the future will become, but I do know that I hope it never ceases to be a place of private discovery and contemplation. I believe that the more transitory and electronic our world becomes, the greater will be our need for objects of lasting value. Palpable objects that are prepared to sit quietly on a wall or on a floor and speak to us with their own voice across time and space.”

Here Churcher points to an irrepressible phenomenon of the modern age – that of the ephemeral, the virtual – as being, against many expectations, one of the key elements that will in fact secure the future of museums. What the global corporate giant Coca-Cola would so aptly call “the real thing”. “Private discovery and contemplation” – the more urbane cousins of “discovery and awe” – remain, in Churcher’s mind, the key ingredient.

By contrast, Andrew Sayers (Director, National Portrait Gallery, Chairman, Advisory Board for the Humanities Research Centre) responds with vigour to the more pragmatic, business-focused demands of our museums operating in the crowded commercial marketplace; but in doing so cautions us against the pitfalls of becoming too narrow in our assessment of what constitutes a “good museum”.

"The greatest challenge for museums in the medium to long term future is sustainability. Around the world, museums are undertaking larger and more complex building projects; virtually every major gallery and museum has recently seen major additions, or these are planned. Yet these buildings create their own demands. At the same time, running costs are dramatically increasing, yet money is not being spent on running costs at a rate commensurate with capital expansion. Museums are about collections and ideas - buildings are important, too, but it is essential that the right balance is maintained and the core values which sustain museums are not put under impossible pressures by over-investment in bricks and mortar."

Pointing to an inherent dichotomy in future museum development, the eminent **Sir Robert May (President, The Royal Society and Chairman Emeritus of the Natural History Museum, London)** challenges us to consider how a balance between established tradition and the perceived needs of the future might be achieved by our museums.

In his response he begins with the well-trodden analogy of the “cabinet of curiosities”, or museums as marvellous yet simple treasure houses where anything interpretative was by virtue of the governing authority’s wishes kept to an absolute minimum.

He juxtaposes yesterday’s quaintness and reverence against the mantra of today’s educational foci, where objects and artefacts are used to tell a story about our past or explain how something works in the natural or artificial environment.

But he also laments the fact that still, despite so many advances in our understanding of how people learn through information exchange, emulation and mutual respect, many museums continue to deliver this information as *“wisdom to be received, and sometimes even preached as sermons which force-fit today’s values onto the different realities of yesterday.”*

Sir Robert then entices us to move beyond this well worn paradigm by asking us to collectively embrace the museum of the future, where *“using the objects to provoke questions, with guidance that is open-ended rather than a closed answer”*. How paradoxical then that he should confess, in his closing statement, that he holds a great deal of personal affection for Victorian-style clutter; but rather than present this fancy as some sort of admission of guilt he instead challenges the future museum to somehow accommodate these individual and quirky personal tastes alongside the host of “bells and whistles” of modern technology; thereby securing the patronage of a far wider range and number of public audiences.

In considering this notion, surely there is truth to the argument that to marginalise oneself in any marketplace, to “place all the eggs in one basket” as it were, is to effectively bring about the demise of an institution. I am reminded of the predicament of Sydney’s Museum of Contemporary Art prior to the installation of a new management, where despite possibly having the most accessible public

location and recognisable tourist surrounds of any Australian museum, through its elitist programming and forbidding, non-user-friendly presentation was very nearly forced to close its doors through lack of public support.

Further to this question of museum survival, **Carol Scott (President of Museums Australia and Evaluations Manager, Powerhouse museum, Sydney)** and a woman of incredible energy bundled into a frame less than half of my size, makes no bones about the three key hurdles future museums must negotiate in order to prosper.

"Museums in the future will be facing significant challenges. Firstly, they will be examining the impacts of technology on interpretation and the place of the object. Will 'bytes' of information and networked paradigms become substitutes for linear narratives and stories? What will be the significance of the object in a world where less distinction is made between the simulated and the authentic?"

Secondly, the museum of the future has work ahead of it with regard to maintaining audiences. In a post-modern world, the increasing pace of life is favouring fun and entertainment over leisure that requires intellectual commitment. And museums, accustomed to being patronised by the numerous and affluent generation of baby-boomers, will be encountering an emergent generation that is less numerous and less willing to accept the transcendent authority of the museum.

Finally, the issue of the repatriation of cultural material to communities and individuals will be a compelling concern. All of this points to a re-negotiation of relationships with communities and stakeholders and a re-positioning of the place of the museum in society."

Possibly some of the most tantalizing visions of what our future museums could be or rather should become is suggested to us by **Margo Neale (Director, Gallery of First Australians at the National Museum of Australia)**.

Representing the wealth of cultural heritage that is the living legacy of Australia's indigenous peoples, Ms Neale very correctly sees the tools of new technologies not as ends in themselves but rather as tools that have the ability to "exploit, enhance and expand the museums' pluralistic roles, the imaginative dimension and the multi-sensorial".

Pointing to a deeper need in society again reminiscent of the "discovery and awe" argument, Ms Neale asserts that *"it would be a mistake to confuse these new modes of delivery with content and disregard the traditional visitors' changing expectations and the basic human need for contemplation, reflection and enlightenment"*.

Compelled, by an increasingly sophisticated, insatiable and educated audience to expand their functions and deepen and broaden the knowledge base, the future museum as envisioned by this Director may in fact draw parallels with that old cultural nemesis, the "shopping mall".

"Just as shops lining one street in linear progression have been replaced by shopping malls that offer a total, more immersive experience, from beauty and health to retail and entertainment, the museum

of the future, I believe, will combine many of the functions of the traditional museum, art gallery and university with contemporary needs”.

“Accountability on all fronts, in particular content and delivery, will be high. And only those who can address the popular with the scholarly, the object with the experience, the fun and fantasy with the profound, the sacred with the secular and a sense of the spiritual, will survive in the highly competitive market ahead. The idea of 'either - or' and that things have to one way or the other is out-moded and bound for the dustbins of history.”

Echoing Carol Scott’s closing statement, but perhaps far more motivated from a personal perspective on the issue, Neale conjures for us a place where the sands are forever shifting, and the learning is a continuum of shared experience between the museum and the communities it serves. Indeed, within a mass-media-mesmerised world that seems comfortably numb within its walled cities of black and white, museums become the perfect no-person’s-land of prolific shades of grey.

Quotes Neale:

“From an Indigenous perspective and a minority position, I hope the museums of the future increasingly become sites of negotiation. Places where multiple histories are told by diverse voices and stories have no end. A place where contradictions are allowed to exist, hard questions are posed without qualification, answers are debated and conclusions are forever rubbery. And most of all where these practices are considered normal and expected and not resisted by a reactionary mainstream as sacrilege. A time when one does not even have to talk about these ideas in the same sentence as the word 'future'.”

“Encounters and people will hopefully remain the keystone of all future museums, value-added over time. The museum must always be a place of encounters. Encounters between cultures, between disciplines and between technologies. Encounters with and between objects. Encounters between people from all walks of life and as the new National Museum's logo states, encounters between yesterday and tomorrow.”

SUMMARY

As **Dr Caroline Turner, Deputy Director of The Humanities Research Centre at The Australian National University** notes in her 1991 editorial to “Museums of the Future: the Future of Museums”, there is no doubt that *“at the beginning of the twenty-first century museums worldwide are coming under increasing scrutiny as public institutions. They are taking on new roles and using new means of communication with audiences.”*

Museums in our contemporary globalised world are far more than repositories of single national narratives. They reflect culture in its broadest sense and diverse community concerns as well as trans-national ideas. More and more, museums and other heritage institutions such as libraries, have also become forums for public debate, broadly based classrooms, memorials and places of mourning, sites of social interaction and creative encounters, and even zones of spiritual experience and places for healing of community trauma. Old and new technologies are generating new ways of seeing and experiencing.

The new inclusiveness in many museums of minorities, especially indigenous groups, and the presentation of multiple perspectives and issues of controversy offer endless new directions for the future of the museum.

From an Australian perspective, museums today are more and more presenting and examining issues of controversy - two, or more, sides to a story - especially that of Indigenous contacts with Europeans. What is going on in Australian museums today may be a redefinition of Australian culture and society. Australian museums reflect what has been occurring in this country for the last fifty years. Many are developing programs which interact with very large numbers of people and many emphasise the personal stories of ordinary people. There is more emphasis on women, on preserving the environment, on Indigenous issues, and on the rich variety of migrant experiences that go into the make-up of our multicultural society. Undoubtedly, this points to a redefinition of Australian culture and society.

Nevertheless, as we know, cultural interaction is not always on equal terms. A new conservatism has emerged towards history in some museums both inside Australia and abroad; a reflection no doubt of the neo-conservative political agendas that abound in the wake of September 11, 2001. Let us hope that the new inclusiveness in museums in the late twentieth and early twenty-first centuries does not suffer a reaction with the subsequent return of less nuanced national narratives which, in the process, exclude many from the story.

SOME FINAL WORDS

So in conclusion let me summarise what I believe to be some of the most important external, societal issues that are affecting the evolving museum of the 21st century.

Chief among these has been the strong emphasis on the museum as educator. We may indeed entertain and delight - I hope that people walking into museums will always have that sense of being able to say "wow" about things. But we also have a responsibility to move beyond that and provide enhanced understanding of the cultural, historical, and scientific artefacts around us, what they mean, and how they connect to the greater sense of humanity.

In this age of great competition for support of all kinds, a second important issue is accountability. We are expected to say why we are good, to document what we do, to collect and interpret data, and to use sophisticated tools for evaluation. It is no longer sufficient to say, "We are just wonderful places." People want to know how and why. We need to open up our world of information and articulate our case.

We are also expected to reflect another powerful theme in a democratic society: equal access to all. This includes increased access to museum resources for people who might be educationally or socioeconomically disadvantaged. It incorporates access to persons with disabilities - meeting the needs of someone with a sight or hearing impairment or someone in a wheelchair changes the way we do business. We must provide access for all kinds of underrepresented groups, those who have been excluded racially or economically. We must make certain that everyone can get into the museum and has access to understanding who and what we are all about.

The fourth issue is a new emphasis on marketing skills. We not only need to collect the information that says we're good, but we must master the skills that get our message out there. The need for marketing in a world that is driven by advertising and image also changes what we do.

Finally, we must consider our roles as civic players and community citizens. Our museums are not isolated or alone. We need to consider ourselves as part of our communities. We have to think about how the museum partners with other museums, with other cultural institutions with educational overlaps, and with economic institutions within our communities.

Each of these areas - education, data collection, marketing, access, and community - takes what we do internally and puts a twist on it. Each adds a new set of responsibilities; and each one of these areas requires us to think very broadly about what our future museums need to address if they are to survive.

SOME FURTHER FINAL WORDS

Back in 1992, a group of researchers working at the Wollongong University Centre for Multicultural Studies suggested that the ability to manage immigration and cultural diversity in democratic ways may become the critical test for nation states. Certainly events within Australia, indeed globally, since this time two years ago would seem to support this proposition.

Encounters between differing peoples and cultures, it seems, remains as complex and challenging a juncture as it has always been.

However, this is not the forum to ask how well each of our countries are managing their diversities; but it certainly is appropriate to ask how creatively our museums and galleries are addressing these issues. More importantly, are they courageous enough to take advantage of their positioning in the contact zones to interrogate the politics of representation, the cultures of diversity, and the experiences of the displaced and disenfranchised, or "uprootedness" as Ames so aptly coined the phrase?

Criticised for traditionally attracting a narrow sector of the population, museums and the governments that fund them have rightly responded with policies for social inclusion. Social inclusion is the defining museum policy to emerge for museums in the 21st century. Its imperative is that the multiple voices of a nation's population, including marginalized and minority voices, are given the right to be heard. In our Museums of the future we must witness a real commitment to social inclusion through the stories of the many ordinary people who make up the fabric of a nation's identity in ways large and small.

Of course, implementing a policy of social inclusion has many implications. When multiple voices are allowed, existing stereotypes are challenged and unfinished social business is aired. Providing a forum to discuss these issues is the responsibility of tomorrow's museums.

Australian historian and art critic Robert Hughes suggested in his 1993 publication "Culture of Complaint" that "... *some of the most interesting things in history and culture happen at the interface*

between cultures." The future, he continued, may well lie "with people who can think and act with informed grace across ethnic, cultural, linguistic lines."

The future may also lie with those museums that can think and act with informed grace across borders, in uprooted cultures, and with diverse and often contradictory identities.

I have heard the claim many times that the history of modernism is the history of proclamations for the death of the Museum. But the Museum is still very much alive and well, as are the people who work within them and the public who continue to be enchanted by them.

May this always be the case.

THANK YOU

Annual Conference, Ljubljana, Slovenia 2003

Programme Committee:

Mrs Nina Zdravič Polič, MPR Board Member, Slovenia

Mr Grahame Ryan, Chairman of MPR, Australia

The Impact of Globalisation on Museum Communications (Part 1)

Improving the Museum Product

Professor Tomislav Šola, Zagreb, Croatia

Globalisation is a new process to a traditional sector like museums, inasmuch as there has been comparatively little direct action to adjust to it, - globally speaking. Some very successful institutions and professionals, mostly in highly developed countries, create an opposite impression and make appear that we are dealing well with the issue.

It would be of high importance for the majority of profession world-wide to understand the true nature of the globalisation with its political, economic, social and psychological implications. In brief: knowing well the nature of the world in which museums operate and our users live is inevitable condition to any marketing.

To be able to deal successfully with the challenge of marketing, museum professionals have to have a clear philosophy of the profession as a total understanding of heritage institutions and the notion of heritage itself.

Knowing and loving the users more than just using the "visitor-friendly" phrase as a buzzword is the inevitable condition to any long run success of the profession.

The museum occupation has to achieve the level of becoming a true profession and to perceive heritage institutions, though scientifically based, truly as communicational art or even (soft) communicational business. Many know their museums, but a few only understand them. Do we explain useably well the role of heritage today and the task of institutions within the changed context? Maybe so, but the explanations have not "descended" into the practice.

This way it would be easier to talk to our new marketing partners or our fellow-professionals-gone-communicational. Anyone of them, if serious enough, starts the conversation with questions: What business are you in? And: What is your product? Most of the museum people have difficulty to answer these questions to them. Check with the majority, not yourself, please!

The product would obviously be derived from clear definition of the nature role and mission of heritage institutions. It can be generic or given, stemming seemingly logically from the character of the collection; there you do not need marketing but some advertising. Marketing implies the quality, transcended, wider product, the one that is itself the result of marketing approach: clear process of formation, knowing the user, evaluation and creating improvements. Still a step further, there is a needed or useful product as a result of clear insight into the needs of given community of users. That is a custom-cut museum product made to place heritage institutions in the very heart of contemporary democratic debate, - not to take sides but to act as corrective, adaptive mechanism of transparency and insight. That is the product so necessary in the issues of human and citizens' rights and in the paramount issues of (sustainable) development.

Public Relations and Marketing in the Museums of Slovenia

Nina Zdravič Polič, Assistant Director & Head of Communications, Slovene Ethnographic Museum

The paper deals with the questions of public relations and marketing practice in the Slovene museums, which has in fact only been introduced in recent years in some larger museum institutions.

This is a major change since these functions have so far been carried out by museum curators, responsible for educational and public programmes or by museum directors.

In their attempts to meet present day demands, the majority of museums in this country, are still facing difficulties in adapting to the new circumstances and the need for change.

The profession of public relations and marketing expert is still insufficiently recognised. Also, the existing PR and marketing departments or Communication services do not have a uniform or organisational

set-up and differ from one museum to another.

The museums who already have their PR and marketing sections, mostly cover the following fields of museum communication: public relations, which deal mostly with media, marketing oriented to museum visitors / users and fund-raising.

Concrete examples / case studies will be presented to illustrate to what extent the communication services function in practice. Furthermore, the common public relations actions performed by the Slovene museums, on the one hand, and fund-raising activities by the Slovene Ethnographic Museum on the other, will also be highlighted.

Metamorphosis of the Hungarian Natural History Museum

Dr Tamas Vásárhelyi, Hungarian Natural History Museum, Budapest, Hungary

HNHM is 201 years old, one of the oldest public museums in Europe. Its 10 million specimens originate from all continents, valuable materials are preserved here from Europe, (mainly Eastern) Africa, Central and South-East-Asia, New-Guinea, Australia, South-America, and serve the international scientific world. Results of the 60 curators are published in 5 English language periodicals, in books and elsewhere.

Recently a major shift from the strongly collection and research oriented museum to a multifunctional museum happened and takes place. More reasons contributed to this development:

- Evolution in mentality of natural history museums world wide,
- new management techniques,
- broadening of the view of staff of the museum,

- understanding of changing public needs,
- globalisation of the audience,
- construction of a new facility for the museum,
- change in the government's policy in Hungary (last but not least).

The lecture shortly describes the above reasons and critical factors of the changes.

The changes affected the functions of the museum, the public side and communication strongly developed, while the scientific activity did not suffer. More conclusions can be drawn after the opening of the second visitor area in 2004.

The National History Museum of Romania and its Public -

A New Approach of Marketing and Public Relations in Contemporary Society

Doina Punga, Head of Public Relations Department, The National History Museum of Romania, Bucarest, Romania

Introduction:

In the contemporary society the categories and needs, the preferences and options of the public are various. They are the reflections of educational and cultural level and background of people – their interest in the quality of museum's offer.

Aims:

The main purpose of the museum is to maintain and to improve continuously the relation with its public. To face the great changes and needs in the public's options and to survive in competition with other sources of public interest, in the museum must function specialised services of public relations.

The modern management, efficiency, training of museum personnel and development of high education in museum studies, interdisciplinary work, intelligent use of new technologies, good knowledge of the changes in the structure of the public represent the solution for the museum to respond to public's demands and society's changes.

The contemporary museum is an institution based on communication and permanent dialogue with the public. The museum as a social and cultural institution has the role (beside the one of cultural goods keeper) to satisfy the cultural, educational and emotional needs of the Great Public.

Conclusion:

Nowadays The National History Museum of Romania is reorganised, not only as a building, which is the historical monument dating back to the 19th century, but more important for its main exhibitions. The new conceived museum strives to align with the European high standards.

Preventive Conservation of Heritage, Globalization and the Role of DIANA Centre

Mila Popović Živančević, Museum Consultant & Director of DIANA Centre, National Museum Belgrade, Serbia

Preventive conservation is based on world-wide scientific exchange, free flow of information and development of education, and aimed at increased availability and accessibility of museum collections to the broadest public.

Preventive conservation implies full care about national heritage and helps safeguarding nation's identity. Well-preserved national cultures help nations join the regional, European and world cultural heritage.

The safeguarding of cultural heritage, particularly in the transition countries implies implementing well-developed system of preventive conservation as the new methodological principle and strategy.

Long-lasting economic poverty in Serbia and Montenegro caused complete lack of investments in museum buildings and activities; safeguarding and display conditions, work of conservation workshops are under acceptable minimum of standards; closeness and inertia of institutions as to general social trends and changes in the world; almost non-existent modern museology and conservation education; lack of state cultural policy and strategy; professional depression and inability of individuals to aim activities towards common interests and goals – resulted with almost complete devastation of cultural heritage, which increased dangers of devaluation, being damaged, destroyed and lost. Very few museums in Serbia and Montenegro would comply with the required conditions for safeguarding cultural property or are adjusted to modern museological principles.

Effective and strict system of preventive conservation offers a chance for diminishing or eliminating potential risks to cultural heritage in our country and in transition countries in general.

DIANA Centre develops simultaneously the theory and practice of preventive conservation and disposes with energy and flexibility proving that basic preventive conservation principles can be implemented everywhere, if adapted to specific needs and differences. It is a recognisable system that contributes to safeguarding of cultural heritage in the Balkans and the neighbouring transition.

From Entertainment to Exhibition (And Vice Versa):

In the Search of Good Relations with Visitors

Lili Šturm, Coordinator of Public Relations, Public Programmes & Educational Programmes, International Centre of Graphic Arts, Ljubljana, Slovenia

Museum institutions as places of relaxed leisure? What is an attractive way of pointing to the active social role of museums and galleries, to their co-creation of contemporary living? Where and how to seek modes of relating to audiences structured according to various requests and needs? How to transform dilemmas and behavioural patterns of visitors claiming that they fail to understand the world behind museum doors? In short, how to establish a museum/gallery as a socialising place for contemporary urban population (in the first place)?

In the search for answers to these questions the International Centre of Graphic Arts has been organising 'popular' events. On 8 March, the International Day of Women, the female part of the working collective has been organising traditional cheerful meetings of female workers, collaborators, friends, acquaintances, supporters and other women. An interesting museum attraction is the *Graphic Art Flea*, a yearly fair of fine art catalogues, books, posters and other publications, accompanied by a number of animation activities, including happy-hour entrance fees, workshops for youth and old, family packages, ordered bargaining, and awards for good customers. This year on the midsummer night (21 June), the first *Ljubljana Museum Summer Night* was initiated and organised by the International Centre of Graphic Arts and most of the Ljubljana galleries, museums and exhibition grounds joined in the action. The cheerful ambience attracted numerous visitors and received enthusiastic praise in the media.

These events have been addressing the public in a direct, trouble-free and entertaining manner. Different concerns and worries that such activities would reduce the professional level of exhibitions and other programmes have been denied. The relaxed, informal attention and personal engagement bring fresh and inquisitive visitors to the galleries. New and close relations are being established, which could become permanent – and the events traditional.

DIANA Centre and Promotion of Preventive Conservation, Development of Partnership and Marketing

Ana Kocjan, DIANA Centre for Preventive Conservation, Belgrade, Serbia

The presentation objectives of DIANA Centre are being realised: they encourage museums to open to the broader public, make the public aware of the need to protect and conserve cultural heritage; enable direct communication between curators-conservators and the public. The international public is kept informed about our work in conservation and implementation of preventive conservation principles.

Domestic and foreign professional and broadest public is communicated about the importance of safeguarding our cultural heritage; conditions of cultural property and working conditions of museum professionals active in conservation; measures taken for improving the situation; defining the new role of museum and professional staff in safeguarding; trends in modern museology development. To this end serve conservation exhibitions, specialised lectures and contributions in media, professional and other publications, open workshops, multimedia and Internet presentations.

Development of partnership relations aims at professional networking through joint projects with international, regional and local museum and protection institutions, co-operation with NGOs and professional organisations, interdisciplinary faculties and institutions in the country and abroad, with eminent scientists and experts.

The marketing approach to financing our activities and development of DIANA centre through donations and sponsorships simultaneously broadens the circle of our friends. This helps increase the outside museum awareness of the importance of cultural heritage, by including people in solving problems of safeguarding cultural property; this builds a commune awareness of having the same goal and task. Marketing is done through developing networks of sponsors and donors, various participation programmes, rendering services to the third parties, sale of copies, replicas, etc.

Museums as the Source of Spiritual Values

Liudmila Muchamedova, Museum of the Christ the Saviour Cathedral', (Branch of the City Museum of Moscow), Moscow, Russia

Introduction:

In the course of the historical process of the last decade of the XX century, which has cardinally changed the social and political reality in Russia, the interest of the society towards national history, traditions and culture has noticeably increased.

At the time, when we return to our historical memory and restore the links between different periods of time, which were interrupted by the October Revolution of 1917 and the building of socialism, there are being restored the destroyed monuments and revived the lost eternal traditions.

Among numerous problems which the Russian Federation is facing now the problem of spiritual rebirth is the most important. People who work for Russian culture see their task in assistance of creating a free, independently developing person.

Restoration of the Museum of the Christ the Saviour Cathedral is the symbol of the reviving Russia. The Christ the Saviour Cathedral in Moscow is the memorial to the military glory of Russia had been built in the XIX century near Kremlin during more than 40 years on the State money and people donations in honour of the liberation of Russia from Napoleon invasion in 1812. The names of heroes of the Patriotic war of 1812 are engraved on the marble slabs in the gallery of the Cathedral.

The Cathedral was detonated by the decision of the Government of I. V. Stalin in 1931.

On the initiative of people and the Government of Moscow the Cathedral was restored in 1995-2000 as *the Patriarch Cathedral Church* and orthodox cultural centre.

The Museum of the Christ the Saviour Cathedral is the branch of the Museum of the History of Moscow and the city museum in the acting Christ the Saviour Cathedral.

The Museum in the Cathedral was created on the initiative of Public supervising Council on the Cathedral restoration with the purpose of securing and permanent exposition of the historical relics. The historical exposition is dedicated to the dramatic fate of the Cathedral which reflects like a mirror the history of Russia of the XIX-XX centuries.

The inauguration of the Museum in 1998 became the event of great importance in the cultural life of Moscow. The Museum became the link between the past and the present.

Reviving the history, it warns against the recurrence of fatal errors, helps to obtain the faith in one's power, to perceive the traditions of our ancestors.

The spiritual and educational activity of the Cathedral Museum is pursuing the aim to show the succession, interrelationship and unity of spiritual, cultural and patriotic traditions, the unifying role of the Russian Orthodox Church in the history of the Fatherland and in the modern society. It serves the aim to attract people to the

Orthodox culture, its eternal values and samples of high art. Actually the task of the Museum is far wider than a mere display of the Cathedral history.

The Museum has realised 12 big exhibition projects, which drew great public attention. Now the Christ the Saviour Cathedral Museum is one of the most frequently visited museums of Moscow.

Conclusion:

The existing world tendency of the last decades towards increasing the number of museums meets the needs of the developing civilisation.

A great diversity of museums specialisation is pleasing if it pursues the aim of developing the human values with the purpose to create the harmonious world.

The Design of Virtual Olympic Museum

Jun Wang, Assistant Professor, China Sports Museum, Beijing, China

The Virtual Olympic Museum is being jointly built by the Beijing Organising Committee for the Games of XXIX Olympiad, China Sports Museum, Qin Hua University and China Aviation and Space University. It is a window for peoples in the world to know the Olympic movement and Chinese sports. It is the latest scientific research product with Olympics as its main theme, based on museology. This product has been obtained by using computer technology and the art of new-media.

The purpose of this paper is to introduce the Virtual Olympic Museum's visitors it will serve, the contents it will show, the form in which it will be expressed and the key techniques which will be used, so as to attract attention and exchange ideas.

The Impact of Globalisation on Museum Communications: A New Development Paradigm of Communications Practices (Part 2)

Museums and Globalization

Dr Klaus Müller, Amsterdam, Netherlands

While some praise the liberating effects of free trade and greater global communication, claiming that marginalised groups are empowered as a result, others fear standardisation and forced assimilation into a Western-dominated world. Globalisation is, ironically, a polarising term.

Whether people focus on the economic, political, cultural, or ecological consequences of globalisation, they see either disaster or potential, neo-colonialism or free trade, empowerment or despair.

What role will culture play in this new globalisation movement? And of more immediate concern to us, what role will museums play?

Globalisation transforms museums in many ways. Migration and tourism – both effects of globalisation - change the local frame in which museums operate. Not only visitors internationalise, museum professionals do too. Their reference system has expanded from a local to a national and international one. Museums, by their traditional definition local institutions with collections of a global provenance, need to locate themselves increasingly in a global context and become more aware of the global provenance and the themes of their collections. New technologies seem to facilitate the transmission of culture, transcending barriers of geography, culture and potentially of social status and income.

Despite the challenges of taking a more global perspective in their overall operations, museums have much more to gain than to lose by thinking more broadly and reaching out to an increasingly diverse, transnational audience. With their collections as their core, and with their missions of civic responsibility and building community, museums, more than any other institution, have the potential to create real and lasting understanding between cultures. Museums at their best have the special ability to make us feel - wherever we come from - culturally “at home.”

www.kmlink.net

Creative Audiences and Creative Staff in Audience-Driven Museums

Dr Neil G. Kotler, Independent Museum Consultant, Virginia, USA

Museums in the past have been collections-driven rather than audience-driven. The collections have been the principal resource on the basis of which the reputation of a museum was founded. In the 20th century, by stages, museums have begun to discover the importance of the audience, members, and donors. This discovery has led

to the use of marketing principles, methods, and tools to make the museum experiences for audiences, members, and donors the most compelling and congenial experiences possible. The latest stage of audience-driven museums is to tap the creativity of staff, visitors, and members. Increasingly, audiences and members wish to become more prominent participants in the museums they belong to and visit. Audiences, to be sure, seek sociability and the possibility of bonding with other people who share their interests. But in addition to sociability, audiences and members want to have a greater role in the educational and transformative character of museums. This can be accomplished in several ways, and here are only a few examples. Art museums increasingly offer their members and visitors studio art courses which enable participants to tap and realise their creative bent. History museums, increasingly, are calling on their members and occasionally their visitors to search through history for relevant characteristics that relate to the museums in question. For example, The Missouri Historical Society in St. Louis has called on members to research their neighbourhoods and their cities to find markers and milestones that illuminate the origin and development of their neighbourhoods and cities. In this capacity, participants become urban archaeologists, bent on unearthing the historical significance of their localities. Science museums can invite members to work with staff to design science exhibitions. Natural history museums can invite members to work alongside scholars (as apprentices) to advance scholarly work in the field. Each of these activities are examples of promoting the creativity of members and visitors. Further, staff can invite audiences and members to sit down together at particular times during the day, at which a staff member would meet with visitors to talk about the visitor's experiences in the museum. This is an excellent way for staff to learn directly from visitors the strengths and weaknesses of their museums and the museum-going experiences that are offered. Meetings of visitors and staff allow the former to synthesise their ideas and experiences and share these with other people. This in itself is a creative expression and activity. Staff can learn from visitors and incorporate their ideas in future exhibitions and programs.

My presentation will examine the creative dimensions of visitors, members and staff at museums and identify existing museums that have as a goal the promotion of the creativity of their audiences and their staff.

New responsibilities in Museum Communications

Margaret Birtley, Deakin University, Faculty of Arts, Burwood, Victoria, Australia

Introduction:

A 1991 paradigm for museum communications suggested that a museum should be able to identify 'the people with whom the museum wishes to communicate'. This advice is, at first reading, highly practical. It is also, however, quite elitist. By determining target audiences, the museum is simultaneously excluding other groups of people from its communications.

New technologies and communication systems have accompanied cultural globalisation in the last decade. Thanks to the internet and the WWW, a sophisticated international audience now expects ready access to museum information. This audience wants up-to-date and accurate material, often in considerable depth. Many museums try to meet this need via their websites.

Even a museum that lacks a website is not isolated from this audience. The museum will be mentioned by tourism authorities, educational and travel agencies, news media, and in personal souvenir albums. The museum

needs to be conscious that its communications will reach widely, even randomly, beyond those whom it has targeted directly.

Aims:

A new premise therefore needs to underpin most museum communications. While each communication may be created for a known target audience, there will inevitably be others outside that target group who also encounter the same communication. Consequently, this paper proposes a new responsibility for museums: to shape each communication so that it does not exclude the global audience.

Conclusion:

A variety of contemporary examples will illustrate the ways in which museums can address this new responsibility, with particular emphasis on techniques for successful cross-cultural communication.

Museums and Cultural Heritage Broad Visibility

Mario Bucolo, Visibility and Usability Engineer, Catania, Italy

Introduction:

This panel will inform colleagues how to orient their institutional marketing effort to acquire visibility on the web and at the same time will offer an opportunity to attract more visitors world wide . The Panel also will focus on the convergence within different usage of media available by new technology: Web, Video Streaming, Digital TV, 3g Mobile phone etc.

We call the use of media integration as *»BroadVisibility«*. Visibility on the web is a key element to make peoples throughout the world aware of the thousands World wide museums. Most visitors know only the biggest museums in the most important cities of each country. It is rare that they consider other museums in their travel itinerary.

How the world of museums as transformed by the Internet. How will museums be affected by this new medium? How are they affected now? Will museum web site stir in the public interest to visit the real, tangible museum?

As example of private sector-Museums partnership and networking, the panel will also present a case history about international initiative that is disseminating information, world-wide, about museums in all countries, using different media.

Panel content:

Panellist also will discuss about the perceptions that European peoples, in particular, have of U.S. museums and vice versa. How museums can attract visitors from other nations of the world; the intricacies of cross-cultural communication; whether groups of museums can effectively co-operate to promote global promotion and marketing; research related to international museum visitors, differences in cultural styles, needs, and interests. Put together museums of a geographical area to promote their visibility, like Mediterranean area, as we start trough CulturMed conference we organise in Sicily every year. In a word, again, BroadVisibility! Also there are many other need for small and medium museums, like media contacts, visitors studies (again, the example of USA museums don't know the expectation of European tourist that visit USA Museums and, vice versa, European museums don't know very well what an American tourist will aspect form European museums.)

Marketing museums and Cultural Heritage destinations to the rest of the world through *BroadVisibility* (using the web and other new media) and better knowledge of different (for example: USA Vs Europe) visitors behaviours.

In this globalisation era, apart the 60/80 famous large museums in the world, the visibility of the other thousand of small and medium-sized institutions are very difficult to achieve. A representative example is to found in the Italian edition of Dorling Kindersley's New York tourist guide (translate in 40 languages), which reports only about 40 museums to visit in New York, 10 of which are the largest in NYC. But there are hundreds of other small and medium museums in NYC. Same problem in the London DK's guide where only 37 museums are listed or in San Francisco DK's guide with 24 or Amsterdam DK's, with 29. Ways have to be found to raise the visibility of other small and medium-sized institutions in different cities. One way that is advanced is to use the Internet and global »yellow pages« that advertise and promote museums world wide to international visitors.

The case history on private sector/museums partnership is about the World wide visibility on the web and other media, through the marketing initiative and platform of Museumland.org, the World Wide Portal to museums and cultural heritage, co-sponsored by the European Union, with more than 10.000 links from 130 nations (more than a traditional »yellow pages«). Where, soon, information will be provided in seven languages. Also Museumland will start to operate a vertical TV digital channel (in a first time via webstreaming, later via satellite/cable). Also Museumland operate as incubator (help and host little museum to set up a web site without any cost), press forwarding agency (to bridge between museums and media peoples), forum (to build international community, help students etc), fund raising (promoting sponsorship relationship), visitor studies etc. Inside Museumland any type of museums and any cultural heritage site like Abbey, Castles, Famous People houses, Monuments etc..

BroadVisibility:

Visibility trough broad use of new technologies/Media. But also use visibility for visitor studies, media contacts, PR, fund raising, educational purpose etc. Bridging together Web, Digital TV, 3G Mobile phone, PDA, Wi-Fi etc. Introducing TV dedicated channel (Museumland.TV). New marketing services for user, push and pop information, Ticket selling by SMS. Integrating all in a unique platform of marketing tool as presented Museumland case history.

"The Importance of Being Flexible"

How is Globalisation Affecting the Travel Industry and How Can Museums Meet these New Challenges?

Josephine Østern &

Paal Mork, Norsk Folkemuseum, Oslo, Norway

The structure of the travel industry is affected by a changing environment. After a rapid growth in package tourism in the last decades, people have become more experienced and demanding travellers. International co-operation in the travel industry, easy access through on-line services and a growth in low-cost flights and other services

have done independently based travelling easier and more convenient. At the same time the travel industry is struck by a decline in world economy and threats of terror and epidemics.

Museums that are building their revenues on international target groups will have to face series of new challenges in this new environment. Head of marketing Josephine Østern and head of communications Paal Mork at the Norsk Folkemuseum in Oslo will discuss how museums can meet a greater demand for flexibility towards the visitors and how the museums can cope with a shift from the tour operator as the customer towards the Fully Independent Traveller.

Public Relations and Education: Is a Dialogue Possible? How Each Museum Can Play its Best Educational “Sound” as a “Symphonic” Work?

Romina Mancuso Melisenda, Ph.D., Palermo University, Italy

Exploring new creative ways of attracting children and young people to all kinds of museums and ways of reconciling missions and strategies between, *schools*, educators, PR and Marketing museum's professionals.

The “manufacturing” of integrate school-based programs, the promotion of interdisciplinary uses for exhibitions, the reinforce of thematic partnerships between cultural organisations, University and museums, are growing every day more and more.

Museums can be a perfect amazing classroom for young students, as lot of successful experiences all over the world are demonstrating.

But, still, too many museums remain for young audiences just a place where to be obliged to spend an incomprehensible forced visit, a real waste of time.

Lots of museums and youth audiences opportunity and potentiality, in terms of creativity, learning and growing together, are wasted. Children and Teen-agers are, often, afraid to go to museums and museums are afraid to handle with youth audiences.

The lack of communication, in the way of dialogue, is a strong reason why those two realities don't match as well as they could.

The analysis of some successful examples and to some failure experiences will help to explore the diverse roles and compare the opinion of all protagonists (museums professionals, educational institutions, educators and youth audiences). Focusing, with particular attention, the Public Relations department role played to attract, support and maintain a continuous two-way flow of communication with all the specific audiences.

As museum Public Relations professionals should be more involved in the planning of effective and successful exhibits and programs, that can be used to enhance school curriculum, meet teachers' needs, and strengthen museum-school partnerships.

Spider Ajkec Fine Arts Workshops

Tamara Trček Pečak, Assistant Professor, National Gallery, Ljubljana, Slovenia

Introduction:

Museums are having hard times to compete with all other ways of amusement. So the number of visitors is decreasing. New approaches are needed that have to be sophisticated enough to adequately meet quality standards of these institutions, but also attractive for the masses at the same time.

One of the activities in the National gallery, Ljubljana, Slovenia, which was going on during the last four years are *Spider Ajkec Fine Arts Workshops*.

Aims:

Our project was aimed at one of our long-term preventive conservation strategies with emphasis on children. We believe that concentrating on children is the right approach to make the coming generations more responsible for our cultural heritage. Starting with theoretical lessons would not make children interested at all. So we chose a practical approach. Children became familiar with technology of paintings on canvas, frescoes, and paintings on wood, reasons of damages and ways of preventing them. At the end of workshops exhibitions were organised. All works produced were presented at the exhibition that was preceded by a big opening ceremony. This ceremony was a kind of a children festival, with a juniors orchestra and with a presentation of a movie of our workshops.

Conclusion:

This kind of joining education and amusement seems to be the right approach, as we have more and more participating children every year. This presents a solid basis for a positive attitude of coming generations towards museums and our cultural heritage.

To Inform and Engage: Museum Websites and Dynamic Delivery of Information

Nada Željković, MA, Zeljkovic Design & Consulting, Edmonton, Alberta, Canada

The World Wide Web has emerged as a powerful communications medium. With the development of new technologies, organisational websites are getting bigger and more complex, using design elements such as sound and motion to engage users' attention. This paper looks at how users respond to the ways designers and developers present information on the web in a dynamic form which incorporates sound and motion. The paper focuses on evaluating the communicative effectiveness of museum websites (particularly websites with different degrees of dynamic elements in them), to see if certain ways of presenting dynamic content are more effective than others. The method used consisted of observing users while they tried to accomplish specific tasks on

selected websites, through interviews, questionnaires and through verbal protocol ('think aloud') analysis. Effectiveness was measured by such things as how long it took participants to complete each task, how successful they were in finding the necessary information, and the ease of use. The outcome of the research was identification of problem areas associated with the effectiveness of information delivery by dynamic sites, and guidelines for communication designers, information architects and developers of websites as they evaluate the success of dynamic sites.

Objectives:

To investigate how different uses of sound and motion (content presented through dynamic elements) may impact on the effectiveness of information delivery from a website.

To explore the relationship between use of dynamic elements, user engagement with a site through interaction with dynamic elements, and the effectiveness of information delivery.

To identify problem areas, difficulties, weaknesses, and areas for improvement (associated with the effectiveness of information delivery in dynamic sites) for web designers and developers.

Marketing and Public Relations in Science and Technology Museums

The Maritime Museum and the Salt-Pans Museum

Flavio Bonin, Director, Maritime Museum "Sergej Mašera" Piran, Slovenia

The seat of the "Sergej Mašera" Maritime Museum Piran is located in the two-storied classicist Gabrielli Palace, built in the mid – 19th century along the Piran inner harbour.

The first Piran collections about the history of seamanship originated in the City Museum, which was founded in 1954 in the Gabrielli Palace. In 1967, the City Museum was renamed the Maritime Museum "Sergej Mašera". Since then it has been investigating the history of Slovene seamanship, collecting the material cultural heritage associated with navigation and branches of economy associated with the sea (salt-making, fishing, shipping trade, etc.). In cooperation with the only Slovene maritime carrier "Splošna plovba Portorož" (formerly "Splošna plovba Piran"), it set up, in 1979, a permanent collection in the St. Mark's Villa in Portorož. The endeavours to set up an ethnological collection led, on the other hand, to the restoration of an old Istrian rural house, informally known as Tona's House, in the little village of St. Peter above the Dragonja river, in which an oil mill on the ground floor and a couple of residential rooms (kitchen and bedroom) from the end of the 19th century on the second floor were reconstructed by the Museum after the House's restoration in 1981. Its third non-residential museum collection sprang up in 1991 after the reconstruction of a salter's house at the Sečovlje Salt-pans; in the ensuing few years this was followed by the restoration of yet another salter's house and with a thorough expansion of the salt fields.

Apart from everything referred to above, the Museum has had, since 1995, the first restored museum vessel a travelling sailing boat (cutter M6) formerly owned by Pia and Pino Mlakar, world famous ballet dancers moored in the Piran harbour.

The Museum of Salt-making at the Sečovlje Valley

In the last decade of the 20th century, a museum the salt-pan complex or the Museum of Salt-making was set up in the abandoned Fontanigge salt-pans along the Giassi channel. The complex encloses three restored salt-pan houses, their salt pools and the Giassi Channel as the main supply of seawater. Two of the restored houses comprises a collection dealing with the old salt-making in general, while the other contains a salt repository and contemporarily furnished rooms and kitchen that can be used during the summer months by people working in salt pools and, occasionally, by individuals or groups involved in research and pedagogical work.

The Museum of Salt-making depicts the old procedure of salt-making in integral units of production, the origin of which date back to the Middle Ages.

A project for the restoration of the third house has already been prepared, in which a naturalistic centre is supposed to be set up, with emphasis on the pans' ornithology and on the salt-pans as of a Ramsar site.

The Experience of the Darwin Museum

Anna Klyukina &

Urana Kuular, The State Darwin Museum, Moscow, Russia

Museums in Russia do not have sufficient support of the government. Therefore we have to earn ourselves, to attract visitors in competition with cinemas, discos, night clubs, and TV. According to authoritative newspaper *Culture* and *Business-magazine*, the Darwin Museum devoted to evolution of life is one of the most popular museums in Moscow.

The Museum has good relationship with the mass-media and well known due to its new exhibitions and unusual events. For example, last year we opened new exhibition designed as a bathyscaph, where visitors can see inhabitants of the deepest ocean depths. We always continue to improve our exhibition area which is 5000 sq. meter with interactive elements such as equipment with animals voices or computer games. The Museum organises special ecological days, such as the Earth Day, or the Water Day. At these ecological days and our temporary exhibitions we offer a wide range of activities for visitors. These events attract the mass-media and visitors. For example, on the last Water Day the Museum visited 5.200 people.

In October 2002 by the Museum's 95th anniversary a new innovative exhibition "The Alive Planet" equipped with video- audio and lightening devices was opened. For the first time in museums practice there have been created technically complex exhibition which use possibilities of light, video, and audio in order to present natural history exhibits. While two large screens demonstrate evolution of life on the Earth, exhibits are lighted, and animals and nature voices accompanying by music recorded in Dolby Digital system created special atmosphere in the exhibition. Here visitors can feel themselves as real participants of all the scenes and stages of the evolution.

Two million people have visited the Museum since 2nd September 1995 when a new specially constructed building was opened. 300 000 people have seen the new exhibition "The Alive Planet" since October 2002. The project attracts new visitors especially among teenagers and students.

Legal Aspects of Museum Marketing Techniques

Mark Swiney, General Legal Counsel, Gilcrease Museum, Tulsa, Oklahoma, USA

There are many familiar marketing techniques used by museums: Renting museum space for parties, receptions; holding lectures, seminars at the museum; operating a restaurant and gift shop;

staffing the museum with volunteers, students, retired persons; reproduction of museum artefacts in textbooks, magazines; reproduction of museum art on gifts, cards, T-shirts; exhibition exchange between 2 or more museums; inviting school groups, clubs, conventions to visit; photographers who use the museum as background.

All these marketing methods have legal aspects, risks that must be addressed, rights and duties. Legal documents must be written which will protect the parties. For example, a contract for reproduction of artwork in a textbook must state whether the textbook company may alter the image. Suppose one museum lends its artefact to another museum; which one should be responsible for insurance? Suppose a private person lends his or her artwork to a museum; who is liable for injury to the artwork?

This paper will cover the contractual issues and documents involved in these marketing techniques, liability issues, ownership rights, and enforcement. Actual contracts will be shown and shared, as well as examples of experiences at our museums.

A Private Foundation for Volunteer Works with No Boundaries

Dr Amparo Sebastián, Spanish National Museum of Science and Technology, Madrid, Spain

The FAMNCT (Foundation to Support the Spanish National Museum of Science and Technology), a private Foundation created by a small group of people that believe that Science must be comprehensible for Society, was born in the year 2000. This is the first Spanish private Foundation that emerges from the Society, being conscious from the first time about the essential role that could play in their museological and cultural panorama.

The Spanish National Museum of S & T was not very well known by the public until this date, because the Museum lived during many years all the difficulties that could be imagined, probably caused by the clear importance and also the clear interest of the Spanish Administration for the Fine Arts Museum in Spain, which have effects in the minor budgets and minor political support for S&T Museums. But all the members of the new Foundation (Trustees and Scientific Councillors) were highly interested to promote Scientific Culture through the programmes that the Museum offered them, which were bettered in many occasions for these members. Amongst their members are the most important Spanish scholars and their participation in the activities of the museum, in the way to near Science to the Society is being innovative and essential.

The ways that the Foundation are developing to get enough budgets for their programmes is being observed for many institutions with similar objectives.

The results after three years are extremely positive, and the key to understand our origin, our way and the social and politic acceptance of this work will be examined.

At Palais for a Meal, Public Relations on a Typical French Topic
Bernard Blache, Palais de la Découverte, Paris, France

Palais de la Découverte is actually presenting (April to December 2003) a self-realised exhibition, on 1200 sq. meters "A table, l'alimentation en questions" about history, contents, risks, future of food. 4 points are more connected with PR. and marketing :

1. How generate - and manage - a great number of partnerships (something like 19 different "companies" at the end) and obtain the budget for the exhibition (2 millions of €).
2. How negotiate press partnerships with four papers and a radio, organise a gastronomic lunch for journalists, a press conference, an opening ceremony, produce posters, communication objects..., buy some spaces for advertisement...
3. What can of events can be created during the 9 months of exhibition : lectures, sampling, wine testing, small temporary seasonal exhibitions...
4. Some questions : can we think that a part of 10% of the budget is sufficient for PR, what about independence of the press, how react when you start an exhibition just during the beginning of the Iraq war ...

Marketing in the Regional Museums of Slovenia

Encouragement From the Field – the Savinjska Region

(Statistical Region, Slovenia)

Tanja Roženberger Šega, Curator, Museum of Recent History Celje, Slovenia

In the last decade, an increase in the number of private and local collections and exhibitions has been noted, which is certainly a reflection of broader socio-political changes. Along the processes of globalisation, which in different ways strengthen the sense of geographical connection with the world, also historical local memory, which strengthens the sense of belonging to micro-environment, is being awakened as globalisation's opposite. A large part of movable cultural heritage is preserved and presented within non-institutional gatherings. What is the co-operation between museum lovers and the field of profession? Can we speak of a joint museum offer? Are the museum lovers qualified for carrying out this sort of service? What do the visitors expect when visiting local museums and museum collections? The response to this far-reaching and pressing problem is often too slow and ineffective.

In the Way of (Re)Discovering the Regional Museums as a Product

Tanja Čajavec, Director, Youth Centre Celje, Slovenia

Is there any point in discussing the marketing in the Regional Museums of Slovenia if there are no determined products by the definition itself who we might promote and sell on the cultural market of tomorrow?

There are some museums, however, named Pokrajinski (regional), such as the one in Celje (case study: POKRAJINSKI MUZEJ CELJE), but they are more historical than informational.

Nevertheless, those museums should be informational and historical promoters of the region and the starting point of discovering the customs and beauties of the region – when and if they are recognised and developed as such.

If we do not recognise the importance of the Regional Museums, how can we expect others (founders and visitors) to appreciate their existence and the information there are sharing with all of us?

We are still in a transitional period and, in a way, we are waiting for others (government, professionals, visitors) to define our role in local, regional, national and global development. Should we still wait or are we already too late? We definitely cannot wait any longer, because we are already in a process of transforming our museums (since 1991), their goals, collections and names. And with hard work we can manage to catch up with the missed years of promoting the region by collecting, preserving and transmitting information in historical, ethnographic, art historian, etc. way.

Case study: POKRAJINSKI MUZEJ CELJE – THE REGIONAL MUSEUM OF THE SAVINJSKA VALLEY should be the colourful promoter of the Savinjska region, its past and present, and the one which would be more ethnographic or anthropological rather than simply historical.

The Regional Museum of Ptuj as One of the Central Visiting Points in the Dravska Region

Polona Vidmar, Curator, Regional Museum of Ptuj, Slovenia

The museum of Ptuj is with its 40 employees and approximately 13 – 15 public workers the biggest regional museum in Slovenia. Its extension seems to be in the crass disproportion to the today relatively small town of Ptuj, but the museum reflects the importance of Ptuj through the previous centuries, specially in the antiquity, the Middle Ages and early modern times. The permanent collections in the castle of Ptuj, archaeological collections in the former Dominican friary, the Roman Mithras temples, the castle of Velika Nedelja, the castle of Ormož and the collection in Središče ob Dravi attract with their (partly patinated) displays thousands of tourists, pupils, students and families. In the recent years the politics of the museum is not only to attract visitors with permanent collections, contemporary exhibitions and pedagogical treatment but also with a lot of events, performances, meetings, concerts etc. organised by the museum or other institutions with the co-operation with local communities. There are also tendencies to take an active part in the preparation of the complete offer for the tourists in the town of Ptuj. The results of these politics are promising: constantly increasing number of visitors, visitors who are contentedly returning to the museum and a number of visitors who are usually not expected. The Regional museum of Ptuj

Keynote presentation

International Council of Museums
Marketing & Public Relations Committee
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By DR NEIL KOTLER

It's a pleasure to be with ICOM this year and an honor to make a presentation on museum marketing.

[In Spanish, I want to say, «Istoy muy feliz de estar en Mexico»]

Thirty-five years ago or so, I had my first experience here with one of the world's great museums – Mexico's Anthropological Museum. It was splendid.

The Museum told the stories of many different peoples of Mexico. The objects were remarkable. The architecture was superb.

The Anthropological Museum embodied for me what still are critical elements of museums:

1) Architectural design that is stimulating, liberating, delightful, sometimes grand -- that enhances the display of objects;

2) real, authentic objects and documents of importance, historically and culturally

3) a genuine desire of staff to educate visitors.

The organizing committee asked me to speak on three subjects:

1) Marketing to a Global Audience

2) Cultural Tourism

3) Membership and Patronage.

I will discuss these topics as a way to illuminate a series of museum issues (some would call them, crises) that affect a growing number of museums today. And I will start with the last topic first.

I hope there will be time for comments and questions.

* One crisis is financial – how do museums create income, pay their bills, balance their books – especially in a world recessionary economy in which stock markets have tumbled and the rich are holding onto to their fortunes more tightly.

* A second issue deals with building a large, diverse audience and have a supportive community. The latter is important. Will the community defend the museum when it is challenged by others?

When we speak of community, we also are speaking of the major issue of converting single-time visitors to repeat visitors and then to members and patrons.

* A third issue has to do with the increasingly competitive recreational marketplace that museums are part of – a recreational market place that includes:

Theme parks like Disney World in Orlando, Florida; Movie lots like Universal Studios where stunts are performed; Film and movies; Videos; Television and radio; MTV; the Internet; Cruise ships; Bundled travel packages that include airlines, hotels, restaurants, and attraction features; Resort get-aways like the Disney Institute in Orlando that allow couples to engage in creative and intellectual endeavors, such as learning to paint landscapes, while their children are cared for; and extremely experiential products such as the one offered in Wisconsin that allows a person to cover himself or herself with armor, mount a horse covered with armor, and engage in the Medieval event known as jousting.

Competition, indeed, is very widespread. The worst feature is that each of these mega-entertainment corporations wants to obtain the biggest share possible of the discretionary time and income that people can devote to leisure or recreation. – and each has the resources to command attention. Since their resources are so much greater than museum resources, museums have to find unique, idiosyncratic ways to gain public attention and attract visitors.

A fourth issue is profound, one that marketing alone would have difficulty resolving. I refer to the identity crisis many museums seem to be going through.

Some argue that a museum should stick to its 19th century role of collecting, interpreting, and conserving material culture. Others argue that museums have to become experiential, entertainment-oriented, like theme parks. The Ashmolean Museum in Oxford characterizes for me the first point of view. The Guggenheim museum in Las Vegas, displaying a small art collection in a fancy hotel, is an example of the latter position.

Indeed, some suggest the urban museum should become a forum for the discussion and resolution of neighborhood and city issues (a position advocated by Robert Archibald at the Missouri Historical Society in St. Louis). Some call this the »Civic Museum.«

Others want their museums to solve broad social problems. Kimberly Camp, the director of the world-famous Barnes Collection in Merion, PA, outside of Philadelphia, wants to fulfill Mr. Barnes' original intention to create a multi-ethnic museum that respects, side-by-side, works of African artists and works of European artists. Ms. Camp wants African Americans, Euro-Americans, and other Americans to study art together under the roof of the Barnes -- which houses the foremost private art collection in the U.S., valued at some \$7 billion.

There are many roles museums can play today. I think this is an issue we should spend time talking about.

There is an assumption among new-style, marketing-oriented museum leaders that if a museum is experiential enough, sensational enough, it will bound to be successful fiscally and attract a vast audience.

This approach can be graphically shown as follows:

Museum experience - Marketing - High visitorship - High membership – High patronage income - Museum success

We have to examine this logic.

I will start with the last item on the agenda – Membership and Patronage – and connect this to the new-fashion of experiential museums.

Because marketing forms a big part of the experiential vision of what museums ought to be, let me show you two transparencies that characterize marketing's role in museums. The first is the conventional view of «benefits and costs» marketing, those incurred by visitors and by management.

The second is my «mandala view» of museum marketing: a schema that emphasizes the active designing of museum environments to enhance the visitor experience; and the proactive orchestration of museum programs and activities to make the experience attractive and unforgettable.

The question posed is: do highly experiential and richly sensational museum offerings (as advocated in the second transparency) spell museum success? Is this variety of marketing essential to museum success?

Three books in the past few years have argued that very position and become influential in the museum world.

Michael Wolf, The Entertainment Economy (1999)

Joseph Pine and James Gilmore, The Experience Economy (1999)

Bernd Schmitt, Experiential Marketing (1999)

Incidentally, Schmitt sees the end of traditional marketing, the «benefits and features» type of marketing. His type, experiential marketing, is characterized as «gut-feel, brain blasting, all-body, all-feeling, all-mind» (Schmitt's own quote). I am not sure what this means.

The three books argue that virtually every organization, in whatever line of business, has to surround itself with experiential and entertaining elements, with sensational sensations and sensational sensory experiences. Joe Pine in a keynote address to the AAM a few years ago offered a superficial account of this experiential view. He was talking about birthday parties. He told the audience that while a birthday party at a Rainforest Café is an experience, a party at the birthday girl's or birthday boy's own house is no experience at all. Wolf has shown that entertainment products have increased in the past decade – more musical recordings, more Hollywood films, even more book production.

The concept, Experience, is deeply epistemological and can't be dusted off the shelf as readily as Wolf, Pine, and Schmitt would like to do.

What is experience, in any case? Whether it is related to Museums or not?

We know it is a combination of emotion and intellect, affect and cognition. One can think one way's through life and not have experience other than in the sense of having cerebral experiences. Experience is often defined as the totality of the meaning and understanding a person has achieved in a lifetime. In many definitions, experience is tied to sensory stimuli rather than the mind. So in this discussion, experience refers to sense-perceptions and sensory stimuli.

In the mid-1980s, the National Gallery of Art in Washington had a Blockbuster Gauguin exhibition. His luminous canvasses filled a great many galleries. The colors enveloped me for days. Each morning when I went outside of the front door to pick up the newspaper (the ground was snow-covered), I would see Gauguin's South Pacific

colors, not the snow or wintry colors. That effect diminished over time but it was quite powerful. I certainly had an experience with Gauguin.

But what about another type of experience I had this past week. I was at home taking care of my wife Wendy who broke the right ankle of her leg. We reside in a 5-story townhouse without an elevator, which complicated things. I cooked, gave her sponge baths, moved her to the bathroom from bed, etc. That, too, was an experience.

But what connects the Gauguin experience with the experience I had with my wife?

Whatever it is, we recognize the above-cited authors regard experience in a specific sense. To them, it means: A) excitement; B) intense, unusual emotions; C) an individualized happening with special meaning for an individual; D) participating in events directly rather than merely watching them; E) knowing something extraordinary through sensory stimuli.

Let's spend time on the «experiential» element because it is taken so seriously today in the museum world. It also will connect us with the issue of membership and patronage marketing.

Let me turn a bit Socratic at this point. The Socratic dialog always started with something personal or something that those engaged in the dialog had a personal experience of. Later on, through discourse and analysis, discussants would weave together a consensus of thought.

In a Socratic fashion, I've thought about a dozen or more extraordinary museum experiences I've had in my lifetime, which I want to share with you. And I've examined these experiences carefully. I offer them not because they are my experiences, but because they say something important about museum experiences as such.

A listing of museum-going experiences includes 6 critical ones: sensory/visual; learning; celebrative; sociable; recreational; enchantment. I will discuss each in series.

Several years ago, I visited the Walker Art Center in Minneapolis. It was a Saturday and a family day, one Saturday each month. Kids were dressing up in costumes; high school students were performing plays in the theater; students were performing music in small theaters; the place was filled with people doing many different things; the shops were full, the restaurants were full, the galleries were filled with some of my favorite art – the abstract pastel paintings of Willem de Kooning.

The Walker offered an exceptional sociable experience. Sociability is not surprising at museums since most museum visitors come in family or friendship groups. And I don't intend to demean the other elements in the Walker. I am simply stating what I experienced as the most powerful element at the time of my visit.

Museum visits are recreational activities as well, and in the U.S. recreation means shopping, dining, and watching other people and being watched by them.

My wife and I this summer had a rich recreational experience at the Pompidou Center in Paris. What a remarkably beautiful piece of architecture! We had the pleasure of dining at the restaurant at the top floor and looking out on the landscape of Paris. The Mondrian exhibition was one of the best I've ever seen. People were crowding the restaurants and buying up what seemed to be everything in the shops. The place was bustling with people. Through the glass walls, the people inside the museum merged with the crowds of people in the outside plaza.

Of museum learning experiences, I can't beat the one I had a few years ago at the Rose Center at the American Museum of Natural History in NYC. The Rose Center is about astronomy, astrophysics, and cosmology. It was so educative, so sensorily rich, and I learned more there about the universe than at any other place.

A runner-up in learning experience is San Francisco's Exploratorium – a profoundly learning institution where students aides and faculty work together with visitors do and understand significant scientific experiments.

As far as museum learning experiences go, I have an additional suggestion for museums. I am taking advantage of my position today to do some advocacy. Forgive me.

Museums should offer more creative experiences as a category of learning experiences. Museums should help their visitors become creative. Art museums, for example, can help visitors to do art in studio art courses or work with special visiting instructors on landscape or urban art. Science museums can help visitors work with science experiments conducted by resident scientists and docents. In Natural History Museums, visitors can work with curators on improving collections, their documentation and organization. Or in exploring for new specimens. In

history museums, visitors can work with curators to explore historical landmarks which played a significant role in the development of neighborhoods and cities. Visitors can catalog their neighborhood's development and its treasures, acting as archeologists who uncover major objects of the past.

So, I would say to museums, help unleash the visitor's creativity and, in doing so, I bet the museum will gain devoted members and patrons.

I have to tell a brief story about museum membership. Several years ago, I was waiting in a lunch line at the Minneapolis Institute of Arts. An elderly lady stood before me and we engaged in conversation. She told me that she began to visit the museum in her youth and became very attached to it as an adult. She joined as a member. Then she became museum docent. Then, she said to me proudly, «When I leave this earth, my estate will go the Museum.»

Museums celebrate life, parts of life encompassed by art, science, history and heritage, culture, natural science. Celebration is a very distinctive experience that museums offer, which they should offer more of.

Celebration is rarely found in the mass media -- that dazzle, stimulate, excite, arouse, spook, fantasize, or simply conjure up the most outlandish stories about human beings and events.

Unfortunately, the world today is filled with so much sad news, which the media compete to elevate, that you can't blame people now and then for wanting to celebrate human, historical, and cultural achievements – to feel proud of their heritage, history, lives, and accomplishments.

What are good examples of celebration in museums, things that honor humankind's achievements?

The Smithsonian's National Air and Space Museum celebrates the powerful human desire to study and master nature, especially the universe. The American Museum of Natural History celebrates nature, science, and the variety of human groups that inhabit the world. The Uffizi, Louvre, Hermitage, and the Metropolitan, and others, celebrate creative achievement in the arts.

I have one other example of celebration. In a history museum. Several years ago, I sat in a small theater in the Minnesota History Center in Minneapolis. There was a bench to accommodate about 12 visitors. The exhibition was titled something like, «family life-cycle.» A small stage moved around and contained several settings. One contained an old chair, table, and an old pipe lying at the edge of the table. Another section of the rotating stage showed a young couple. The man was going off to WW I and we were told he returned safe and the couple got married. A third set dealt with a family with many children who had sad and happy stories. A narrator told stories about the settings and there was pleasant background music. I cried non-stop, as did others. It was a compelling cathartic experience.

It was story-telling at its best -- story-telling about universal human experiences that all of us share. It pointed to the major role of narrative in museums, alongside objects.

However, we may ask: would our three authors cited above consider this theatrical experience an appropriate museum experience, or a make-and-break sensational experience?

The fundamental experience of museums is visual and sensory. What is a good personal example of this? The most vivid sensory experience I've had in a museum was an experience at the age of 12 when I was taken down into the coal mine of Chicago's Museum of Science and Industry. The coal cars had a special clanking sound to them; they rocked and felt dangerous. 10 or 12 people occupied a car. As the car descended, the air got cooler; the rocky walls had different kinds of insect and plant fossils. At the bottom, it was completely dark and clammy. Quite scary. Did I learn a lot about coal mines? I learned a bit. Why was the «experience» so vivid that I can't forget it 45 years later? I think it was vivid because it dealt with an experience so removed from my ordinary life, so magical in its differentness from my routine, and so seemingly dangerous. I suspect I feared my family and I would never get back to the top and to sunlight.

And what is my best example of an enchanting experience in a museum? (By «enchantment» I mean to highest form of «aesthetic» experience.)

I would say viewing 4-5 years ago at the National Gallery of Art 20 Vermeer paintings (there are only 30 or so that are regarded as painted by the artist himself). That was enchantment.

Today, great museums such as the Louvre, the Hermitage, the Metropolitan, MOMA, the Prado, the Uffizi, the British Museum, the Art Institute of Chicago, to name a few, are known for their masterpieces, their icons, which they have quite a few of. Their masterpieces alone draw thousands of people who otherwise would not visit the museums. These icons and treasures offer visitors an experience of «awe» and «enchantment.»

Blockbuster exhibitions also can be uplifting and enchanting. Such exhibitions continue to draw large audiences although they are increasingly costly to operate. This past summer the Tate Modern in London drew more than 500,000 visitors to its show on Matisse and Picasso.

As I mentioned earlier, these experiential types and constructs are not mutually exclusive. Museums can mix each of the several types in varying degrees. To use a well-known marketing term, museums can «position» their offerings by combining these experiential modes.

For an example, a museum that is high on sensory perception, learning, celebration, enchantment, and, to a lesser degree, sociability and recreation, is the American Museum of Natural History in NYC. San Francisco's Exploratorium is very high on learning, sensory perception, and quite low on sociability and recreation.

The Louvre, as yet another example, offers the highest form of enchantment (deriving from its remarkable architecture and art); and it obviously is a place to learn and celebrate human achievement.

These different experiential modes constitute forms of positioning in the museum world. Positioning deals with: a) building on a museum's special strengths to position it strategically along a range between intellectual and emotional, thrilling and contemplative; b) finding a position that makes the museum distinctive from other museums; c) building a position in the consumer's mind, that will incorporate in the mind very positive associations about a museum so that when a family thinks of museums, it will almost routinely select this particular one. This positioning verges on branding.

But «positioning» is a big topic, too big for the time we have, although I want to share a primitive transparency on the subject.

In any case, this collection of great museum experiences influenced my conceptualizing 6 critical museum-going experiences. These concepts appear in my book, Museum Strategy and Marketing. (Page 35ff).

I make the argument that successful museums should offer each of these experiences in some measure or combination: sensory; learning; sociability; recreation; celebration; enchantment.

Back to the three authors. Experience for Joseph Pine, Michael Wolf, and Bernd Schmitt, is a sine qua non for an extraordinary museum or other recreational happening. Their assumption and others is that if a museum could only create a memorable experience for most of its visitors, it will raise adequate enough revenue, build its stature in the community, and command a reputation far and wide.

True or false? That is the question.

Let me now connect the experiential dimension that we've dealt with with the financial challenge many museums face. The financial dimension includes membership and patronage.

In the old days, museums, needing cash, would go to a wealthy patron and get the cash needed. Or go to a bank or to municipal government agency for a loan.

Years later, museums added membership groups as revenue sources. Members paid fees, at different levels, for certain services. These groups became large and variegated at the larger museums. Unfortunately, in many instances, the cost of running membership programs outweighed the value of the members' contributions.

American museums, up until recent times, have had boards of directors that were combinations of scholars, civic leaders, politicians, a few wealthy individuals, and connoisseurs. In the past few years, when museums have had to raise big money, they found their boards a hindrance. Some changed their boards by expanding them and diluting the role of the less-wealthy members. Other museums replaced entire boards with wealthy individuals. That transition is pretty much complete in the U.S.

Typically, board members contribute \$25,000 a year or more as the price of their board membership. In addition, they are expected to find several other individuals to make contributions.

Another source of long-standing funding for American museums has been municipal and state funds. In this recessionary economy, these funds have dried up. For example, the Commonwealth of Virginia, with a number of distinguished museums, has cut some museum support by 50 percent. That's an indication of the State's dire fiscal crisis, not its distaste for museums. It has supported, for example, one of the finest art museums in the nation, the Virginia Museum of Fine Arts.

Museums, of late, have placed tremendous emphasis on earned revenue dollars to compensate for the lack of wealthy patrons and corporate support. Marketing has played a large role in this arena.

Earned income derives from:

a) tickets for admissions; b) parking fees; c) parking valet services; d) admissions for special exhibitions such as the famous 1996 Cezanne exhibition at the Philadelphia Museum of Art; e) fees for IMAX theatres and other types of theater performances; f) prices for merchandise in the shops; g) prices for food in the restaurants; h) leasing the museum for special events such as a corporate dinner; i) membership fees; j) reproductions of copies from the collection, having a company manufacture these, and the museum receives a royalty, whether or not the object is sold in the museum store.

Let me say something more about membership as a source of earned income.

It pays to have membership because members are potential volunteers; they may contribute a higher level of income at a future time; and they may leave their estate to the museum.

For membership to work, the museum needs to host very fine social events (opening nights for art exhibitions; commemorative seasonal events at Christmas, parties for the biggest donors, etc.). Members expect high-quality events and

they want social occasions as a means of meeting others.

Museums have other ways to foster sociability. They can offer a membership group a studio arts course or a group nature hiking experience. Museums can use film and lecture series as sociable events by serving modest refreshments. Museums can offer behind-the-scene tours as social events.

A principle of membership is to scale up members, so that the group at the lowest level graduates to the next level of fees and the group at the next to the top level graduates to the top rung. With each higher rung of membership, members will receive more gifts or privileges.

Members at the highest level can be asked to work on the museum's big fund-raising campaign and they probably would welcome the opportunity as long as it does not involve too much of their own money.

Membership means events, and, all things being equal, museums are well advised to have as many events as they can fit into their schedule and cover the costs of. But membership does involve staff time and other costs, so the fees at every level have to be realistic

Now, for Sponsorship.

It comes in three varieties: a) individual b) corporate; and c) foundation.

Individual Giving

Of all sources of museum giving, individuals constitute 70 percent of the income derived in patronage.

Individuals have to be intensely cultivated and this could take months or years. The museum fund-raiser has to learn the values of the potential giver, what he or she wants to accomplish with a gift, what legacy they want to leave, whether they want their name on the building, what privileges they seek. Individual sponsorship means building an intense relationship with the prospective sponsor, which can incur time and cost.

Corporate Giving

U.S. corporations, historically, have helped sponsor museum exhibitions and accompanying social events. They rarely have supported renovations or capital and endowment campaigns. Companies like to enhance the quality

of life for their employees in the towns where they operate and, thus, often corporations give donations to cultural institutions in the towns where they operate.

It helps to have a corporate board chairman on your museum board of directors. The chairman will have a built-in reason for his corporation to sponsor something at the museum.

Corporations sometimes are interested in naming opportunities, as are individuals. General Motors last year gave the Smithsonian's Museum of American History \$10 million to refurbish the transportation hall, which will be called the General Motors Hall of Transportation. A private individual, Kenneth Behring of California, gave the American History Museum \$60 million and at the entrance to the museum, it reads: Kenneth Behring Center, National Museum of American History, Smithsonian Institution.

Regarding naming contributions, a museum has to make a careful inventory of every facility and physical feature that a name can be attached to. The list should be organized by value categories. Then the museum has to attach a price for naming a particular part of the museum. There are experts who deal solely in price-naming opportunities. There is nothing wrong with corporate naming unless the corporation is in the business of cigarettes, alcohol, or other suspect things. Philip Morris has given millions to art museums despite its product line.

Foundation Giving

Foundations like to give to educational programs and to community outreach activities that bring in a diversity of audiences. They tend to be specialized givers and they tend to give for one or two years and for demonstration purposes. This has motivated much of the giving in recent years of the Rockefeller and Ford Foundations.

Today, with the stock market decline, the assets of foundations have fallen considerably. Foundations have tightened their belts, yet it is still possible to get smaller grants from foundations, Large ones are a rarity. In these economic times, foundations prefer to support already existing organizations which they supported in the past rather than support new ones.

Let me finally answer the question that connects museum experiences with financial and audience success..

Rich museum experiences definitely help build successful museums, but the experiences have to be all-embracing (covering services, programs, facilities, safety, the entire gamut of museum operations).

Yet rich experiential happenings alone are not a sufficient condition for success.

I would say that successful museums have to:

a) Provide first-class service, including welcoming staff behavior, clean restrooms, great dining, and great merchandise in the shops, close-at-hand parking;

b) Provide a variety of exhibitions and programs to satisfy different constituencies;

c) Provide awe-inspiring experiences;

d) Create a sociable atmosphere by having ample seating, good restaurants and good gift shops;

e) Create a sense of community life at the museum so that people will return repeatedly.

F) provide safe, secure spaces, including the walkway from the parking lot to the museum as well as well-lit grounds;

g) offer a first-class website.

h) finally, Museums should stay museums; if they want to entertain as well as enlighten, they can do so on the margins, with films and videos, computer interactive games, experimental tools, etc.

i) Museums have to attract young people since the regular museum-goer is aging. Thus, museums have to create programs that appeal to young people (perhaps apprenticeship programs, perhaps summer camp programs).

Let me mention two last examples of successful museums.

Col. Robert McCormack, publisher of the Chicago Tribune, was a member in WWI of the The First Infantry Division of the U.S. Army. When he died, he endowed a museum honoring the Division at an estate he called Cantigny, located in Wheaton, IL. Soldiers, to be sure, have nostalgia for the place. But its success derives from many sources; foremost, the great variety of offerings and programs. The visitor first finds on the grounds surrounding the museum tanks, artillery pieces, and other war materiel -- objects that some visitors compare to sculptural art works. On entering the museum, the visitor finds several conventional galleries telling stories of brave and honorable men of the First Division, using material objects, a great deal of narrative context, and films. Then visitors enter the new wing, which is experiential. One gallery takes the visitor to the fighting front in World War I, where the visitor can smell, hear, and see warfare in the trenches. A second gallery takes the visitor to the French town of Cantigny, just after it was bombed – and the visitor can experience the death, decay, and disruption that has taken place. Cantigny offers great variety of experience.

Now to the 18th century. One of America's most successful museums existed in 18th century Philadelphia and it was founded by Charles Willson Peale, the great portrait artist who also was a pioneering museum director. His major concern was to reach working-class people who had so little free time to learn. Thus, he kept his museum open a few evenings a week to attract workers. His museum was filled with paintings (some of his own portrait paintings), busts of famous historic figures, stuffed animals of exotic types, insect collections, and other artifacts.

When Peale was asked about his goal, he said, enigmatically, my goal is «to rationally entertain» my visitors. He sometimes used the term, «rational amusement.»

It turns out, etymologically speaking, that the terms, entertain and amuse, both denote capturing the attention of an audience. Peale wanted to capture the attention of workers through rational presentation of objects, but he also knew the museum needed some light-hearted activities to stay current with popular tastes.

So, I advise today's museums to «rationally entertain» or «rationally amuse» their visitors. After all, marketing is about entertaining and amusement, certainly in the etymological sense. Marketing's highest aim is to capture attention for products and organizations. That's basically what Peale wished to do at his museum – in particular, capture the attention of working people.

Do I sound like a marketing person or an anti-marketing person in the positions I take? Frankly, I've evolved to a middle ground. Marketing is very useful. But museums also have to keep their integrity and museum-ness.

How much time is left? You probably have had your fill. A few more words since I am supposed to address these subjects.

Marketing to a Global Audience

1. The Internet is the global instrument of information, knowledge, and entertainment, and the means for museums to attract international audiences.
2. Every serious museum needs a first-rate website, with virtual-reality exhibitions and views of the collections
3. Some great websites include: Australian Museums and Galleries Online (www.amol.org.au); Walker Art Center (www.walkerart.org/gallery9); the Tate (www.tate.org.uk); Guggenheim Virtual Museum (www.guggenheim.com); Smithsonian Without Walls (www.si.edu/revealingthings); and the Whitney Museum of American Art (www.whitney.org);
4. Attracting international visitors requires museums to communicate in a variety of languages and honor different cultural styles.
5. The best way to attract international visitors is to partner with other nearby museums, create partnerships with airlines, hotels, and tour operators, and offer overseas visitors a package deal, or a bundle at a reasonable price, that is hard to refuse.
6. Marketing to overseas visitors, in addition, requires a partnership between the private and public sectors.

-- the private sector (museum, hotel, airlines, tour operator) furnishes the attractions;

– the public sector (municipal or county government) works to make the town safe, make the museum venue safe, and provide a sense of safety and security throughout.

Cultural Tourism (The last topic, I promise):

1. Cultural tourism is on the rise because: a) tourists are older (in their 50s and 60s) and are drawn to history and culture and art far more than younger people; b) tourists have higher educational levels which incline them to culture and art; c)

women constitute a larger part of tourism and they are more inclined than men to focus on culture

2. Gail Lord, a founder of Lord Cultural Resources, estimates that in 1998, 46 percent of nearly 200 million U.S. travelers included a culture, arts, heritage or history activity in their travel.

3. There also is evidence that the so-called «Gen-x tourists», ages 25-37, are seeking more cultural tourism as part of their tourist travel.

4. Gail Lord has created a typology of cultural tourist travelers:

A) 15 % are highly motivated cultural travelers and only visit cultural sites;

B) 30% are motivated in part by culture and in large part to travel to visit friends;

c) 20% of travelers are called «adjunct cultural travelers;» their main motivation may be to hike in the woods, but during their evening hours, they can be persuaded to take in a cultural attraction;

d) another 20% of travelers are called «accidental cultural tourists « – travelers do not have an interest in cultural attractions, but can be persuaded by friends and hosts to visit a museum or cultural institution;

e) finally, 15% of tourists are individuals who won't attend a cultural attraction under any circumstances.

5) A word about marketing cultural attractions:

a) partner with other institutions; jointly publish ads and brochures; and highlight the advantages of participating in a cultural activity;

b) aim to reach Gail Lord's 70% of travelers who are potential cultural tourists.

c) tourism has been down since September 11, 2001: international visitors to the US. dropped by 5 million from 2000 to 2002; fewer visitors are coming from important overseas markets such as Japan, Germany, France, England.

d) at the same time, Americans are traveling closer to home: e.g., travel to Canada is up 5% from 2001-2002, while overseas travel is down 9%; even U.S. tourist travel to Mexico is down 6% from last year to 2002;

e) there is some evidence that Americans want to travel to English-speaking countries today, when they have choices.

THANK YOU.

"WHY FRIENDS OF MUSEUMS?"

by: CARLA BOSSI COMELLI, *President WFFM*

A long time ago, I wrote that "a need accompanies the history of mankind—a need that converts itself into testimony, into a link between the past and the present. That need is reflected in the treasures and the symbols

preserved and protected in a museum." In our new millennium, this conviction has been gaining strength and more and more societies are demanding that museums be the signs of their cultures. Along with the increasing numbers of museums we have witnessed—thanks to the investment of different types of endowments—new forms of participation have also opened up. These spaces, devoted to the memory of a society, are enriched with contributions from the communities that surround them. In this process of integration, the public that takes an interest in—and feels close to its museums—is the one that eventually becomes a "friend" or a "volunteer".

Museums should strive to be taken into account. Their opportunities to achieve this will be greater if they go beyond the frontiers of the traditional limits of education and information. The definition of what it is to be a museum is broadening, in order to keep up with the unbridled competition from the entertainment world and, at the same time, preserve its function of a firmly established institution that transmits fundamental knowledge. Museums that have a well-organized Society of Friends have a better chance of satisfying an ever-demanding and conflicting public with growing alternatives for all kinds of recreation. To have achieved progress in this field has required a great deal of effort that, well-channeled, has borne fruit from the cultural communion between institution and its friends.

The World Federation of Friends of Museums is the grand international family of our days. Uniting all these societies of friends scattered all over the world makes it possible to develop an exceedingly valid interaction between professional experience and that of friends of museums. Since the beginning in 1975, the road traveled has been long and hard—with some tough obstacles still to overcome. Its survival and ever-expanding growth through the years has gained the recognition of international authorities such as UNESCO and ICOM, and at the same time, that of a responsible public formed by friends and volunteers of museums.

Joining a Society of Friends is a voluntary act, which entails both rights and obligations. A "Society of Friends" bears, as its name indicates, testimony of a position of privilege under the sign of friendship—a generous, disinterested friendship—and, one that is not true unless it is shared. The promulgation of a Code of Ethics by the World Federation of Friends of Museums, which establishes the norms of conduct that should shape the activities of friends and volunteers of museums, has been of great importance in the achievement of our goals.

The nucleus of its Preamble, which states, "Being members of the museum community—situated in the very center of the museum public—friends and volunteers are in a position to be privileged speakers, qualified to represent the interests of museum users for the greater benefit of the institutions themselves. Their position implicates obligations towards the institution, etc." And, continues, "it is important that the institution recognizes the value of their contribution and support their performance, since full productive collaboration depends on the quality of their relations." And, at the end, "Through this Code, friends and volunteers of museums establish principles that inspire their collaboration and express their hopes towards the institutions in which they serve" explains to us why, since its existence, the WFFM Code has had such a positive influence on our relationships with the institutions we seek to support. Unquestionably, it is the orchestration of the efforts of a social group—plus regulating its activities—that creates in individuals the possibility of working together and provides the means for collaboration.

A young Argentinean, Jose Selles Martinez, synthesized very accurately, at one of his regional meetings of the WFFM, why "Associations and Federations" are useful. He said:

- They are a vehicle of PARTICIPATION for groups of individuals to take part in interests of their community in an organized way.
- They are FACILITATORS of communication between individuals and institutions that share common objectives.
- They possess a capacity for CONVOKING that can not be compared to any individual effort.
- They possess strict systems of admission and solid codes of ethics that offer a strong INSTITUTIONAL BACKING of the opinions they express.
- They can perform a role of ADVISORS AND MEDIATORS, in which they are irreplaceable, inasmuch as they amass the knowledge and experience of a vast group of institutions, organizations and individuals.

In making use of their capabilities, associations and federations turn into realms that facilitate the exchange of data and experience and also ease the coalescence of projects. And, in putting the parties in contact with each other, they provide a more adequate framework for the planning of group activities.

Lastly, by involving us in constructive discussion, they enable us to "recharge our batteries", in order to continue struggling for our ideals and our projects. This seems to me to be very encouraging.

It is evident that if love for the museum is what motivates us, friends are the only ones that are able to create the "social link". It is this that determines co-existence—the discovery and the respect for each other within the

diversity we represent as time passes. The museum is the engine but the social link is the objective that leads to endowments, which we take care to see go as far as possible in attaining their ultimate goal.

We feel that governments should inform their people of their development plans, naturally without distracting themselves from their efforts in improving social welfare. Collaboration between organized society, the entrepreneurial sector and government are imperative in order to achieve sustainable development in which the principles of freedom and democracy prevail. However, to obtain a "welfare-mix" that is balanced, effective and efficient, one needs to keep in mind that culture is "a public thing", whose main purpose is essentially social. The economic aim is secondary, but not eliminatory. It is obvious that this principle should not conceal unsustainable activities from the economic point of view or any profit for the community. In other words, culture is not alien to the quantification of the public benefit it should generate, not for obtaining profit, but to be able to adequately offer the services required by society.

Of course, it is quite difficult to quantify the public benefit, but it is necessary to do so in order to establish the criteria on which basis sources of financing will be sought and projects and priorities selected—that is, to administrate properly. This tendency promotes economic equilibrium as well as the enrichment of collections and cultural equipment. It also not only provides the opportunity to incorporate new didactical resources, but international cooperation and educational services as well.

Hence, the importance for all members of the world of WFFM to intercommunicate and share experiences—something that will bring us closer together, thanks to the enormous strides made in the means of communicating. This sum of wills, this union of purposes with the noble goal of knowing and preserving, of learning and valuing, of appreciating and treasuring should be continually encouraged.

I would like to remind you that Jacques Perot, president of ICOM, emphasizes very frequently—and, rightly so—that jointly we could exercise a form of international lobbying as a useful tool in a changing world in which governments want to consider cultural assets with a merely commercial criterion. There is no doubt whatsoever that projects should be launched in common between ICOM

and WFFM. This could serve as a basis to achieve objectives that have become more indispensable for developing a sustainable culture within a constantly threatened economy.

All the objections that could be raised about the difficult times we live in—in which we no longer find it as easy as before to define our priorities—are not sufficient to detain the process of reaffirmation of the commitment social groups have with preserving the cultural legacy of the country. In this complicated environment of expectations and limitations, the WFFM has tried, through its regional congresses and meetings, to transmit an awareness of the realities of the international world in which one moves. Forums, such as the Congress that we just had in Buenos Aires, Argentina, present magnificent opportunities to establish and strengthen advantageous

relations for collaboration between the world's museums and the associations that support them.

Trends in the development of museums cannot remain indifferent to the incidences of the phenomena of the globalization of culture and the impact produced by the events of September

11,2001. In his dissertation, Jeremy Rifkin, a U.S. economist from the Wharton School Executive Program, reminded us that the technological revolution is producing fundamental changes in the history of humanity, and that the traditional system of market capitalism, which is slow—and fast becoming obsolete—is being replaced by the net.

It is evident that the culture of the whole world is within the reach of all, throughout the world.

On the other hand, a real fear exists that local identity is being lost in the process. It is a legitimate fear that is undeniable. Globalization has marginized and damaged large segments of the world's population in terms of poverty and cultural identity. Rifkin stressed the fact that democracy emerges from culture and comes from shared values; what we should be doing is reinforcing communities and educating collective responsibility. The speed with which the present world operates today also affects museums. How to reconcile this with the need to reflect in these spaces—spaces which serve as reservoirs of the human experience?

The economist concludes that it is at the moment the museum becomes a "game for intellectuals" that the guardianship of cultural assets must be returned to civil society, thus avoiding the dangers of what he calls the "fourth sector", such as organized crime, the black market, etc.. The efficiency of modern society does not necessarily lead to intimacy or reflection, and museums should preserve cultural diversity in the presence of potential threats, was repeated by him several times.

Of course, I sustain—and this I had already affirmed—that during these difficult and unstable times, museums should support the inherent culture of a community. And, this should be implemented without neglecting a continuing dialog between different countries, in an attempt to establish an exchange of ideas and experiences to find solutions that are sustainable. But, dialog is absolutely essential between diverse cultures to progress along these lines. Undoubtedly, the processes of a social and cultural nature are reformulating the role and the projection of museums on society. This is reflected in the distinct variants taken according to the traditions and experiences of each country, and yet there are traits and characteristics of an international nature that create a common ground for dialog.

Correlatively, in the work of WFFM, intercommunication between the Federation and the civil society that supports these museums has become more and more necessary and more and more useful. To improve on this and make it even more efficient, we are continually updating our efforts in this direction. We invite you to visit our page and use it as a link between the different organizations that make up our Federation, and also access others of the same affinities. Our address is www.museumsfriends.org, with texts in our three official languages: English, French and Spanish. The cultural changes that the media of communication and information are introducing into society are a reality. This, plus the new insertion of society into museum life—in its public as well as an acting and decisive element in its functioning—presents to us a different panorama, one with difficulties, but also with new hope. It brings us face to face with a cultural universe that compromises society more and more as a link between the public and cultural institutions.

Not too long ago I heard a well-known Mexican entrepreneur say, "To pretend that governments will resolve the social problem without a committed and well-organized participation of their citizenry is simply illusory." What becomes necessary then is a balanced development model, by means of which the creation of wealth is assured, at the same time that its use and the form of distributing it is determined in such a way as to preserve its continuity, as well as biological and cultural diversity. In order to achieve this, we all agreed that we would need a lot of friends—mainly friends of man and friends of nature. Some of us, as is our case, chose the world of museums to offer support and education through culture; others went into other areas, but all of us constitute that part of the citizenry that has chosen to go beyond personal interests and everyday obligations, contributing the best of our talent and effort to the common good.

Under all the denominations possible—philanthropy, patronage of the arts, social responsibility, volunteer service, the non-lucrative sector, the third sector, or simply generosity of one kind or another—millions of people give their free time to improve the welfare of others. Manuel Arango, who addressed the WFFM Congress recently held in Buenos Aires, ended his speech telling us that we should foster and encourage the desire to render services to the community as volunteers, promoting private action towards achieving public goals in order to supplement the "irreplaceable tasks" of the State. Another speaker who also took part in the Congress of Buenos Aires—Andres Von Buch, who is an Argentine entrepreneur dedicated to philanthropy—also told us that corporations have an inevitable social responsibility with their community. Their traditional attitude regarding their social or philanthropic actions was characterized in the past by being merely responsive, sporadic and marginized, with respect to a limited and compensatory strategy. Fortunately, their relation with the community is evolving in a way that is more proactive, and one that is linked with a global strategy of corporate professionals, inclined towards forming strategic alliances with NGOs.

But, let us return to the question of "Why Friends of Museums?". Why that need of an individual to be a friend, to be in contact with persons of similar interests? Who are those that sustain that, in present-day man, passion is dying; that it's all just mass and atoms? How to rescue man? Various authors propose to rescue, from the anthropological structure of contemporary man, underlying passions—impossible to ignore—that will unite him to his fellow beings. Those who have heard me on previous occasions know that I like to remember the writer, Marcel Mauss, and his "theory of giving". For him, to give is the original form of exchange, and thus, one of the instruments that make possible the union of individuals in society. He tells us that nations can substitute war, isolation and stagnation through alliances, giving and trade, setting reason, sentiments and the desire of peace against the precipitous and rough reactions of the individual.

Societies have progressed to the degree that they themselves, their subgroups and their individuals have known how to stabilize their relations, giving, receiving and giving back. Of course, he said this in the first half of the past century, but what vision to predict that "as this will happen in the future of the so-called civilized world, classes, nations and individuals must oppose without massacring one another and surrender without sacrificing one another. Without doubt, this is one of the perpetual secrets of solidarity and wisdom". Where does the sentiment come from that leads us to give, and in this manner, "ties" us and "unites" us to another being (*agape o philia*)?

The different opinions which I referred to before tells us that this is a "primary" sentiment—that one gives oneself to break isolation, to come out of solitude, to belong—and the conclusion is that the "passion for giving" arises from the "desire of the other".

Remember that the community is a constituent part of the individual. Therefore, the other is *necessary*; it gives meaning to our life. It stands out then for the future, while the *homo reciprocus* of the *homo economicus* of the liberal era—which Rousseau will try to carry to extreme passion because of the *yo*, inseparable from love of one for the other, and that tend to get close to those having the same interests—or the posterior *homos democraticus*, in which their individual identity and their social ties become weaker and weaker. We should wish then that, among those "*homos reciprocus*", who feel the community to be a constituent part of the individual—and feel the need of those having the same interests—there are many that value the museum as an instrument of culture and will consider collaborating with same as a possibility of being in communication.

Precisely, the XI Congress of the World Federation of Friends of Museums posed the question, "Why Friends of Museums?" All the exponents directed their papers towards finding an answer, and proposed a series of lines of action from a common ground shared by all the participants.

In the sphere of communication that was generated it was possible to share experiences and arrive at the following conclusions:

1.- Note was taken of the fact that Associations of Friends have economic importance as far as being able to constitute important "factors of employment" in a world in which globalization and technology tend to take over the field.

2.-Recognition was taken of the need for inclining towards a kind of "professionalism" in the steps taken by Friends to achieve more efficiency in the Associations grouped around them.

3.-Agreement was reached that museums should be a space for "recollection, reflection and fantasy", without underrating the positive relation between education and entertainment. Nonetheless, it was emphasized that, under no circumstances should its main educational objective be distorted.

4.-The "educational role", which falls to Friends was reaffirmed.

5.-The need for "complementing and collaborating" in relations between Officials and Friends was confirmed, since we both constitute two branches of the world of Museums with different roles and responsibilities.

6.-The need for "better communication", and for optimizing in this way the role of Friends, as far as its function of "mediation" between Museums, their publics and the communities around them, was recognized. In particular the need was stressed for "attracting young people" and stimulating their participation.

7.-It was considered to be of utmost importance that at the next Congress we evaluate the follow-up on these conclusions, with the purpose of knowing the degree of advancement made and accomplish, in this manner, "continuity and cohesion" in the steps taken by the Associations of Friends.

At the end of our work here on earth, a social psychologist asserted that the memorable work of man hopes and implores for a friend. He said to us, "Friend, do not enter without desire.....No external museum can exist without first there existing an internal museum.....This museum, peopled also with clamors, seeks an encounter with the work of man, in order to give it shelter and sanctuary".

I would like to end remembering the anthropologist, Margaret Mead, who said, "only to the degree in which we come to an agreement with our past and our present will there be a future for the oldest and the youngest among us to share a total environment.

THANK YOU.

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