

THE IMPORTANCE OF LEADERSHIP IN AUDIENCE DEVELOPMENT

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The Importance of Leadership in Audience Development

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Anahtar Kelimeler (Türkçe)

- 1) Yeni Müze
- 2) Seyirci Geliřtirme
- 3) Liderlik
- 4) Karşılık Veren-Kapsayıcı Yaklaşım
- 5) Katılımcı Yaklaşım

Anahtar Kelimeler (İngilizce)

- 1) New Museum
- 2) Audience Development
- 3) Leadership
- 4) Responsive Approach
- 5) Participatory Approach

ABSTRACT

Designating the inevitability of change, the study salutes Willem de Kooning; whilst analyzing two individual art institutions through the scope of Turkey and the Netherlands. Focusing on the transformation of the traditional museums into ‘new museum’ and later evolving towards a hybrid of alternative contemporary arts institution, the research includes SALT from Istanbul and Witte de With Center for Contemporary Arts from Rotterdam. Centralizing the communication between the institutions and their audiences, the study resolves the responsive and participatory audience development approaches. Also, detailed observations and in-depth interviews are covered with the leaders of the analyzed institutions. Resulting through the analysis, the research reveals the connections between the implementations of the audience development approaches of SALT and Witte de With Center for Contemporary Arts, with the visions of the leaders of the both institutions. The study aims to present enriching perspective with the cooperation of both marketing and managerial structures, by providing audience development framework along with the leadership scheme, respectively. The emerging research could be read as an archival study, which analyzes the current audience development and leadership implementations through the institutions SALT and Witte de With Center for Contemporary Arts, between the years 2013-2016.

Key Words: New museum, Audience development, Leadership, Responsive Approach, Participatory Approach

ÖZET

Varlığını sürdürebilmek için değişimin kaçınılmazlığına işaret eden sanatçı Willem de Kooning'e selam vererek açılan bu çalışma, Türkiye ve Hollanda ölçeğinde iki farklı sanat kurumunu inceliyor. Odağına klasik müzenin 'yeni müze'ye ve ardından hibritleşen bir alternatif güncel sanat kurumuna dönüşümünü koyan bu araştırma, İstanbul'dan SALT ve Rotterdam'dan Witte de With Center for Contemporary Arts'a yer veriyor. Kurumların seyircileriyle olan iletişimini merkeze alan çalışma, duyarlı ve katılımcı seyirci geliştirme yaklaşımlarını çözümlerken detaylı gözlemler ve incelenen kurumların önderleriyle düzenlenmiş derinlemesine röportajlar içeriyor. Araştırmada ortaya çıkan analizler, SALT ve Witte de With Center for Contemporary Arts'ın izlediği seyirci geliştirme yaklaşımlarının, kurum önderlerinin vizyonlarıyla olan bağlantılara işaret ediyor. Çalışma, pazarlama ve yönetim yapılarının işbirliğiyle, sırasıyla seyirci geliştirme ve önderlik çerçeveleriyle, zengin bir bakış açısı sunmayı amaçlıyor. Ortaya çıkan araştırma 2013-2016 yılları arasında SALT ve Witte de With Center for Contemporary Arts kurumları üzerinden güncel seyirci geliştirme ve liderlik uygulamalarını inceleyen bir arşiv çalışması olarak okunabilir.

Anahtar Kelimeler: Yeni müze, Seyirci geliştirme, Liderlik, Karşılık veren-kapsayıcı yaklaşım, Katılımcı yaklaşım

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ABBREVIATIONS

Witte de With Center for Contemporary Arts: WdW

For example: e.g.

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INTRODUCTION

The Dutch American abstract expressionist artist Willem de Kooning (1904-1997) expresses the idea of defining his art practice, with his notable words: “I have to change to stay the same”. (De Kooning Today, 1979, 16) The acknowledged quote was hung onto the facade of the Willem de Kooning Academie in Rotterdam, Netherlands. Following the corresponding view of de Kooning, art itself sustains its structure through the act of transformation, mimicking the course of life. Like in the case of art movements that follow one after another, each cultural organism pursues the zeitgeist, tracks both the current and the ever changing. Marching forward in time, as one of the significant cultural organisms, museums, project wide perspectives of the continuous flow in arts and culture.

1. Defining museum

A museum has been defined as “an institution devoted to the procurement, care, study, and display of objects of lasting interest or value; *also*: a place where objects are exhibited.” within the Merriam-Webster Dictionary. On the other hand, the global non-governmental organization ICOMOS works for the conservation and protection of cultural places. Ratified by the General Assembly of ICOM in Vienna, Austria, in 2007, it has been stated that “A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.” Whilst describing a museum, ICOM explains its evolution naturally being side by side with the developments in society. Therefore, the definition of a museum shall be revised in line with “the realities of the global museum community”.

1.1. History of museum

Through history, artworks have been regarded as tools for rituals; thus the act of worshipping has made it appear unique. The apparatus for rituals, artworks have penetrated into traditions and therefore been included in the transformation of cultural conventions. Throughout the transformations, art has gained further meanings including craft, artisanship or workmanship. Artisanship has been put into development with the interest of political and religious governance. Especially in the Hellenistic times, the venues dedicated to the arts and science was called as ‘temple for muses’, or in Latin: ‘museion’. (Yücel, D., 2012, 4)

Especially during the Ancient Greek era, museums, as the spaces for muses, signified inspiration for each creative act. Historical myths originated in reference to the muse of history, Kleio. The field of poetry, music and philosophy carried muses of inspiration; however, it was not until the 18th century that the art of painting and sculpture were recognized as valuable to be possessed by a muse. (Artun, A., 2014, 11)

In Ancient Greek, initiated around 4th century B.C., the Museion of Alexandria, had been active for at least seven centuries. Alexander the Great built the museion as a Hellenistic cultural center, which would host a library dedicated to the muses. The museion functioned both as a library and a museum which displays vast quantity of cultural artifacts collected from the Mediterranean civilizations. (Artun, A., 2014, 13) The museion of Alexandria has been evaluated as being the first example for serving cultural imperialist interest within the history. (Macleod, R. 2000, 3) As Alexander the Great had requested, the museion was to dominate the surrounding lands with the Hellenistic culture, collecting the valuable monuments of art, literature and philosophy, while developing a platform to discuss astronomy, mathematics and geography with selected scholars of the time. (Artun, A., 2014, 14) The advancements in anatomy and medicine have been discovered in the city of Alexandria, transforming into the first metropolis of its time.

Along with the growing expeditions of the Crusades, the global instinct to collect attracting artifacts led the way towards the first collection consisting of vows, therefore the first exhibition included treasures and trophies. The treasures reflected the power of the owners and the reputation of Christianity as holy and miraculous. In the middle ages, treasures of

the church reflected the power of God and Christianity, aiming to educate the illiterate towards religion and its morals. (Artun, A., 2014, 21)

Following the development of the capitalist economy in the 15th and 16th century, political organisms performed cultural patronage and enabled the governance of art within the bourgeois. The modern collecting activities were introduced with the Medicis. The Medici family enabled the development of an art market whilst encouraging the interest towards the contemporary artworks. The rise in the demand for contemporary artworks instead of the antiquities, furnished motivation for artists to produce artworks without the ultimate need of patronage. As artists and craftsman gained more respect, the exhibition of artworks became significant and desirable for research of alternative exposure techniques and theories. As the Medicis grew their power through the society, the family organized exhibitions including their collections and soon realized the ideological opportunities through the complex techniques of display. Around the middle of 1500s, the Medici collection was moved towards the administrative office area, Uffizi, in order to ensure the public legitimacy of the noble family. Relocation of the Medici collection allowed the development of spreading the family's cultural authority within the public and the incoming foreign guests. (Bennett, T. 1995, 27) Whilst the collection of Medicis was transferred to the public of Florence, historians and curators categorized and classified the gatherings, empowering art and art history itself, rather than the Medicis. Due to the course of art history, like many other social periods, Renaissance nestled the transferred characters of the middle ages, as well as the rational approach regarding the rise of modernity. The dual perspectives continued to be reflected on the discussion of museums being referred as both private and public venues. One side claimed museums shall be discreet and reserved as monasteries; the other associated humanistic values to the practice of collecting; whereas, the third view pointed out the meanings of reputation and power which a collection would spread in a society. (Artun, A. 2014, 64-66)

The multiple meanings of museums reflect the variety of alternative words that substitute the term including bibliotheca, thesaurus, cornucopia, casino, cabinet, studiolo, guardaroba, scritto, tribuna, teatro, galleria, etc. Also the discovery of the New World enabled the flow new information and artifacts towards Europe, and the new owners organized the gatherings in various different ways. The newly formed way of re-contextualizing the collected artifacts brought the understanding of the cabinet of curiosities. The "estudes", "cabinet de curiosite"

transferred from Medieval treasures within the 14th and 15th centuries, initiated in France, during the King V. Charles' rule. (Artun, A., 2014, 32) The collections within the cabinets reflected the private and personal dreamland of the owners and as they spread to Italy, Germany and became specialized, they projected the secretive interests of its collectors; lawyers, poets, artists, university professors, priests, doctors, aristocrats and bourgeois. The Italian term *galleria* represented the a long, grand hall lighted from the side included an exhibition area for pictures and sculptures; on the other hand, *gabinetto* (cabinet) presented a square-shaped room filled with stuffed animals, botanical rarities, medallions or small statues; which the German called *Wunderkammer*. Both collections were exclusive to the royals, not widely accessible to the public. (Alexander, E. P. and Alexander, M., 2008, 5)

Many academics state that museums have rooted from Palazzo Medici in the 15th century. It has been analyzed that certain experiences and functions, which modernized museums, have initiated during the time of the Medicis. Some of these functions consist of the secularization of art, achieving autonomy, culture of display, the reconstruction of history and the regulations of aesthetics. Throughout the century, Florence was the center of trading and banking enterprises and therefore the birth of capitalism enabled political regimes, cultural activities and artistic patronage to take place in the area. (Artun, A. 2014, 56-58) Due to the fact that the Medici family were not aristocrats and have built their wealth by themselves, through trade and banking practices; the family developed the idea of constituting philanthropy in arts and culture. (Hooper-Greenhill, E. 2000, 76) As the power of the Medici family rise, many political and scientific developments were named in the honor of the family and therefore Palazzo Medici became the cultural center of Europe; and Florence as the museum devoted to the muses of the Renaissance era (Findlen, P. 2004, 26)

As Macdonald states, the institutionalization of collections have been performed by museums. Artifacts have been removed from their original contexts and re-contextualized, regarding the curated context. Through the 18th century, the newly forming nation-states guided the foundation for national museums, which initiated the materialization process, along with the new political and socio--political mechanisms. National museums reflected the identity and the possession of culture as well as the ownership of collection with which the nation-state demonstrates. (Macdonald, S. 2006, 83)

McLean notes that through the consecutive world fairs, the issue regarding the accessibility of museums has signaled development. Especially the Great Exhibition in 1851 that took

place in London has been considered critical. Due to the emergence of the railway age, large numbers of people were able to visit the exhibitions. Along with the other examples of its type, the trade fairs convinced governments about the influence of social benefit and control, which museums provide for the population. Therefore, the authorities stepped into action towards utilizing the leisure time of the public. Whilst serving educative programs within a national sensed framework, the population was put through the civilization process. (McLean, F. 1997, 12)

As claimed by Jeffrey Abt, either founding of the Ashmolean Museum in 1683 or opening of the Louvre Palace's Grand Gallery in 1793 represents the first examples of public museum. It has been pointed out that the Ashmolean was the earliest museum specified for public access. Elias Ashmole, who gave his name to the museum, worked as the advisor of the King of England in the 1650s. Highly interested in antique and astrology, Ashmole developed his own collection to his Alma Mater, Oxford University. The university constructed a separate building to house the collection, later to be opened to visitors in 1683. The Ashmolean Museum consisted of ten rooms which included the collections; three rooms arranged for public use, a laboratory for experimental research and a lecture hall. (Abt, J. 2006, 115)

Even though the Ashmolean appears as one of the first of its kind to be fully accessible to public; according to another claim by Karsten Schubert, indicates that due to its establishment as part of Oxford University, it's not referred as an independent institution. Schubert further addresses that, although the British Museum is regarded as the first independent museum within the Western museum history, the institution acknowledged educated aristocrats as visitors to experience its collection of manuscripts within its library. Even though the museum was founded in 1759, due to its strict visiting requirements, it was not regarded as accessible to public until the year 1879. Schubert states that Louvre's staff mostly interpreted museum as a purpose itself, rather than a visitor serving institution. (Schubert, K. 2000, 17)

As result, many claim that, established in 1793, Louvre was the first modern museum, which was publicly accessible in the true sense. In France, the salons in Paris took part starting around 1737 and the public could only appear to be offering aid in the kingdom's subjects in order to be allowed to observe the displayed works of art. King Louis

XV's collection was held in a room in the Luxembourg Palace and was being displayed to help train the French artists. The Luxembourg Gallery, opened in 1750 for two days a week, later closed in 1779, due to the plans of building an expanded space in the Grand Gallery of the Louvre Palace. However, during the French Revolution the king's palaces were occupied and the museum held by the revolutionary National Assembly. In 1789, the revolutionaries occupied the church property and anything possessed by the monarchy, and the royal academies, as well as the collections of painting and statuary. Besides the fact of acquisition of freedom of the people, the display of the selected collection in August 1793 in the Grand Gallery of the Louvre Palace, named as the Museum Français, was found to be the success of the revolution.(Abt, J. 2006, 128)

It has been stated that the proceeding years have led the Louvre's audience to expand within the nation as well as the rest of Europe, considering the ruling of Napoleon. The participation of many other artworks into the Louvre, revealed the demand for more space, so the government ordered more public museums to be built, such as the museums of Bordeaux, Marseille, Lyon, Rouen and Caen. The centralized administration of the French authorities initiated the opening of museums throughout the occupied European lands, such as the Galleria dell'Accademia in Venice in 1807; the Rijksmuseum's ancestor in Amsterdam in 1808 and the Museo del Prado in Madrid in 1809. (Abt, J. 2006, 129)

Tracing the cultural values of modernity, museums have voiced narratives of the nations states; reflecting collectivism through the disciplines of art and history. Museum and modernity share similar traditions of languages and they communicate through hierarchy, chronology, order; while displaying tendency towards classification and norms. The rise of imperialist Western politics due to the geographical discoveries and conquests in the early 19th century affected the institutionalization of museums. The findings of undiscovered cultures were looted by Western civilizations in their missions to build national identities whilst collecting cultural artifacts. Therefore, through collecting cultural objects, museums carried significant role in cultural imperialist politics of the newly formed nation states. (Yücel, D., 2012, 6-7)

Until the first thirty years of the 20th century, Louvre has been used as a model for museums established both in Europe and the United States. Nevertheless, the fact that museum has been born from a revolution was unfavorable. In order to overpass the founding radical

political foundation of museum, the mission of the institution has been directed towards its educative and scientific potentials. The majority of the 19. Century, Britain and France have been focused towards imperialist expansion and global sovereignty. As the following result, Louvre and British Museum became cultural symbols of colonialism and cultural looting. (Schubert, K., 2000, 18-19)

Towards the first half of the 20th century, instead of concentrating on collecting additional objects, the academic and curatorial issues came into focus. Following the transformation towards applying alternative exhibition models, museums began evolving into institutions which focus on creating aesthetic and educative experiences. The dual potential of museums, both as a collective education center and a symbol of national authority; initiated the process which led to the questioning of the institution itself, along with its methods and regulations. (Schubert, K., 2000, 26)

Whilst the museums of London and Paris dealt with the bulge of objects within their collections, Berlin was waking up to build an enlightening set of exhibitions without strongly abiding to the traditional categorization techniques of the 19th century of European museums. As the leading figure on the development of Berlin museums, Wilhelm Bode, constructed simple yet spacious venues within the renowned 'Museum Island' (Museuminsel), including the Kaiser-Friedrich-Museum and Nationalgalerie, initiated in 1907. Managed by Bode, Berlin Museums soon became the dominant curatorial model of method and technique between many European and future American museums. The scientific and open-minded qualities of the Berlin Museums initiated the questioning process of museums. Nevertheless, the rise of the Nazism and fascist political reign brought devastating destruction on museums. Originally, taking its roots from the French Revolution, museums are regarded as being born from politics. Therefore, after facing totalitarian regimes, the issue of protecting museums from the state interventions became significant. After 1945, Arts Council was established in Britain to protect the governmental pressure amongst the institutions supported by the state. Along with the development of alternative methods, which aim to prevent central control mechanisms, museums were now kept special in projecting freedom. (Schubert, K., 2000, 29-38)

It has been clarified that the history of museums in Europe came across rather an unorthodox model of the American museums towards the end of the 18th century. Through the 19th century, the museums in the United States demonstrated structures, which

aimed at education and entertainment. The Smithsonian Institution in Washington, DC has been stated as exceptional, due to its administration being held by the federal state of the United States of America. James Smithson was a French--born Englishman and scientist who founded the institution for the purposes of “the increase and diffusion of knowledge” in 1835. The institution included a research center, a center regarding archives of natural history and display spaces for ethnology, archaeology, the history of science and technology and art. Apart from the Smithsonian, museums were supported by private citizens in America. In the beginning of 1870s, the Museum of Fine Art, Boston and Metropolitan Museum of Art, New York; along with other museums to follow in Philadelphia and Chicago opened as non--governmental and nonprofit institutions. The museums were founded by a board of business, civic, educational and cultural leaders. The tax reductions, land grants and annual funding as municipal assistance seemed as manageable motivations for the supporting parties of these museums. American museums concentrated on the training of the public for certain industries, adaptation of immigrants to the common culture and the synergy of manners and morals within the society. (Abt, J. 2006, 130-131)

Around the beginning of 1870s, Metropolitan Museum of Art in New York, Museum of Fine Art in Boston and Art Institute in Chicago led the museum framework in the United States. Differently from the political mission of social reform applied in European museums, the American model initially concentrated on civil education. The museums originated from the support of private sector actors, later to be controlled and turned into foundations. After the American Civil War, the newly formed rich were eager to present their wealth through cultural philanthropy and so; their immense financial potentials evoked the setting of the art field. (Schubert, K., 2000, 38)

After the World War II, due to the necessity for renewal, museums reconsidered their surrounding aspects involving architectural, managerial, political, social and ideological context. Following the political turmoil in the 1960s, cultural foundations were being questioned and institutional critique was on the rise. Authority figures and the hierarchical structures were being revolted at globally. The student riots, anti-war protests and human rights discussion led towards the search for more efficient theories and structures in the society. Following the modernist art movements, avant-garde artists questioned the unequal relationship between museums and its audience. The development of technology and the

widening of accessibility of information caused discredit of museums and museology disciplines. The representation of museums as the authority of information has cleared away. Museum and its framework was being rebuilt. The traditional architecture, display techniques and guided services were adapted to the current needs and demands of the public. (Yücel, D., 2012, 11-12)

From Renaissance onwards, the sacred quality of the arts diminished and whilst being exhibited in museums, it gained the value of display. Within the 20th century, the arts began referring to functional impact: aesthetic, phenomenal or critical experiences as Foucault explains the art's' potential to resist to the traditional modernist narratives. As one of the critical figures, Marcel Duchamp questioned the established descriptions of the art object and the artist. The questioning of fundamental terminology, led to the new awareness of critical thinking about the institutional structures surrounding the cultural field. Along with the forming of critical art movements such as Surrealism and Dadaism in the 1960s, artists triggered skeptical thinking towards the impunity of the art object and the institutional hierarchy of the museum. Following the critical developments, the movements of Happening, Fluxus, Abstract Art and Minimalism, pushed the boundaries of the traditional understanding of the arts. Especially, the proliferation of performing arts and Land-Art put forward the temporariness of contemporary art, later targeting the questioning of housing the arts in museums. Following, were the critical claims about the conflicting relationship between museums with its financial capital and politics, by Hans Haacke in 1970, regarding the exhibition entitled "Information" organized at Moma. (Yücel, D., 2012, 14-17)

Along with globalization, many cultural identities became apparent and as former minorities united with the overall cultural framework, the representation of identities become highly diversified. The transformation towards the diversified cultural framework brought the postmodernist movement. The post-modern understanding questioned the hierarchy of cultures and carried the discussion through the museum framework. Certainly, as a socially driven mechanism, museums have transferred several aspects from the evolution towards the postmodernist social structure. Questioning the foundation of culture and its traditional order, postmodernism allowed museums to reconsider their old structure. (Huysen, Andreas, 1999, 13-14) Newly developed post-modernist museum policies, traced the cultural atmosphere of the era and encouraged the members of the society to embrace their differences and spread out multiculturalism through the social framework. As a result,

naturally many museums attempted to renovate their institutional awareness and brought out the "inclusive" understanding to forefront.

During the development of museums whilst adapting to the changing background in the 1980s, many scholars claim that museums were manipulated by the management culture. The claim states that, following the effects of manipulation, the loss of autonomy in museums led to the popularization of the arts. However, as Yücel (2012) points out, the discussion creates the accumulation of critical practices regarding the museology field. As the accumulation within any field would reveal, the interaction of various ideas and suggestions points out towards the building of a new approach: new museology. New museology generated the transformation of analyzing the contemporary issues of the museum. Following the transition from modernity to postmodernity, museums have shifted from representing high-culture towards calling out to multicultural communities, respectively. Often described as being in service for the prominent few, museums were referred as the 'ivory tower'. However, meanwhile, adapting to the postmodernist approach, museums have undertaken the role of linking communities with each other. As museums transformed into tools for communication within diverse communities, the institution initiated its process of democratization. Whilst tracing the global social changes, the democratized museums followed the inclusive approach. Apparently, as becoming the community-driven institutions, museums gained the ability to adapt to constant change, as its most advantageous feature. (Yücel, D., 2012, 24-25)

Along with developments in technology and transportation, cultural tourism rapidly increased in the 1970s. Whilst the traveling habits of international passengers became frequent, the road for leisure culture was initiated. Following the socio-political changes in the 1960s, the escalating student movements especially in Western European expanded into stronger protests around 1968. The main demand of the 1968 protests would be about the lack of accessibility and objectivity of culture. Surely, museums were one of the key structures that were being questioned; and therefore the traditional patterns of the institution were being reconsidered. During the time when museums were on focus within the institutional critique framework, the conservative politician Pompidou was on charge and he was ambitious to put an end to the anarchist movements initiated by the students. Pompidou announced the project of building a cultural center in the middle of one of the most decayed spaces in Paris. It has been stated that the institution was planned to provide a 'laboratory', which is open

for the public to experiment and experience'. The center was mapped out to reflect an interdisciplinary approach, as well as, providing a democratic and welcoming environment for the public to benefit from. Beyond any doubt, Centre Pompidou has brought immense changes within the museum traditions. Due to its transparent appearance and revolutionary curatorial selections, the institution welcomed many individuals whom generally stood away from the museum. Different to the formal and aesthetic approach of MoMa, Centre Pompidou introduced the idea of the arts being far more complex, anarchic and temporary. These revolutionary ideas led towards the curatorial oriented display rather than the collection based tradition within the museums. Many scholars have frequently stated that the transformation of museums led by Centre Pompidou evolved in parallel with the birth of postmodernism. (Schubert, Karsten, 2009, 55-60)

Through the advancing globalization and the shift towards the free market economy, like many other society-oriented institutions, museums also faced many radical changes. Within the global economic system, corporations carried the institutional competition towards the cultural field. Later to be used also as a field to display financial sustainability, the corporations took charge of the decision-making mechanism. During the 1980s, Reagan's rule in the United States of America and Thatcher in the United Kingdom, financial policies regarding the cultural field was going through a drastic change. Within the scope of these changes, public funding has been reduced, in exchange for increasing the incentives of the private sector. The privatization policies and its effects on cultural institutions have been an ongoing debate for a long time. One of the compelling discussions has been presented by Chin-Tao Wu (2014), claiming that the increase of corporate art collections have led towards an immense competition with public museums; and allowing these corporations to evolve into promotional tools of the arts. The argument states that corporations take over the main social mission of the cultural institutions and benefit from its civil outcomes. (Wu, 2014, 17) Following the financial limitations carried out by the state; in order to preserve their sustainability, museums gravitated towards marketing strategies. In pursuance of perpetuating support from the private sector, museums focused on attracting wider crowd of visitors. The transformation of museums towards new museums could be regarded within a wide range, including changes in collection policies, displaying methods, curatorial activities and collaborations with artists. Developing alternative curatorial applications and discovering contemporary communication practices, directs the museums to invent timely

solutions. Through these newly developed formulas, museums evolve into hybrid institutions. (Yücel, Derya, 2012, 22-25)

To sum up, the transformation of museums towards audience--centered approach can be branched in three developmental periods: foundation period (1975--1983), professionalization period (1988--1993) and the current entrepreneurial period(1994--now). The foundation period of museum marketing has been explained as to boost audience activities and research on education; while the professionalization period dealt with the focus on including marketing departments inside the team and power circulation with the stakeholders; whereas nowadays, the entrepreneurial period reflects museums to appear as “educators of heritage”. The outlook of this function of museums allows the institution to perform the services of education, accessibility and communication. (Gilmore, A. and Rentschler, R., 2002, 1-2)

1.2. New Museology Theory

A group of dissatisfied museologists met at the General Conference of ICOM, in London in 1983 to present a public announcement. The statement protested about the outdated state of museums and expressed the urgent need for an intervention. The group announced the urgency to "enforce the museum establishment to acknowledge the contemporary, social and political developments". (Mayrand, P. 2015, 115) The following year, the group gathered in Quebec at the First International Workshop on 'Ecomuseums and the New Museology'. The protesting group voiced their claim at ICOM's International Committee for Museology (ICOFOM), later to be developed into a movement and the establishment of an international federation for the new museology in 1985 at the Second International Workshop in Lisbon, Portugal.

International Movement for a New Museology (MINOM) was built in order to link the supporters of the strong transformation regarding the aims of museology. The establishment stated their aim as defending the significant changes in the mindset and behaviors of the museologist.

The museologists found the monolithic nature of the museological establishment as critical and claimed that the improvements do not offer the promised experimental attitude. Within the meeting at Quebec in 1984, certain keywords have been offered to be replaced; starting with the primacy of 'action' instead of 'word'; 'sociability' over 'hierarchy'; and 'integration' rather than 'self-management'. Also, the renewal of the motto 'Local Museums, for all, by all' indicated the attainable widespread museology. Some of the underlined terms used to describe the renewed position of museology consisted of; the integral and global museum; popular and community museology; following proposal of the interdisciplinary and developing foundations to reflect a socialized museum experience. (Mayrand, P., 2015, 116)

Within the Declaration of Quebec, entitled as the Basic Principles for a New Museology, the universal considerations are stated as motivational roles which shall help integrate the human with its physical environment. It has been claimed that museology shall broaden its functions and traditional roles. The method for retaining the modern and up-to-date approach for museums is declared as expanding interdisciplinary practices of communication and including modern management strategies which embrace the audience. It has been further

addressed in the declaration, that the new museology shall first and foremost be concerned with community development. The concern signifies the mission of displaying the influences of social progress and arranging links with the future. The new museology movement presents its values in parallel with 'creative imagination'; 'constructive realism' and humanitarian principles among the international community. In order to preserve these values, the new movement aims to develop critical facilities and settle on a global understanding. The declaration considers the urgent need to gain awareness for the new museology movement. Certain elements within the declaration have been agreed to be adopted; such as, inviting the international museum community to recognize the new movement; and confirming that the public authorities as well as local initiatives to apply and assist the principles of the statement. Also, following the establishment of the new movement, close collaborations with ICOM (International Council of Museums) and ICOMOS (International Council on Monuments and Sites) will be developed. (Mayrand, P. 2015, 116-117)

When *The New Museology* publication was issued in 1989 by Peter Vergo, it spread popular acknowledgement which claim the ideological change perceived in cultural institutions in parallel with the changing demands of governments, audiences and shareholders. (Message, K., 2009, 218) Vergo (1989) argues that in addition to the growing attempts to define museums, new interpretations for new kinds of museums shall be discussed: "museums of the moving image, museums without walls, museums-even-without objects." (Vergo, Peter, 1989, 41) Apparently, museums without collections have been foreseen more than a decade ago.

2. Marketing Communication in Museums

Reported by McLean (1997), the marketing era was born in the 1950s in the United States. Considering the historical framework, marketing is interested in the exchange of goods in trade. (McLean, F. 1997, 38) Whilst concerning non-profit institutions, specifically museums, Lewis defines marketing as the process which manages the adaptation of the mission of a museum or gallery, whilst being in charge of building successful identification, anticipation and satisfaction for its users.”(Lewis, P. 1991, 26)

As reported by Rentschler and Hede(2007), the definition of museums have been transformed from functional to purposive. Following the article of Besterman(1998), it has been stated that museums’ functions regarded an object-based approach whilst undertaking the duties of collecting, preserving and displaying objects. However, nowadays, museums target intentions with respect to their vision and mission. This transformation points towards the rise of leadership and visitor services; as well as programs for education and enjoyment; also signaling the focus on serving society. Therefore, Rentschler and Hede (2007) appoint that the transition towards the purposive path of museums signifies its inclusive quality of being ‘people-based’. Concurrently, museums establish marketing techniques in pursuance of increasing visitor numbers as well as encouraging participation among their enlarged audience. (Rentschler, R. and Hede, Anne-Marie, 2007, 13-15)

Marketing of museums is regarded as an on-going debate for some scholars. The ill advised past examples suggest the ‘Disneyfication’ or ‘Guggenheimisation’ of culture. The issue of marketing the arts efficiently without ‘dumbing’ it down has had its good and bad illustrations. However, the current economic realities point out towards museums’ necessity to attract new visitors as well as keeping the established ones, in order to remain sustainable. Therefore, marketing gets referred as a ‘survival tool’ when minding carefully balanced implementation regarding the issue of sustaining artistic integrity whilst pursuing a larger market. (Rentschler, Ruth and Hede, Anne-Marie, 2007, 12)

Due to the transformation in the motivations and priorities of the institution, marketing in museums has been reevaluated regarding its changing roles and diversified audiences. With the purpose of classification, Rentschler has branched the marketing of museums into three periods. The foundation period, between the years 1975-1983, is reported to be focusing on

the education of the visitors and revealing the benefits of visitor studies. Along with the rise of democratization, the professionalization period emerges within 1988-1993. During this period, marketing departments are built within museums. Also, the changes in the public policies caused transitions of authority towards the audience; and rooted the rise of the managerial structure, later to be honored as entrepreneurship. In parallel with this transition, this period has gravitated towards increasing and diversifying audiences. Both the foundation and the professionalization period target data collection approach; whereas the entrepreneurial period has a strategic action-oriented focus. Thirdly, starting in 1994 and continuing until today, the entrepreneurial period draws upon collaborative marketing models. Following the collective attitude, the diverse quality of visitors infuses the development among the products, venues and experiences. Altogether, the essence of the relationship including the museums, the visitors and the market is put into discussion. (Rentschler, R., 2002, 15-16)

Due to the fact that museums are social establishments, they serve social content through meeting social needs; as well as, tracing the current social manifestations and changes in society. (McLean, F., 1997, 22-23) Therefore, along with the changing patterns of the society, for instance the global manifestation of diversity of the 21st century, museums reflect the transferring values onto their institutional structure.

Starting with the mid-20th century, the emergence of several socio-political incidents including the feminist movement, decolonization, anti-racism and gay rights movement, accelerated the embracement of diversity. Consecutively, the promise of a democratized society stimulated the development of additional functions within museums; leading to the transformation of the institution.

Also, as Witcomb(2003) states, in order to adopt a community based perspective within museums, the institutions should benefit from engaging into dialogue with each other and consider themselves as communities. (Witcomb, A. 2003, 81)

It has been explained that setting goals for museums might as well analyze the variety of audiences and each of their impact for support. The evaluation of specific visitors such as members, under--served groups, tourists, young people, families with young

children and young professionals; allows the museum to perform strategic marketing process successfully. (Kotler, 2000, 273)

Setting goals for museums needs to trace the mission and awareness of the museum's strengths and weaknesses, while considering the competitive environment that it is included in. Museums bond with their public firstly to identify the competition and to announce their distinctive qualities while reflecting the needs of the public they serve. This has been stated as museums' goal within its community. The relationship between the museum and its audience has been stated to be in exchange, meaning that the visitors getting benefits when participating in museums in return delivering certain costs; while museums collect benefits from its visitors such as revenue, donations and support. (Kotler, 2000, 273)

Within a marketing perspective, Kotler N. and Kotler P. list three strategies for museums to expand visitors as, firstly, enhancing the museum--going experience to improve the offers for the museum audience; secondly, working on community service to straighten the image of the museum and its impact on the local environment; and lastly, the adaptation towards the entertainment industry as a new way of market positioning to increase the competitiveness within the alternative leisure organizations. (Kotler, 2000, 275)

So, the authors claim that the new path for museums are being revised in order to be sustainable within the harsh economic environment, the competitive entertainment industry. It has been stated that museums perform to adapt into the multi--tasking leisure organizations which continue to grow nowadays. The article clarifies the marketing perspective in which museums seems to adapt and the transformation enables museums to stand closer to their audiences while channeling into diverse programming strategies. The outcome of the study explains the perspective of museum management through the marketing area and its evolution while adapting to the contemporary society. (Kotler, 2000, 275-276)

2.1. Defining Audience Development

Attracting audiences in local communities in order to gain higher attendance and participation in cultural activities; or deepening an existing audience's contribution is defined as audience development. The term identifies carrying out to focus both new and existing audiences in depth. The process requires building links between individuals and cultural institutions in order to assist generating communities to be engaged in the arts. Concerning to develop communities, the institutions are expected to communicate with the needs and concerns of the people included within the community. Whilst developing plans and practices, effective marketing programs and institutional strategies shall be put into practice. (Connolly, P. and Cady, M. H., 2001, 7-8)

The terminology used to describe the audience of museums points towards several key ideas on the transformation of museum-audience relationship. Emphasized terms include audience, spectator, visitor, participant, customer, consumer, public and stakeholder. The terms 'audience' and 'spectator' demonstrate individuals whom are active in participation; whereas 'visitor' is required for one's who enter museums and galleries. (Reeve, J. and Wollard, V., 2006, 5-6)

Whilst analyzing the etymology of the word 'audience', the origin is derived from the Latin '*audientia*', which has been found suitable for the theatre and concert hall, otherwise used for museums. On the other hand, 'spectator' has both sprung from the Latin *spectare*, meaning 'to gaze at', or 'to observe'; furthermore being used for one's whom are attending shows, but more likely events. (Oxford Dictionary of English, 2003) Participants are described as visitors who join in activities like workshops and events; moreover, the term 'audience' is entitled for the people who take part in lectures. As for examining the marketing terminology including 'customer' and 'consumer', the terms signify the act of participation regarding finance. Customer has been a popular term in the 1990s whilst the practices on customer assistance were on the rise within the management field. On the other hand, the 'consumer' phrase has had an unpleasant reputation regarding its connotation with capitalism and the consumer society. Reeve and Wollard (2006) marks the importance of determining the term to address; the regular services and products of museums including exhibitions, events, gifts and memberships reveal the mutual motivation of consumption. (6) Furthermore, 'public' and 'stakeholder' covers the individuals whom are identified important,

even though they cannot be defined as frequent visitors of museums. Then, the phrase 'stakeholder' declares the fact that certain individuals have assigned to the management of the institution. The assignment could point out to financial investment of the institution, regarding the taxes. Considering the fact that some museums receive funding through public taxes, the spending of these goods and services shall be rightfully acknowledged. (Reeve, John and Wollard, Vicky, 2006, 6)

As a result, the connection between the museum and its audience could be deduced through the analysis of the variety of terms; audience, visitor, consumer and stakeholder. For example, the term 'audience' signifies a passive role, when compared with the term 'participant'; and the 'customer' phrase appears more demanding than 'visitor', which does not strike someone as being the authority figure. (Reeve, J. and Wollard, V., 2006, 6)

Thus, for the term 'audience development', regarding the concern of signifying the increase in the size of the audience, many scholars have put the phrase 'audience building' into practice. Towards the last decade, the direction to focus on interactivity carried the terminology on 'cultural participation'. (Connolly, P. and Cady, M. H. , 2001,

The main aim of audience development is stated as focusing on building 'dialogue'; whereas, the strategic marketing studies favor 'communication'. (Lang, C., Reeve, J. and Woollard, V., 2006, 67) The minor variation points out to the active and interactivity of the word 'dialogue' which allows the museum to learn and experience the changing attitudes of its audience. Thereby, the museum gets to track social transformations and adjust its activities and programs through learning.

As reported by audience research, Kotler N. and Kotler P. (2000) state that, even though occasional audiences appreciate their visits; they prefer to be further informed and oriented; whilst experiencing more human connection. (Kotler, N. and Kotler, P. 2000, 272)

Due to their nature, most nonprofit institutions are mission driven, instead of being market oriented. These institutions focus on improving the quality of life through arts and culture; supporting artists and creativity in the society. (Connolly, P. and Cady, M. H., 2001, 8)

The interpretation of analyzing what 'increasing participation' means is a focal strategic decision for an institution. The analysis could be read in three approaches; firstly, by

broadening; by deepening; and lastly by diversifying. In the case of broadening, the institution makes an effort to expand their existing market by reaching out for the visitors who are potential participants of the arts and culture. Whereas, through deepening approach, the organization aims to strengthen the involvement through its existing participants. Thirdly, over the path of diversifying, the institution targets the individuals who would not be interested in participating in the arts necessarily. (McCarthy, K. F. and Jinnet, K., 2011, 3)

Whilst considering working on building participation, it is significant for art institutions to adapt this strategy with their mission and the social environment in which they function. In order to manage connecting participation building strategies with the mission, the museum shall adopt an integrative approach. Through this approach, firstly, the institution's key activities and main purpose shall be clearly determined. Later, through examining the prior institutional goals with the participation building alignments, museums could offer an integrating approach in harmony with its audience. (McCarthy, K. F. and Jinnet, K. 2011, 41-42)

According to Kotler N. and Kotler P., there are three approaches for building audience, including the following: upgrading the museum-visiting experience; developing community service; and lastly market repositioning towards entertainment. These approaches reflect strategies that provide games plans to explore the ways which the institution attain its goals and missions. For instance, evolving community service aims to expand the local impact of the museum. Despite the opposing claims, the authors argue that museums shall reconsider their status within the alternative leisure activities; and makes an effort to expand the institution's attractiveness. (Neil K. and Philip K. 2000, 275)

As educators in museums, Burnham and Kai-Kee explain the inclusive education process by allowing visitors to gaze at the artwork for some time. The aim would be to distract the visitor from the struggles of the daily life and introduce them towards the art object. Starting off with silence, visitor is invited to interpret the arts without any guidance, but with their personal ideas and observations. Thus, collective experiences are initiated with personal engagements. The quiet pondering moments are regarded as strong connections for the individual, later to be transferred into collective experiences. (Burnham, R. and Kai-Kee, E., 2015, 40) Kai-Kee also states that many scholars believe that the ability to ask questions

within an exhibition tour or an educative course would be vital regarding the inclusive approach. (Kai-Kee, E., 2015, 92)

2.2. Responsive Audience Development Strategy

Blackwell and Scaife (2006) describes *successful audience development* as one which responds to research, encourages inquiries, appraises collaborative opportunities and builds basis upon innovation. Whilst being perceptive to experimentation one would recognize users along with potential users. Being open for research and development, piloting and working on improving research would perform rewarding outcomes. (Blackwell, I. and Scaife, S., 2006, 61)

Both ‘cultural democracy’ and ‘democratizing culture’ signify alterations within the cultural field; canalizing towards the discussion of questioning whose determining culture at first. The public accessibility of culture, over the issues of entrance fee, location and education; specifies the term ‘democratizing culture’. Reeve and Wollard (2006) claim that according to the UN Declaration of Human Rights statement, no limitations shall be allowed for individuals to participate in culture. Concurrently, ‘cultural democracy’ states that every culture shall be respected equally; any kind of hierarchy shall be excluded. (Reeve, J. and Wollard, V. 2006, 7-8)

As Lang expands on the true colors of the democratization process, museums aim to meet the requirements for recent policy developments, new funding opportunities and public benefit demands. Whilst corresponding to the concerns, the term ‘access’ becomes significant and portraying all members of the diverse society gains importance. In the process of representing each individual, the inclusive approach gets adopted. Therefore, certain keywords come to forefront, such as, inclusion, cultural diversity and public accountability. (Lang, C. 2006, 29)

Certain inquiries regarding public access meaning offering suitable conditions include setting opening hours, physical accessibility of the venues, collections and exhibitions. Several questions are carried forward, such as, reviewing if entrances are welcoming; opening times convenient; or if there are alternatives for stairs; if labels are legible; if the location convenient for all residents for the city...etc. After all, access is interpreted as a matter not only applying to adjust opening hours and disability, but; nowadays, the term is

linked with preventing any intellectual, cultural, social, financial and physical limitations. (Lang, C. 2006, 31)

Limitations of access are analyzed in five different areas, including physical, intellectual, cultural, attitudinal, financial, technological barriers. Physical limitations distresses individuals with disabilities, the elderly and people in control of children. Poorly designed display mechanisms would demonstrate intellectual barriers. On the other hand, allowing miscommunication to form with the audience and leaving out different cultural backgrounds through exhibitions and events indicates cultural barriers. In the case of attitudinal limitations, museums fail to carry out a welcoming environment for their audience. Furthermore, the institution could dissuade the visitor with admission charges, transportation, catering and merchandising costs through the financial barriers. Likewise, by unattainable websites and new media channels in suitable formats, museums could cause technological limitations. (Lang, C., 2006, 31-32)

Introducing a number of influences that have contributed to the changes of museums recognizing its audience and welcoming the public in which it includes diverse groups with different needs. Whilst working on developing audiences certain elements are regarded to be improved; such as building new instruments, working effectively with new audience, sustaining relationship, exploring networks and partnerships, developing new technology and adaptation. (Reeve, J. and Wollard, V. 2006, 41)

Regarding the responsive approach for developing audiences, certain features are determined. These factors include: visitor profiling and consultation; applying various marketing and selling techniques; the delivery of outreach work; improving services and facilities; organizing targeted exhibitions and programs; developing accessible technologies and new resources. (Lang, C., Reeve, J. and Woollard, V., 2006, 61)

Addressing how museums and galleries can address current audience capacity issues while remaining innovative, creative and inclusive stands to be significant. The ability to deal with increasingly demanding expectations and maintaining the current practice in the long term needs to be evaluated thorough. (Blackwell, I. and Scaife, S. 2006, 61)

Capacity building means finding ways to strengthen those things, which need to be in place for a museum service to be able to grow. In order to build sustainable capacity in museums, certain elements shall be set up for a connection, such as, the discrete potential of resources (collections, stories, staff, the building, etc); vision and identity; plans and organizational context; networking; building partnerships, dialogue and skills; adopting a problem-solving approach; embracing 'appreciative enquiry' (meaning positive and productive questioning, inspired for leadership and management approach); encouraging creativity and flexibility; expanding capital and/or investment (Lang, C., Reeve, J. and Woollard, V., 2006, 62).

It has been stated that audience development has inclusive and collaborative qualities; as well as, serving communication and examination opportunities, which enables a learning process for the institution. Besides, the user gets to profit from engaging and being actively involved. Therefore, along with sharing values and experiences, museums collaborate with their audience. Following the process, the terminology gets reshaped and the receptive word 'audience' gets transformed into the active term 'user', The transformation indicates the sustainable growth of new visitors with nurtured relationships with the museum. (Lang, C., Reeve, J. and Woollard, V., 2006, 63)

2.3. Participatory Audience Development Strategy

The Participatory Museum, which is copyrighted under the Creative Commons Attribution-Noncommercial 3.0 license; the author Nina Simon offers the reader online access. Following the similar accessibility opportunity of the publication, the participatory approach enables an inclusive platform for the reader to engage through online comments. Therefore, the publication reflects a parallel perspective with its content which is further explained in theory in the following paragraphs.

The social aspect of web has provided many tools and design patterns; leading to advancements in the participatory and accessibility fields. As result, the audience realized their rights to access a wide range of information and cultural framework. The realization later evolved into audience's expectation to be taken seriously whilst demanding more contact and dialogue with the museum. Simon (2010) explains that today, individuals expect to actively participate with cultural institutions which later evolves them into becoming centers of cultural and community life. It has been further stated that whilst adapting audience development in cultural institutions, three fundamental theories shall be pursued. One of the theories claim that an audience-oriented institution shall be relevant, useful and accessible, as much as other public spaces. Additionally, it is argued that visitors shall compose their own personal meaning from cultural experiences. The third theory claims that users' feedback shall be transferred through the improvement of project designs and public-facing programs. (Simon, N., 2010, Preface-Why Participate,ii)

A participatory cultural institution is described as “a place where visitors can create, share, and connect with each other around content.” Within the description, Simon delves into defining each term, such as, explaining the term 'create' as enabling visitors to share their own ideas regarding the arts, the institution and each other. The term '*share*' is clarified as facilitating the visitor to discuss their experience in the museum; whilst supporting the audience to socialize among each other through mutual interests is defined as to '*connect*'. All of the terms described above relate '*around content*', linking engagement of the visitors with proof, including the tangible outcome of objects and ideas. (Simon, N., 2010, Preface-Why Participate,ii-iii)

The goal of participatory techniques is stated as to please the visitors' demands regarding active engagement, whilst considering the mission of the institution. In doing so, the institution shall provide diverse and personalized content; and at the same time, serve a co-creative platform with the visitors. This platform shall be exposing various artifacts and viewpoints of non-experts. The critical point of a participatory institution is stated as offering a stage, which is created and managed 'with' visitors, instead of being 'about' something or 'for' someone. According to Simon (2010), becoming relevant in persons' lives is a significant element in terms of developing the participatory approach. Making an effort about responding the viewpoints and stories of the audience is stated to guide visitors to grow interest towards the content of the organization. Another given element is to remove any dominating language, aiming to serve various stories with diverse point of views. Also, maintaining an inspiring platform shall welcome visitors with various preferences and allow for community engagement. It has further been claimed that museums could determine themselves as platforms for discussion about critical issues regarding the displayed content, whilst presenting comfortable and social venue. (Simon, N., 2010, Preface-Why Participate,iii)

Starting with the growth of the social web technologies initiated in the mid-2000s, the perception towards participation evolved into an accessible platform without strict limitations. Along with the support of technological developments, cultural institutions hold the advantage of hosting relevant physical environment, which could present diverse venues; authentic objects; and qualified designers and staff. Systematically, combining these various functions and venues; through community engagement, the institution has the opportunity to 'empower cities, towns and neighborhoods. Through application of participatory techniques, institutional ambitions could be inscribed as 'relevant, multi-vocal, dynamic and responsive community spaces'. Additionally, interactive design techniques could be used in order to exclude the didactic traditional demonstrations. Exhibitions, which are designed through interactive approach, could enhance unique learning experiences for the visitor. (Simon, N., 2010, 3)

Traditionally, cultural institutions serve various content regarding exhibitions and programming structures for visitors to consume. On the contrary to this approach, the participatory projects aim to guide the audience towards multi-directional experiences, connecting with various users who also act as creators, distributors, consumers, critics and

collaborators. Hence, the institution focuses on organizing co-produced visitor experiences, rather than ensuring consistency in visitors' experiences. Simon explains that the key to an efficient participatory model would be to design participatory opportunities for amateurs to share the content, which they created, later to be displayed within the institution. It has been stated that in order to encourage participation, the organization shall trust visitors' abilities as creators and re-adjusters of content. This issue points out to the importance of allowing experimentation regarding the original purposes of the institution. Through the participatory designs, institutional practice faces new ways for diversity to express itself with more engagement on the arts. (Simon, N., 2010, 5-6)

Simon (2010) reveals two design principles, which enable to develop efficient participatory projects; the claims include 'participants thrive on constraints' and 'encouraging social interactions among participants'. The judgment that claims visitors are magnetized through challenges, points out to the fact that limitations provide motivations for the audience. Offering instructions and tools to create experiences, participants feel more confident in working on solving problems. Encouraging social interactions, allows participants to enjoy the experience and work in collaborations. Warmly welcoming each individual and connecting them with each other supports collective engagement. A significant way of transforming into a social hub could be expressed through communal interactions of participants. (Simon, N., 2010, 22-23)

Whilst explaining the possible exchanges in a participatory service, Simon (2010) uses YouTube as an example to emphasize the variety of responses it offers to its audience. Simon reminds of YouTube's tagline "Broadcast Yourself", aiming to target the creator audience, but also encouraging the experience of everyone, including the spectators, to participate to the content. Presenting an inclusive design, YouTube offers different types of participation, allowing everyone to join, collect favorites, comment, rate videos. The display of viewer's opinions about the content shows the importance of each participant within the interaction of videos. (Simon, N. 2010, 9-10)

As for the outcomes of developing participation, in parallel with the goals of the institution, would be to attract new audiences; to gather and maintain the content co-created with the visitor; to offer educational experiences; to serve engaging marketing campaigns; to display

exhibitions which are locally-relevant; and finally, to transform into a town square for dialogue. (Simon, N., 2010, 16)

Introducing each individual (me) to connect evolves personal experiences towards collective (we) engagement. The evolution of participants' experience from personal to communal interactions can be analyzed in 5 stages; content being the foundation of all stages. The first stage of social participation offers visitors to access the content they need; the second, gives the opportunity to take action and ask questions; and the third, guides visitors to follow their interests and actions among the community of visitors. Stage four leads visitors to communicate with people, such as staff members and fellow visitors with similar content and interests. Last stage, makes the entire institution appear as a social hub, which presents enriching encounters with people. (Simon, N., 2010, 85-86)

Another way for cultural institutions to enhance audience experience is stated as making effort to relate with profiles in the real world. As Simon (2010) states, providing an open space for self-identification of visitors allows social interactions within people with coinciding interests. For example, similarly to the interaction of users of social media; only occurring in the real world with real profiles, individuals could communicate through the display of their recommended picks in the library area of a cultural institution. Taking the common "staff picks" in local bookstores as a sample, one could track the other's expression of self-identity through their personal favorite book; as well as express their own. The ability to perform one's personal profile through the cultural content, connects both the basis of a social experience, and also relates participation with the institution. (Simon, N., 2010, 44)

The second part of the book, entitled "Participation in Practice" presents particular suggestions regarding ways to develop, evaluate, manage and sustain participation; which would advance institutional missions. Some of these recommendations include; collaborating and co-creating with visitors; hosting participants; evaluating participatory projects; and developing design processes which involves everyone to have valuable experiences. Moreover, using social web technologies as tools of participation is stated as a significant advice. Other plans consist of building interactive design techniques for exhibitions and offering user-generated content. (Simon, N., 2010, 183)

3. Defining Leadership

Similarly to most socially driven cultural structures, museums show an alteration throughout history. In order to adapt to the changing times, museums have responded to the need for wider cultural discussions. Following this shift, the formation of new museums opened up a new space for motivation and higher visions for public access through institutional framework. Thus, in a related manner, leadership carries the motive to lift up the institution, as well as its team. As acknowledged to be “the founder of modern management”, Peter F. Drucker, defines leadership as “lifting a person’s vision to higher sights, the raising of a person’s performance to a higher standard, the building of a personality beyond its normal limitations.”(Drucker, Peter F. *Management: Tasks, Responsibilities, Practices*, 1985, Harper Business Press, pg. 463) Thereby, Drucker’s statement demonstrates the ability of the leadership practice; essentially developing the team and its potentials, primarily by each individual.

Sheltering many aspects within its structure, Bass (1990) described leadership as “the focus of group processes”, providing the consciousness of teamwork and collective productivity. Also, leadership framework is stated to present an “exercise of influence”, attempting to form a platform; whilst spreading a “form of persuasion”, the fundamental skill to reflect competence. The leader is expected to practice the decent scale for “power relation”, through the “effect of interaction” within the organization. (Bass, B. M., 1990, 20)

Throughout the article entitled ‘The Crisis of Cultural Leadership in Britain’, Hewison discusses the challenges of leadership and management within the creative sector. (Hewison, R. 2004, 12) ‘Creative leadership’ is one of the main themes of Hewison’s argument. The article points out that the leaders are seen as “being responsible for creating a shared vision, communicating it across the organization and then executing it within a complex market environment.”(14) It has been stated to carry critical importance that whilst appointing limitations for creative professionals, the leader shall avoid restraining the individuals from reflecting their creativity. Another issue, phrased as a leadership challenge, was pointed out as presenting an environment in which individuals are encouraged to experiment in their creative endeavors. (Hewison, R. 2004, 14-15) Overall, the analysis of Hewison’s article reveals that whilst the roles and contributions of developing a creative project reflect diverse qualities, the expectations for leadership becomes re-described as “fluid and open to

interpretation". Therefore, it can be deduced that setting an environment for successful collaboration proves to be the favorable decision for the leader.

Without doubt, regarding their various personal characteristics, each leader brings their unique way to whilst approaching issues of their concern. Having stated this, many scholars categorize three main types of leadership styles. Hewison, R. & Holden, J. (2011) explain that transactional leadership takes its name from the act of reciprocating between the leader and the ones being led. (28-29) This type of leadership describes the leader to take responsibility in verifying the tasks to run fluently; whilst the team enables their own part to function accordingly. The distribution of roles is clarified because the leader has set targets. However, it shall be pointed out that the team of the ones being led is not involved in the process with motivation to be creative individually. Therefore, the leader mostly manages productivity, order and predictability; correspondingly the lack of space for creative thought, the cultural and creative industry would not prefer the specified style of leadership.

Suggested by its name, as Hewison, R. and Holden, J. (2011) also states, transformational leadership promises the act for a change. (Hewison, R. and Holden, J., 2011, 30) Instead of focusing on a fixed target, the leader is to reflect a wide perception. Through the open vision, the leader depicts inspiration and motivation towards the people in the organization. The priority of this type of leadership is depicted as guiding the organization towards building new ways to work, as well as providing new work. Specifically, through this priority, the transformational leader presents uncertainty, which leads the team to change their way of thinking, to evolve and widen their perspective and capabilities.

Relational leadership has been described as highlighting the act of building a worthwhile relationship between the leader and the ones being led. (Hewison, R and Holden, J. 2011, 30) The mentioned relationship points towards the evolution of an organization through a more integrated teamwork. Differently from the other leadership types, the relational model prioritizes the ability of the leader to ensure healthy communication throughout the organization. As Hewison R. and Holden J. (2011) explain, the successful communication skills allow the team to perceive their leader as charismatic and heroic. The authors further claim their point by revealing that relational leadership is sometime referred as 'silent leadership' or 'servant leadership', in which the leader arranges the needs of the organization on the spotlight. (Hewison, R. and Holden, J., 2011, 31)

To sum up, each leadership style has its advantages, as well as disadvantages; for instance, Hewison, R. & Holden, J. (2011) explain that the characteristics of ‘reliability’ and ‘predictability’ does not necessarily coincide with the stability of the cultural field, nor does it help achieve creativity among its professionals. Therefore, the transactional leadership, which progresses with ‘monitoring’ and strictly set targets, disables the open and ‘out-of-the-box’ thinking of the team, allowing to meet the critical need for freedom within the creative field. Whereas, the transformational leadership allows the charismatic status of the decision-maker leader to spread an unquestionable attitude regarding the issues of the organization. Due to the fact that the creative field searches for a strong network of cooperation among the team; unconformably, the leader may stand out as the one and only individual entrepreneur, in charge of everything. Similarly, the relational leadership nestles the danger to become unbalanced regarding the hierarchy between the leader and the ones being led. The concern for consensus stands to be critically significant, especially whilst discussing the cultural field. All in all, the leadership which enables ‘everyone’s relationships’ to be positive, harness communication and shared consensus, allows the cultural and creative field to nurture its institutions.

4. Profiles of the Museums within the Case Study

Being based upon the transformations; museums have functioned primarily as a library dedicated to the muses, later to serve the public as cultural monuments of art, literature and philosophy. Following the formation of capitalist economy and the birth of aristocracy, patronage of arts and culture took over. Through the discovery of the New World and the arrival of new information and artifacts, the public accessibility of the arts came to light.

Authorized as being the first stage of modern museums, ‘cabinet of curiosities’, can be interpreted as re-contextualized treasures of ‘foreign’ cultures, in view for the fortunate aristocrats. Whilst analyzing the contrasting values of the new museums with this specific interpretation, one can deduce that nowadays, the multicultural framework of the cultural field does not use the term ‘foreign’ or ‘aristocrat’ anymore. Thus, the new approach for modern museums claims its mission as uniting cultures. The mission statements of both SALT and Witte de With Center for Contemporary Arts, proves to be prioritizing the notion of reflecting the values and needs of a wider audience group.

As one of the first examples of public museums, the Ashmolean Museum consisted of a laboratory of experimental research and a lecture hall, revealing a venue, which resembles the functions of the library-like museum model. Considerably, similar values of providing an exploratory platform could be linked with the functions of the new museum. As stated through the new museology framework, the change of the traditional museum, guided the institutional framework towards practicing interdisciplinary communication.

The Louvre, as another critical case of public museums, reflected demands for cultural democratization. That being said, the ‘accessibility of the arts’ has been pointed out as one of the key figures regarding the evolutions of museums towards new museums. As for the specific study, new museums, being analyzed through the cases of SALT and Witte de With Center for Contemporary Arts.

While the political turmoil processed into institutional critique in the 1960s, alternative curatorial implementations began developing within the modern museums. Several new functions, such as entertainment and civil education, have been introduced through the museology framework. Concentrating on utilizing audiences performs as a key function

through new museums, also over both of the cases of SALT and Witte de With Center for Contemporary Arts.

Through the rise of globalization and multicultural environment, the postmodernist era demanded managerial and marketing structures to become diversified. Following the break of the 'ivory tower' notion regarding the traditional museums, the institutional framework evolved into 'community-driven' organizations. Focusing on conducting marketing techniques to increase the attendance and the motivation of their audience, museums developed 'audience development' techniques. Later to be emerged into 'increasing cultural participation', the social mechanism aimed to encourage 'dialogue' through wider audiences of museums. Hence, again, in parallel with the keywords in reference to the values of new museums, also with both of the institutions SALT and Witte de With Center for Contemporary Arts.

In Turkey, the classification of museums (Erbay, F., 1999) according to their managerial structures consist of private museums, which are privately owned or corporate; national museums, connected to the Municipality of Culture and Tourism and the Grand National Assembly of Turkey; and autonomous museums, in relation with municipalities, foundations and educational institutions. (Erbay, F., 1999, 23) Considering the classification, the establishment of SALT is listed within the private museums, as it has been founded by a privately owned corporation, Garanti Bank.

Whereas in the Netherlands, as stated by Engelsman, S. (1996), in the early 1990s, most of the national museums were privatized. The implementation allowed museums to cut political dependency from the ministry. The Dutch government increased financial support and the revision of management skills enabled to build a convenient museum model for the 21st century. (Engelsman, S., 1996, 38-39) As for the case of Witte de With Contemporary Art Center, the institute is fully funded by the state, adheres to the The Governance Culture Code of Netherlands (Governance Code Cultuur), and also accepts donations from its members.

To sum up, SALT and Witte de With Center for Contemporary Arts, surely do not represent the values or the functions of the traditional museum framework. Instead, both institutions reflect characteristics of new museums; whilst claiming to remain as alternative experimental platforms for arts, culture, research and archive. In consideration of the

transformation of museums towards new museums, the following chapter presents an in-depth analysis of the two cultural institutions, respectively, SALT and Witte de With Center for Contemporary Art.

4.1. SALT

The contemporary art institution Platform Garanti Contemporary Art Center has been founded by Garanti Bank in 2001. The institution was located on Istiklal Avenue in Istanbul, Turkey. Platform Garanti Contemporary Art Center organized exhibitions, as well as, conferences and events; hosted an international residency program; and managed a library and archive of contemporary art. In 2008, major renovations were held in Platform Garanti venue and the former Ottoman Bank Headquarters (former corporation of Garanti Bank) in Galata, later transformed under the name SALT. The institution has been formed from Platform's previous cultural entities: Garanti Gallery and the Ottoman Bank Archives and Research Center. The evolution of Garanti Gallery towards SALT, regarding issues such as the public realm would enable the research to comprehend the structure of the new institution. The transformation of the collection consciousness; the choice of non-profit aims; the emphasis on archive consciousness and public library; and further to be researched aspects have guided the formation of SALT.

SALT's facilities consist of SALT Ulus in Ankara, SALT Beyoğlu in Istanbul, SALT Galata in Istanbul and these venues include departments of venue hire, sponsorship, SALT Research, auditorium, exhibition space, workshops, open archive, bookstore, cafe and restaurant, walk in cinema, garden, Slow Food Youth Network Istanbul and bookstores. The library structure of the contemporary art institutions has been discussed to be critical in current times.

The programming strategy of SALT is explained as: *"... SALT assembles archives of recent art, architecture, design, urbanism, and social and economic histories to make them available for research and public use. These resources will be interpreted in the form of exhibitions and discussed in all other areas of programming."*

The institution, founded by Garanti Bank in 2011, states its mission as: *"SALT explores critical and timely issues in visual and material culture, and cultivates innovative programs for research and experimental thinking. Assuming an open attitude and establishing itself as a site of learning and debate SALT aims to challenge, excite and provoke its visitors by encouraging them to offer critique and response."* The organization assigns its aim to be

enabling an open platform for discussion of culture while encouraging public for learning, thinking and responding within the society.

In September 2014, SALT has joined the Google Cultural Institute, widening its accessibility towards museums, cultural institutions, and archives which host the world's cultural treasures online. From now on, it is possible to find artworks and digital exhibitions of SALT, such as the part of SALT Research collections and the Ottoman Bank Archive; the late-Ottoman and early-Republican periods. SALT works with L'internationale, *which "aims to build a sustainable constellation of European museums these civic institutes where art is used for public benefit, for inspiration, reflection and debate."* SALT benefits and gets enriched from the international and transnational organization of exhibitions, collections, symposiums, publications and educational programs.

4.2. Witte de With Center for Contemporary Art

Witte de With Center for Contemporary Art was founded in Rotterdam in 1990. The institution takes its name from the specific street, which was named after the Rotterdam based admiral Witte (White) Cornelisz in 1871. Before the 1990s Witte de Withstraat was considered to have a bad reputation with its inclusion of gambling houses. Starting with the early 1990s, the location was put through transformation that turned the neighborhood into the art axis of the city. As the one of earliest institutions at the neighborhood, the city of Rotterdam and the Dutch Ministry of Culture provide financial support for Witte de With Center for Contemporary Art. Being located in a former school building, the programming schedule of the institution is developed within educational projects and public events for the wide and diverse audience.

As part of the programming strategy, the institution aims to enhance the relationship between the artist and the audience, therefore organizes collaborations with artists, curators scholar and public. Within its annual program, Witte de With Center for Contemporary Art enables professional career for many curators, critics, scholar and educators while coordinating curated exhibitions, symposia, live events, educational programs and regularly publishing review. Within their educational programs, the art institution offers customized programs for secondary and higher education members including both students and teachers. The possible customized educational programs include master classes, projects, workshops and specified art education directed by the educational curators of the institution. The contemporary art organization offers the entity of Club Witte de With as a way to help generate donations from the audience whom agree to help support. Club Witte de With members meet several times a year within club events to share collective experiences across diversified artistic disciplines. The membership fees and donations help supporting the exhibitions, which are organized by the institution throughout the year.

As Connolly and Cady (2001) clarify, members are concerned as valuable audiences for most institutions. Due to the fact that this group is exceptionally devoted to the organization, they principally provide financial support and in return expect motivational benefits, which would connect them deeply with the organization. Along with the support, membership strategy contributes to the audience development missions of the institution. For instance, the membership programs attract regular visitors towards the internal institutional area and

allow inclusive experiences. Also, building membership structures could harness marketing strategies. As the dedicated audience, members would respond to marketing and audience research with ease. (Connolly, P. and Cady, M. H., 2001, 85)

Witte de With Center for Contemporary Art collaborates with other cultural institutions in Rotterdam and around the globe in order to host a variety of events with new formats of intellectual and cultural meetings. Along with the fellow cultural institutions located around Witte de Withstraat and Museumpark, Witte de With Center for Contemporary Art organizes free and open days each month within the union called Kunstblock.

Located on the first floor of Witte de With Center for Contemporary Art, TENT Rotterdam is a platform that aims to help form artistic and curatorial connection between the city and the globe. The monumental former school building in the Witte de Withstraat hosts the exhibition space of the contemporary art platform. TENT tracks the recent developments in contemporary art field and models its program according to the diversity of its environment. The platform programming activities include exhibitions, discussions, film screenings, publications and educational projects. TENT performs as the exhibition space of Stichting Centrum Beeldende Kunst Rotterdam (The Foundation Centre for Visual Arts Rotterdam). CBK Rotterdam works as a focal point for art, artists and its audience, while organizing, supporting and investing on artistic operations in Rotterdam. The organization works within four groups including Art Office, BKOR: Visual Art and Public Space, SIR: Sculpture International Rotterdam and TENT. Art Office section is entitled to support artists based on network and carrier based issues such as offering suggestive approach in artist-in-residence opportunities. BKOR focuses on providing explanatory projects about public artworks. SIR is in charge of preserving the international cultural collection of public artworks, as well as coordinating performances, movie displays, production and research of monument and sculptures. CBK Rotterdam has been founded in Rotterdam City Hall in 1982.

Each director of WdW is given six years of time within the organization of the programming strategy. The continuous change of the curatorial administration allows the rest of the team to be dynamic and flexible, which signifies its impacts regarding the management of institutional projects and activities.

As the regular publication of Witte de With Center for Contemporary Art, WdW Review provides an online platform that targets to notify the enlarging audiences. The project aims

to track the ever-changing reformations regarding the aesthetic, geographic, economic, communal, ecological and spiritual fields. The platform intends to stimulate ‘knowledge partners’ in an infrastructure in order to discover and experiment through the current discussions surrounding the world today. The review is structured in four sections including; reports from several international desks, critical essays with editorial cartoons, speculative piece of writing by an author considering a single image and lastly thematically commissioned texts, aiming to confront critical thinking through collective layers. The director Ayas, claims that WdW Review allows experimentation between art and social sciences, within multi-disciplinary discussions. (Ayas, D., qualitative interview, June 2nd 2015)

4.3. Methodology

Primarily, the main aspiration of the study is to reveal the future of museums, whilst exposing the changing functions and missions of its institutional structure. The paper aims to respond to several topics; firstly investigating the curatorial evolution of museums towards new museums and introducing the development of audience development strategies. Following these aspects, the study further examines responsive and participatory approaches of audience development, through the implementations of SALT in Istanbul, Turkey and Witte de With Center for Contemporary Art in Rotterdam, Netherlands. Thirdly and the most critical part, the paper seeks to determine the engagement between the leadership structure and the audience development framework.

The paper targets to reveal the connection between the mission statements of SALT and Witte de With Center for Contemporary Art through their implementations regarding their leadership structure and audience development strategies.

Information regarding the analysis has been gathered in several ways; by investigating the literature on the subject, through conducting site visits at two arts institutions and by organizing in-depth interviews of the two arts institutions in Turkey and in Netherlands.

Frequently organized site visits were aimed at providing a qualitative understanding of how individual art institutions approach the task of building participation. During the in-depth interviews, the discussions involved a wide range of topic: how the directors defined a museum and the factors which distinguish the institution from the traditional museum framework; how they measure audience development; how do they define their 'audience'; what is their definition for participation; how do they formulate their programming strategy; what kind of models they use for their educational programming; how the institution state its mission and how those goals related to its audience development strategy.

The in-depth interviews were conducted one on one with the directors in charge of SALT and Witte de With Center for Contemporary Art; Vasif Kortun and Defne Ayas, respectively. Also, within the section regarding the educational programming structure of Witte de With Center for Contemporary Art, Yoeri Meessen, the associate director of education and public relations kindly accepted to be interviewed.

The two art institutions were chosen to analyze due to their distinctive qualities which correspond with many of the elements stated in the declaration of the new museology theory. Also, in relation with the chosen art institutions, the directors in charge, Defne Ayas and Vasif Kortun, have kindly accepted to be interviewed, regarding their role as “leaders” within the organizations. Both Ayas and Kortun have been claimed as critical professionals within their field of expertise and also, throughout their success in leadership, by many respected international publications and broadcasts.

Both art institutions reflect personal preference of frequent visit. During the Erasmus Exchange Program experience at Rotterdam, Netherlands for six months, WdW has been visited whilst observing its surrounding neighborhood and cultural background. Both institutions represented specifically contemporary art, displaying in different methods such as providing archival sources and managing collaborative projects; both had different financial resourcing systems and serve different audiences.

4.3.1. Limitations

Generally, whilst analyzing the literature on participation, the term ‘audience development’ is used to define cultural institutions’ aim to increase the served population. Today, this term has been transferred towards the usage of ‘building participation’, in order to avoid the misunderstanding that the arts is only experienced through attending performances or visiting museums. This terminology shift aims to emphasize the understanding that the arts provide an interactive experience for its audience, allowing them to benefit by its interrelational qualities. (McCarthy, Kevin F. and Jinnet, Kimberly, 2011, 6) Through the interactive nature of the arts, the act of participation gets to be enhanced by the audience. Within the article, the term ‘strategy’ is used to refer to the efforts of the organizations to increase participation and served population.

4.3.2. Notes on Terminology

The lack of literature regarding the definition, history and evolution of the term ‘art institution’ directed the literature analysis towards the vast accumulation of museum studies. Therefore, the study focuses on the new museology literature, whilst analyzing the institutions that claim that they “are not a museum”, but “a research and archive center” or “a contemporary art institution”. The new museology literature provides a wider approach in determining the current state of the museum-art center hybrid.

4.4. Evaluation of the data revealed as a result of sample analysis of SALT and WdW

The following chapter aims to study the applications of SALT and WdW, within the scope of various frameworks including new museology, audience development strategies regarding responsive and participatory approaches and leadership.

4.4.1. Examination of SALT and WdW, through New Museology framework

Under this title, parallel missions and characteristics regarding the institutions selected for investigation, SALT and Witte de With Contemporary Art Center; and The New Museology will be examined.

The principles declared within The International Movement for a New Museology (MINOM) revealed the urgency for museums to capture the contemporary demands of the society. The evolution of museums towards new museums has been interpreted through various alterations. As stated beforehand, according to Yücel (2012), these adjustments include; changes in collection policies, displaying methods, curatorial activities and collaborations with artists. (Yücel, D., 2012)

Also, as Mayrand (2015) has decoded several characteristics of new museums consisting; 'sociability' over 'hierarchy', 'integration' rather than 'self-management', embracing interdisciplinary practices whilst broadening its traditional functions. (Mayrand, P., 2015)

SALT claims its mission as follows: "SALT explores critical and timely issues in visual and material culture, and cultivates innovative programs for research and experimental thinking. Assuming an open attitude and establishing itself as a site of learning and debate SALT aims to challenge, excite and provoke its visitors by encouraging them to offer critique and response." Dismantling the statement, one can interpret that SALT focuses on research for starters. Enhancing research, the institution points out towards tracking the contemporary with an interdisciplinary approach. While doing so, the terms 'innovative' and 'experimental' step forward, manifesting the values of the institution. Also SALT identifies itself as an open space for education and discussion; which does not promise a comfort zone for its visitors, but an evoking environment for critical thinking.

In addition to the venues entitled SALT Beyoğlu and SALT Galata; SALT Research works within the standards of "The Future of Libraries in the Digital Age", Library 2.0, aims to respond to the timely demands of its users. The modernized library intends to be available to develop content with the participation of users and to serve physical and digital information. The usage of the terms 'respond' and 'participation' allows the reasoning of an inclusive approach adopted by SALT Research.

The director of SALT programs, Vasif Kortun, expresses his own enthusiasm towards a library in the SALT Online Blog. He explains the influencing experience of spending time in a library and emphasizing its quality of being accessible publicly. He illustrates the formation of the collection of books in SALT Research and claims that *"the true resource is information and when information gets to be shared and circulates freely, so does the power."* Kortun indicates that Open Archive's and SALT Research's architectural location within the venues have been designed with the manner of being approached more easily by the public.

Witte de With Contemporary Art Center identifies itself as "a public institution in the field of contemporary art and its related discourses." The institution states its mission as focusing on building "critical reflection on timely issues through curated exhibitions, theoretical and educational programs and a bold publishing arm." As stated firstly within its mission statement, the institution prioritizes the contemporary and the critical thought. Also, the tools that would guide the organization to achieve its goals are specifically stated as tangible goods and services, like exhibitions, educational programs and a regular publication. Along with the analysis of the mission statement, one can deduce that WdW determines its focus on contemporary art. The goods and services surround the clarified mission and focus, whilst opening space for its visitors for public discussion.

As the director Defne Ayas explains that institutions such as WdW are often named as "presentation institutions" in the Netherlands, and there are several other examples, such as De Appel and Bak. (Ayas, D., qualitative interview, June 2nd, 2015) The aim of these "presentation institutions" is to undertake the leadership; to take on the role of the communicator within the cultural industry; and to provide innovative and entrepreneurial approach. Ayas points out that WdW organizes fellowship projects with certain institutions, and also develops books, exhibitions, research projects, symposiums and panels. These kinds of networking projects allow WdW to consider developing innovative alternative mechanisms. Director Ayas states that WdW provides alternatives for different programming strategies, perhaps "rehearsals for museums". She claims that the institution undertakes the experimentation process, which many museums may not be able to afford. As a result, it can be said that these "contemporary institutions" work as laboratories and help guide museums within their evolution to become up-to-date and perhaps, more involved with its public.

Defne Ayas reminds that the vision of WdW targets the issue of connecting arts and culture as a tool for the social sciences to flourish. Ayas, uses the word “kaleidoscope” to explain how the relationship between arts and social sciences are being connected. (Ayas, D., qualitative interview, June 2nd, 2015) This symbol also emphasizes the point of approaching issues from several different views. Institutions like WdW, uses art as a tool to open up further debates within the social sciences, instead of limiting its purpose only for the sake of exhibiting, unlike in many examples of the classic museums. Or else, unfortunately in the past several years, museums have started evolving into entertainment platforms of blockbuster exhibitions.

Through the analysis of both mission statements of SALT and WdW, it can be stated that the institutions vary through their main focus. SALT declares its main concern as providing resources for research and interrogating cultural issues. It does not specifically use any limits regarding the field of its interest; however, the focal phrases points towards serving its visitors and providing motivation whilst offering an open platform. Whereas, WdW announces the contemporary art field as its central involvement, presented by the related mechanisms of exhibitions, educational programs and a regular publication. The focus of WdW is clarified to be towards contemporary art, yet the programming structure allows the institution to experiment throughout the curatorial and production processes regarding exhibitions. Therefore it can be deduced that both institutions approach similar unorthodox systems regarding their missions. However, their main focus stands to be different, such as contemporary art versus researching through the arts, and the curatorial processes are built through parallel approaches, like their aim to slow down the experience of participating in the arts.

Defne Ayas shares her opinion on a critical issue regarding the comparison of SALT and WdW and adds; SALT, as representing one of a kind mechanism in Turkey within its field, the institution focuses its practices on advanced research and building archives. Whereas WdW gets influenced from an experimental approach within its programming structure, tests various audiences through contemporary issues. Also, due to the fact that the institution is funded by the state, the laboratory-like structure could be practiced; thereby the diverse cultural background of Rotterdam gets embraced through enriched cultural programming. For this reason, the issue regarding the contrasting cultural environments between Turkey and the Netherlands differentiates the cultural experience of the public.

4.4.2. Examination of SALT and WdW, through audience development framework

As stated earlier within the article, interpreting the relation of the audience for museums could be traced through the choice of terminology. The stressed terms reflect key points regarding the museum-audience relationship. Reeve, J. and Wollard, V. (2006) claim that these terms include audience, spectator, visitor, participant, customer, consumer, public and stakeholder. (Reeve, J. and Wollard, V. 2006, 5-6)

Within the presentation given by Vasif Kortun regarding the “Unorthodox: On Museums” Symposium, it has been stated that SALT is concerned with ‘genuine reactions’, thus “does not estimate the ‘public’ presence through (mass marketing) such parameters”. Further on within the qualitative interview conducted one on one, Kortun claims that “defining parameters would limit the understanding of the public. Co-creating is a better term. Co-creating could only be achieved with the selected audience with which the institution communicates with.” During his speech in the 15th Communicating the Museum Conference in 2015, Kortun explains that SALT aims to visualize research within its curatorial program, where various fields including “academic, professional, or purely curious and interested” is offered to participate in the composing of an exhibition. Thus, the exhibition production is transformed into real experiences, rather than services of commodity. In pursuit of these applications, the audience gets to participate within the projects and break the limitations of the defined terminologies. Consequently, the director explains that the institution is interested in the impacts of their programs, through how they are adapted within the university curricula or how they move people away from their comfort zones to encourage critical thought.

Another critical point, which Vasif Kortun mentions throughout the one on one qualitative interview, is the choice of terminology to identify its audience. Kortun clarifies, as being a research-based institution, SALT mostly has users as its audience; and due to its nature, and users aim to benefit from the institution solely as a platform. Therefore, without any feedback, interaction or personalized communication, it is not possible to communicate with users, nor mark patterns to describe them righteously. Kortun supports his reflection towards defining the public, by allowing time and space to recognize the ‘desires’ of the public, not the ‘demands’. During his speech in the 15th Communicating the Museum Conference in 2015, he claims that instead of excluding the public from communication and replacing them

by ‘the processes of managerial quantification’. Hence, rather than tracking down the limitations through inclosed definitions, the director of SALT offers to question the traditions of mindscape.

Also, in the case of SALT, which also is a special example in its field, even though the owner Garanti Bank possesses the buildings, the immense archive provides a valuable cultural asset in addition to the venues of the institution. The strategy of building up an archive within an institution through the time brings sustainability benefits through the not-so-stable cultural and economical policies in Turkey.

On the other hand, the director of WdW Defne Ayas explains that through each exhibition, the institution aims to provoke and shock. Ayas gives the example of WdW’s past project entitled “The Temptation of AA Bronson”, which took place from September 5th, 2013 to January 5th, 2014. The exhibition consists of the themes body, spirit, sex, religion, community, death, ritual and magic, whilst processing Bronson’s curatorial projects entitled Queer Zines and the personal archive of books entitled Ancestors. Ayas clarifies that during this project, WdW has hosted many unpreferred topics including mystical, esoterist and queer framework. (Ayas, D., qualitative interview, June 2nd, 2015) She demonstrates that the project has enabled to transform the venue of the institution, whilst WdW hosted Buddhist monks within their engagement through regulating rituals and ceremonies as part of the exhibition. Through these attempts, WdW reaches out for different audience each opening night.

Also Ayas claims that the typical WdW project follows the regular eighteen-month process which slows down the consuming of art shows. The director questions that in today’s audience development framework, “if an institution should call out an international crowd; in the case of WdW, Rotterdam already consists of a highly universal crowd, so why call out towards a local crowd within the programming of art shows?” (Ayas, D., qualitative interview, June 2nd, 2015) She spells out that through the ‘playful criticality’ within the programming of exhibitions in WdW, the diversity of the audience can be captured. Through the method of provoking different audiences, Ayas defines that the extremities become popularized. According to their recent research, it was observed that there has been an increasing shift in participation within the overall audience of WdW. Through the changes within the programming strategies; the audience of WdW has increased from %21 to %53.

Ayas points out that within the current power structures, people get accustomed to expect an institution to constantly produce exhibitions. However in today's social circumstances, institutions shall evolve into alternative forms of project cases. Ayas explains that WdW trusts on taking initiatives for sustaining constant change and production of new discussions. Luckily, the visionaries who initiated the poetry and the film festivals have guided the socialist and secular agenda within the Dutch cultural background. Given this environment, WdW provides one of a kind cultural model for the public. Since WdW, owns the venue in which it practices its program, the institution has the ability to think outside its comfort zone while reserving its own space for future dynamic projects.

In terms of managing the audience development terminology regarding SALT and WdW, both directors follow unconventional approaches within their programming structure. As the director of SALT, Kortun questions the limiting parameters of estimating the public in which the institution addresses. According to Kortun, 'co-creating' with the audience reflects qualified participation and thus through measuring the impact of the projects, the institution could track the current desires of the public. Regarding the purposes of SALT as a platform providing cultural resources, the term 'user' is frequently addressed, however, as Kortun explains the distant qualities of the specific group prevents the possibility for communication with the institution. Whereas, WdW aims to constantly provoke diverse audiences within the universal environment of Rotterdam. Stated by the director Ayas, WdW targets to practice extraordinary themes within their programming strategy, thus approaching varied audiences. Differently to the approach, which encourages co-creative displaying productions in SALT, the institution of WdW focuses on discovering alternative themes for building art shows.

As claimed by McCarthy and Jinnet(2011), increasing participation could be analyzed through three approaches; initially, by broadening; by deepening; and thirdly by diversifying. Through broadening, the institution aims to widen their audience, connecting with the potential participants of the arts and culture. On the other hand, by deepening, the organization targets to support the engagement of its existing participants. Finally, over diversifying, the institution focuses on capturing the people who are not regular visitors within the arts field. (McCarthy, K. F. and Jinnet, K., 2011, 3)

In terms of increasing cultural participation through broadening, it can be deduced that SALT, pointing out to the possible alternative functions the institution could offer. For example, instead of providing the single attraction of exhibition displays, the new approach could focus on offering a multi-functional platform, which can satisfy a multitude of diversified needs within its services. Within its venue, SALT Galata includes a library, an archive, a boutique bookstore, a coffee shop, workshop areas, presentation platforms, meeting spaces, a performance hall and study spaces. The institution also hosts a small selection of creative and niche organizations such as Neolokal, Gastronomika and Robinson Crusoe; reflecting its aim to empower creative agents. These creative structures have a mutual pattern of representing the periphery, instead of large chains of bookstores, restaurants and coffee shops. For instance, Gastronomika works as an interdisciplinary culinary movement that focuses on repositioning the Anatolian cuisine both in domestic and international terms as their main mission. The organization supervises public activities and open sourced platforms of discussion, regarding the research and experimentation of Anatolia and its cuisine. The group also aims to create awareness within the environmental sustainability framework. Founded in 2013 in SALT Beyoğlu, Gastronomika has been developed as a project of Institute of Creative Minds. The institute functions as a community of creative professionals, which operate within the fields of culture, design, media and marketing since 2010. As a result, the chosen cultural agents reflect the mission of supporting small-scale organizations within a large competitive market; but may also prove the preference of representing minor share of the audience. Therefore, while tracing the methods used within the broadening approach for SALT, one can reveal the institution as a platform with a variety of functions, such as studying and researching, as well as, experiencing exhibitions and performances; attending workshops and seminars. This issue uncovers the alternative of portraying the museum as a multifunctional platform that transforms its audience into a 'user'.

The deepening method in SALT, works to enrich the experience of the regular participants. Through the objective of encouraging involvement within its existing audience, the institution makes effort to include artist talks, guided tours, discussion forums, workshops, panels and seminars regarding the current cultural agenda or in terms of their existing exhibition calendar. Through the organization of collective activities, audience is offered the chance to further engage with the artworks, discover the alternative viewpoints through the guided tours, or express ideas whilst attending courses regarding the topic of their interest,

such as, designing workshops or archiving education. Also, through function of hosting open spaces within its venue, several performance groups, festival organizations or various creative collaborations are able to meet through the platform of the institution. As the director Kortun states “empowering creative agents” builds engagement with the public.

Also stated within his speech in the 15th Communicating the Museum Conference, Vasif Kortun explains that SALT does not prefer using the ‘military-like’ term ‘target’ whilst reflecting upon its audiences. Following the similar approach, Kortun clarifies that SALT acknowledges that the arts field does not appeal to everyone, therefore the institution does not prioritize to capture those whom stand distant within the arts field. Nonetheless, due to the fact that SALT hosts various opportunities for diverse interests, the institution practices the diversifying program regarding increasing cultural participation. The organization of hosting creative and small-scale groups enables the possibility to reach out to the people whom are not necessarily regular visitors within the cultural field.

In the case of WdW, the institution applies the broadening method through similar expressions, through hosting varied purposes to fulfill a wide share of demands of its visitors. For instance, through the collaboration of Kunstblock, WdW organizes stronger connections with the neighborhood. As a free collaboration, Kunstblock sets up the fellow cultural institutions located around Witte de Withstraat and Museumpark to coordinate entertaining activities each month. The associate director of education and public affairs in WdW, Yoeri Meessen explains that the main priority of Kunstblock is to collectively work to improve the public profile of Witte de Withstraat as the arts and culture quartier of Rotterdam. (Meessen, Y., qualitative interview, June 9th 2015)

The institution combines its representation of being located in a former school building, with its educational programming strategy. In terms of deepening participation through educational programming, WdW collaborates especially with Erasmus University of Rotterdam, due to the fact that the university lacks an art history curriculum. Offering a laboratory-like structure, WdW involves issues regarding the arts, culture and humanitarian studies and hosts reading events and symposiums among the philosophy and law department courses. In the long run, Ayas claims that the aim is to build up an educational program that would connect social studies with arts and culture. She further addresses the idea of using

arts and culture, as a filter amongst the social sciences would deepen the experience of the audience.

Through increasing participation by diversifying, WdW offers film screenings and discussions regarding their current exhibition. However, as it has been personally observed, the institution reserves its venue solely within its own programming structure, thus disorganizes open spaces for alternative meetings, workshops or performances.

As offering a platform for alternative functions, such as library, archive, bookstore, coffee shop, performance hall and creative organizations, SALT approaches the broadening method to increase cultural participation. WdW, on the other hand, prefers to reserve its setting in reach of its own curatorial programming. Apart from this, however, coordinates with the neighboring cultural institutions through the local collaboration Kunstblock. Through the organization of events within Kunstblock, the institution widens its audiences through the local activities.

The diverse selection of programs allows to deepen the cultural participation of both SALT and WdW. Anyhow, SALT aims to enrich the user experience, through workshops, panels, seminars, artist talks, guided tours and discussion forums; whereas WdW, apart from organizing panels and seminars, collaborates with universities and academies to deepen the cultural experiences of its audience.

By taking the cultural differences between Turkey and the Netherlands into consideration, WdW prefers to attract the non-regular visitor through organizing film screenings and discussions; on the other hand, SALT prioritizes to host and support those small scale creative mechanisms and open spaces for its audiences. Through analyzing the diversifying method within the cultural differences, both institutions firstly aim to examine the individuals that do not prefer to visit cultural institutions on a regular basis.

Whilst analyzing the issue of understanding audiences, several terms are stated to be significant, such as, inclusion, cultural diversity and public accountability. (Lang, Caroline, 2006, 29) Certain questions are put into discussion regarding accessibility; they consist of reconsidering if entrances are welcoming, opening times suitable for all, or if there are alternatives for stairs, if the location easily accessible for people. After all, access could be

examined through intellectual, cultural, social, financial and physical limitations. (Lang, C. 2006, 29-32)

In terms of presenting its audience physical accessibility, SALT Beyoğlu, offers an unusually pleasant entrance with its floor plan in parallel to the Istiklal Avenue; following a hallway with no rigid security barriers. Whereas, SALT Galata greets its audience with the magnificent and over-designed stairway. Even though the elevator mechanism guides people with disabilities through the stairs, the extravagant appearance of the entrance may seem reserved for some.

The organization of convenient visiting hours allows diverse groups to access the institution; such as activities conducted within the extended time regarding “Long Thursday” consists of free guided tours, performances and film screenings. Along with these implementations, SALT adapts to the wide convenience of its audience and enables them to physically access the venue, activities and exhibitions within the institution.

In order to prevent intellectual and cultural limitations from its audience, SALT prioritizes to organize projects which are designed within an user-friendly manner and focuses on building exhibitions with inclusive content. The institution aims to track the current international issues to keep all visitors feel relevant and valuable. Also, due to the fact that SALT is free of charge, it does not carry any financial limitations for its visitors. The central location of both SALT Beyoğlu and SALT Galata enables people to easily access the venues, excluding any barriers regarding transportation. Likewise, the institution utilizes the current technological formats within its projects, therefore attracts its audiences through suitable new media channels.

Whilst analyzing the physical accessibility of WdW, it can be observed that the visitors are expected to walk through the second floor by the stairs or the elevator. The ground floor is housed by the local art initiative TENT Rotterdam which displays a teaser installation that is currently on display within the single-sided window. Luckily, the ground floor is accommodated also by an art institution, which warms up the visitor for the upcoming floors of the institution.

Kunstblock hosts the organization of offering extended visiting hours each month at the Witte de Withstraat. The suitable time schedule leads more people to benefit from the activities and allow equal access opportunities for the visitors. During Kunstblock, WdW serves music and theatrical performances in connection with its current projects and offers free workshops.

The Rotterdam based institution, focuses on studying projects within the contemporary discourse and thereby builds upon reaching out to an international crowd within its curatorial programming. The financial limitation of WdW could be addressed regarding its policy on executing ticket sales changing between 3.00-9.00 euros. WdW is occupied in one of the most popular and central areas in Rotterdam and thereby, it does not hold any boundaries in relation to transportation. The use of contemporary media channels throughout its exhibitions allows the organization to provide an advanced connection with the current habits of its visitors.

Setting flexible opening hours in order to adapt to various lifestyles of various visitors comes about as both accomplishments for SALT and WdW. SALT offers extended visiting hours for a day each week, similarly WdW organizes prolonged attending opportunities regarded within the activities of Kunstblock each month.

Also, both institutions serve additional activities within their exhibition openings, such as, documentary screenings, artist talks and guided tours. In terms of physical accessibility, each institution has certain restrictions regarding its physical conditions of their venues. However, as opposed to SALT, the charging policy of WdW may prevent a scale of its visitors to reconsider purchasing a ticket in order to enter the institution.

Building successful educational programs has been linked with conducting an inclusive approach regarding the institution. Allowing the visitors to experience firstly, rather than directing didactic learning formulas has been found more efficient. It has been advised that focusing on enabling collective experiences leads to advanced engagement within various crowds of visitors. (Burnham, R. and Kai-Kee, E., 2015, 40)

As offering a multi-disciplinary platform, SALT organizes workshops, free online publications, writing programs and open archive mechanism through its educational

program. The content of these programs have been selected through a wide range demands and cultural backgrounds. Some of these programs include rare books and special collections workshop, playwriting, theatre directing and acting workshop, vegan/vegetarian culinary workshop in collaboration with Gastronomika, typeface design workshop, ecological living in the city and composting workshop, out and about with The Istanbul Queer Art Collective workshop and performance, the craftsmen of Moda workshop, etc. Perhaps it can be detected that the mutual qualities of the workshops is that they reach out for a wide range of cultural and social groups, who stand within the periphery in the society.

Following its programming strategy, SALT continues to focus on co-creating with its audience, also regarding its educational programming strategy. The critical issue surrounding the workshops, open archive, free online publications and writing programs reflect the main mission of SALT, which is to empower the public to develop critical thought. All of these programs offer the resources for building and experiencing knowledge. They all allow space for each participant to discover their own desires, instead of letting the institution direct them towards knowledge. The institution draws back from becoming the decision maker or the only source of knowledge. Following this reason, young and creative experts or entrepreneurs organize the programs. The institutional platform pulls itself back from its traditional educative roots and authorized the free flow of knowledge through experience and innovation.

As stated within the qualitative interview conducted one on one with Yoeri Meessen, the associate director of education and public affairs, WdW aims to offer courses which would allow a wide range of people to benefit from the institution. Meessen claims that following the programming strategy, the educational programming strategy of WdW, takes its basis from tracking the global art discussions and current cultural developments. (Meessen, Y., qualitative interview, June 9th 2015) The director of education explains tot that the educational programming consists of three main dimensions: firstly, targeting the high schools in Rotterdam, discussing and introducing the role of contemporary art in society with the students and offering project based workshops depending on the theme of the existing exhibition in WdW. Secondly, aiming the general audience in Rotterdam, providing guided tours and lectures for adults and interested audience, regarding the existing exhibitions. Lastly, WdW aims the audience within higher education programs, people in the process on their studies in universities or art schools, connecting specified academic programs with

exhibitions' contextual background and enhancing further discussion. In terms of targeting high schools, one of the functions of this strategy is to develop the education of art history and to help build up the current accumulation of the contemporary art history; another purpose of the strategy is to present the benefits of enlarging one's perception of the world through contemporary art.

Also, aiming the general audience is defined as offering a variety of different projects; such as free guided tours for exhibitions; and collaborating with the Amsterdam based arts center De Appel. In collaboration with De Appel, WdW provides a six-part crash course titled 'Kunst NU' focusing on presenting contemporary arts for adults. The course aims to offer information and interpretation concerning the current trends in contemporary art. Each course is presented by active experts within the arts + culture field. Participating in Kunst NU does not require prior knowledge of the subject matter. Its an introductory course package.

Regarding education for higher educational audience, the institution works in collaboration with the higher educational framework; the first method is when an opportunity is spotted within the curriculum of the university, a project is developed in order to involve the arts in the social sciences framework, like in the example with Erasmus University, WdW teamed up with the law department and organized a symposium and an exhibition called 'the art of crime'. The second method deals with the field of interest that are more general, for example with Erasmus College, the educational department organized sessions of image analysis. In both methods the main focus circles around the curriculum; whereas with institutions such as the Willem de Kooning Academie, building a framework of minor critical studies allowed to focus on enabling young artists to specialize in theoretical readings.

In opposition to the systematic educational programming strategy of WdW, the strategy of SALT presents a different approach. SALT uses its venue through distributing workshops, open archive, free online publications and writing programs, whilst orchestrating from afar. On the other hand, WdW orientates the visitors through the level of education and points them towards the required educational program. This implementation leaves no space for questions, therefore could be found limiting for the audience, instead of encouraging inclusive experiences. Also, the positioning of the institution whilst directing visitors

towards the required educational program, could represent the idea that WdW claims itself as the source of knowledge.

As opposed to the traditional principles claiming that cultural institutions shall constantly produce exhibitions to be consumed by their visitors, the participatory approach argues the efficiency of multi-directional experiences. The approach suggests enabling the connection with various users and allowing them to act as creators, distributors, consumers, critics and collaborators. (Simon, N. 2010, 5-6)

As part of his presentation in the 15th Communicating the Museum Conference, Vasif Kortun claims that through 'visualizing research' in a curatorial basis, SALT works with different groups including the fields of 'academic, professional, or purely curious and interested within the making of an exhibition'. Kortun further explains that the production process of an exhibition is the intended experience, which SALT finds nourishing for its visitors, as well as the institution itself, to discover the current dynamics of its audience. Kortun clarifies that the institution believes that the experiences witnessed through visiting an exhibition shall not be turned into 'commodities', nor shall be evaluated as productions to consume by the visitors. As a resolution for this discussion, SALT offers the co-creative model of organizing projects with the public. The institution invites people to contribute within its projects through research, discussion, collecting, performing and designing. For instance initiated in 2011, 'Becoming Istanbul' project has been developed through a collaborative and interactive database. While working with new media artists, the exhibition offered special experiences for each different visitor with the help from individual navigation systems. The project reflected aerial maps of Istanbul and invited urban researchers to develop further archives in collaboration with design firms Project Projects and Superpool.

Another unconventional implementation of SALT is the choice of an ever-changing typeface entitled "Kraliçe". The font has been constructed by Project Projects, aiming to reflect an open identity system that allows the transformation of meaning over time. The four letters S-A-L-T are marked as the only institutional symbols within the logo. Through an ongoing process new designers are expected to reinterpret the four characters, thus rethinking both the typeface and the identity of the institution. Also, allowing the typeface to be offered as an open sourced font to its audiences, the purpose of the institutional mission justifies itself perfectly: audience could benefit from beyond the usages of SALT.

In the case of WdW, as stated within the qualitative interview conducted one on one with the director Defne Ayas, the institution aims to form its programming plan according to curatorial instincts, the current trends and discussions around the contemporary art scene; or around the socio-political scene. Ayas further add that WdW's goals are to track the latest debate and the communication it surrounds. (Ayas, D., qualitative interview, June 2nd, 2015)

Also, regarding the one on one interview conducted with Yoeri Meessen, the audience of WdW is observed within three groups of visitors, including frequent visitors, such as artists, galleries, art students, art critiques; the general cultural visitors, such as the lovely old ladies between the ages 50-70; and the most challenging, but the most characteristic of all, the fanatically engaged audience which is also defined to be artistically activist. (Meessen, Y., qualitative interview, June 9th 2015) This audience forms itself around the exhibition topic and also proactively constructed by WdW within the organization of the exhibition. WdW tries to nurture these audiences and confront them with contemporary art. The fact that all audiences of WdW change through time respectively proves the mission of the institution as its defining factor of being a 'laboratory' mechanism. As a method of analyzing its audience, trend watching enables WdW to trace what contemporary artists wish to talk about currently.

WdW's logo emphasizes the crucial aim of being capable to move around as if floating, to be light and accessible whilst being mobile and compact for its audience. Accompanying the similar values, the director Defne Ayas explains that being vague could be a beneficial thing for an institution, because then it could be flexible enough to cover a wide variety of issues. (Ayas, D., qualitative interview, June 2nd, 2015) Just like in the issue of SALT, the preference of a non-corporate logo, the ever-changing structure of the corporate identity. It allows the institution to spread obscurity, yet hopefully, curiosity among its audience; while it continuously questions its current and future programs.

On contrary to the decision of exhibition production accepted by WdW, the co-creative model, which SALT organizes, encourages questioning the conventional functions within the institutional framework. Differently from the carefully executed curatorial exhibitions of WdW, the collaboration with various cultural fields aims to enrich the forming of the programming structure of SALT. Whilst inviting the audience to contribute within the

creation of its projects, SALT targets to encourage its visitors to participate into the exhibitions. In order to enable visitor engagement with the projects, allowing the audience to share insights regarding the content or the production of the exhibition could provide the desired inclusive participation.

Nowadays, the social web technologies have provided convenient tools through the evolution of institutions into accessible platforms. Along with implementation of interactive design techniques, conventional didactic disciplines could be replaced with enhancing unique learning experiences. As explained by Simon, encouraging social interaction could lead the visitors to participate within experiencing the exhibitions. (Simon, N. 2010, 3-6)

As explained within the one on one interview conducted with Vasıf Kortun, SALT prioritizes interaction with its visitors, in order to evaluate the efficiency of participation regarding their programs. (Kortun, V., qualitative interview, March 25th, 2016) Kortun argues that when concerning to measure the efficiency of participation regarding the audience, one shall not direct the specific question from the institutional perspective. He further explains that, in order to organize an inclusive and efficient participation among the visitors, the institution shall draw itself back from the equation and place the audience at the center of the discussion. He states that, only through this view, the organization can foresee the sufficiency of its capacity for participation. Kortun claims that the genuine reactions of the audience, can be derived as benefits appreciated by the visitor. The visitor, which is encouraged to benefit from all the functions presented by the institution, could provide legitimate feedback.

Within the one on one interview conducted with Defne Ayas, the director states that WdW focuses on tracking the diverse audiences to address in each exhibition opening, whilst measuring the participation.

While developing its online platform, the publication entitled WdW Review worked up to provide a mechanism that allows users to come across another user's comments within an article; and through revealing sub-communities networks started to initiate. WdW Review aimed to connect the audience profiles with the fellow participants through the kindle reader application. The possibility to comment and connect through the online review allowed active engagement of the audience. (Ayas, D., qualitative interview, June 2nd, 2015)

In regards to Kortun's statement, SALT evaluates the efficiency of participation towards their programs through the interaction and the possibility of dialogue with its visitors. Whereas, according to Ayas, WdW measures the success of the participation levels through observing the various crowds to address in each exhibition opening. Both SALT and WdW agree that whilst measuring the growth, the quality of the audience interaction is far more valuable than the quantity of its increase. (Kortun, V., qualitative interview, March 25th, 2016)

Through online social media channels, such as YouTube, both SALT and WdW could benefit from accessing their audiences whilst presenting their documented programs. The interactive mechanism of YouTube could offer the opportunity for audiences to comment, rate and follow the activities of the institution and at the same time, the institution could observe its audience and examine their opinions as well as their demands.

For instance, through the observations of the guided tours offered both in SALT and WdW; one can deduce that the two institutions prioritize on employing the most knowledgeable of exhibition framework, but perhaps that being the one which lacks encouraging inclusive experience. Considering the difference between the two tour guides with contrasting educational approaches could be fruitful. The one which asked questions to the visitors and allowed discussion was by far more interesting and easier to concentrate. Perhaps, whilst providing guided tour, giving up the desire to control the audience and balancing the hierarchy is significant. The possible limitations regarding time or social conflicts within the visitors could be evaluated as obstacles; so improving the organization of certain limitations and piloting the presentation reveals its significance.

The similar problem could be observed in the case of WdW, the preference of allowing curators or directors to guide the visitors through the newly aired exhibition not only intimidates the visitor of being inadequate of artistic content but also increases the hierarchy between the institution and the visitor.

Allowing to adapt the implementation of "staff picks" in local bookstores as an inclusive sample which has been stated earlier, both SALT and WdW could benefit through this method. As explained by Simon (2010), relating with real profiles of daily life could enhance the collective and inclusive participation of the audience. (Simon, N. 2010, 44) Individuals

could communicate through the representation of their recommended reads in the library of SALT Galata.

4.4.3. Examination of SALT and WdW, through leadership framework

Nowadays, many cultural institutions meet the challenge of adapting their organization to the promptly changing times. Hewison, R. & Holden, J. (2011) claim that people working in the arts and culture field will eventually transform into entrepreneurs. (23) As stated by many scholars, this change is expected to be delivered by the “creative people with the ability to lead”. The people with the ability to carry “cultural leadership” lay the claim of both managing and leading. Being embraced as administrator, manager, leader or entrepreneur; leadership shelters certain skills and behaviours within the person in charge. (Hewison, R. & Holden, J. 2011, 25)

Leadership behaviour requires certain personal traits. Several characteristics of leaders are found to be the most desirable. (Kouzes, James and Posner, Barry, 2007) According to the research conducted by Kouzes and Posner (2007), some of the strongest characteristics of leadership are being honest, forward-looking, inspiring, competent, intelligent, fair-minded and straightforward. Hewison, R. & Holden, J. (2011) claim that the characteristics of the leader shall be supported by the roles and responsibilities regarding the organization. (26-28) The leader is described to be an inspirer; a direction setter; a communicator; a problem solver; a listener; a supporter; and a controller. (Hewison, R. & Holden, J. 2011, 27-28) In terms of guiding the organization towards the ‘right’ direction, the leader is expected to ‘communicate’ within the institution, as well as the outside world; whilst ‘listening’ to the current global discussions. Also, other critical duties include ‘supporting’ the team within the organization and ‘controlling’ whether the mission is being followed throughout the operations.

One could trace the parallel engagement between the leaders and their organization. The director of SALT programs, Vasif Kortun shares essays on his personal enthusiasm towards library and information sciences through SALT Online Blog. Kortun has mentioned in many interviews that building an ‘archive’ almost has an autobiographical meaning for him. Spending his childhood in a house where books and magazines were constantly on circulation; Kortun has passed the habit of collecting and preserving written and visual material from his archivist father. (guncellemeblog.wordpress.com, february 4, 2014) Evidently, similar understanding of safeguarding has been transferred towards SALT. Attempting to present a rather different function for a cultural institution; SALT has offered

a wide range of visual and written archive, along with a library, notably competent in social sciences. It can be deduced that Kortun has presented a forward-looking approach whilst proposing a distinctive function for the new generation of cultural institutions. Corresponding to the current global discussions regarding the future of museums, Kortun suggested to integrate the archival and research function within the institution.

Similarly, WdW and its director in charge, starting from the year 2012, Defne Ayas, work in conversation with each other. Ayas has pointed out that whilst preparing the online publication platform, WdW Review, she has aimed to inspire the team to reflect their competency through the contemporary art scene. The director explains that building a public platform for discussions would enable many organizations to achieve timeliness. Whilst demonstrating the institutional view of WdW, Ayas indicates the term “presentation institution”. Ayas puts the term to use in order to point out towards the change regarding the new generation of museums. With the progress of initiating change for the inclusive museum in mind, Ayas seeks to keep in touch with educational institutions, as well as cultural institutions of various scales.

Both SALT and WdW, have displayed the role of the new museums which keep track of the current social, economical and political discussions. With their directors constantly working in the field, both institutions watch opportunities for further collaborations; improve their ability to nestle multicultural viewpoints; and consequently develop entrepreneurial individuals of competency. Both Ayas and Kortun attend to international symposiums and panel discussions within their area of expertise. The regular practice of research allows both directors to keep thinking of improving the institutional framework. As one can analyze through the given circumstances, widening horizons through new experiences could expand the definition of institutional structure. Therefore, guided by influential individuals, an organization could be transformed through the current generations of global cultural framework.

Grounding on the statements from the leadership chapter, the creative nature of the two institutions point towards the necessity of presenting a parallel inventive environment. Following the creative leadership framework, the distribution of roles shall be kept flexible, yet assigned appropriately regarding expertise. Whilst analyzing the leadership models; one could tell that the transactional leader prioritizes the tasks to run efficiently. However, due

to the over regulation of roles, the team members do not get involved within the process of the overall framework of the task. The lack of awareness regarding the task roots the ill communication between the members of the team and the institution itself. The inadequacy of embracing the task, the team and the institution would not present the ideal creative environment. Therefore certain applications of transactional leadership do not coincide with the expectations and characteristics of the cultural field. The distinct positioning of both SALT and WdW would prove that they could not be linked with the applications of transactional approach. Both institutions' leaders, Ayas and Kortun have claimed that SALT and WdW would not 'fit into the standard definition of any regular cultural institution'. The specific claim indicates towards the prior statements of Ayas and Kortun, thus originating their main output from research and curatorial discussions. Both institutions claim to disagree with achieving pre-planned results and exhibition consumerism. Hence, embracing the change to be witnessed through the process of each project, the organizations allow the space for surprises and creative flow.

As for the case of transformational leadership, the guidance depicts inspiration and free mind. In certain characteristics, this model coincides with the applications of SALT and WdW; for instance, discovering new ways to work and taking the organization towards new horizons. The innovative characteristics of both Ayas and Kortun could prove the transformational nature of their leadership. However, due to the fact that this leadership type places the leader in charge of the central decision mechanism, along with the support of charismatic vision; the context would create unequal dynamics within the organization.

It could be deduced that both participatory and responsive audience development perform as the current relevant strategies regarding new museums. Therefore, presenting an inclusive and collective approach would provide efficient values for the particular cultural institutions. With this approach in mind, demonstrating strong hierarchy between the leader and the ones being led would not coincide with the 'social progress' and 'community development' values for SALT and WdW. Providing a space for balanced communication between organizational members and the leader stands to be critical. Considering the significant matter of equitable communication and production between the members of the institution, certain alternatives could be offered for both organizations. As transformational leaders, which influence change and free mind, Ayas and Kortun could offer to attend to local and international symposiums with their team members. For instance, the members who

collectively took part in developing a specific project, along with the leader; but altogether as a team. More specifically, as in the project entitled 'Becoming Istanbul', the contributing new media artists could join the group of members that also took part in developing the project. The collaborative approach of building a creative project could influence many other cultural institutions, within a symposium that discusses the new forms of museums. This approach could verify both the egalitarian and the influential values of transformational leadership. Thus, offer change for the members of the institution, as well as, associates of the wider cultural institutional network; presenting through symposiums as local or international platforms for discussions.

Relational leadership, or as several scholars call, 'silent' or 'servant' leadership; features its focus on relationships among the institution. Creating shared visions and collective thought; relational leader shares parallel values with the participatory approach of audience development. Collective ownership of success brings the sense of belonging to the member of the organization. Both in the cases of SALT and WdW, associate curators and directors share the organization of projects within the annual schedule of the institution. For instance the exhibition entitled 'No Humans Involved' have been organized at WdW in 2015, with a multi-disciplinary arts collective, whilst being curated by five individual members both within and out of the institution. The similar example have been set in SALT, like in the case of collaborative projects or whilst developing in-depth researches in the process of building an exhibition. The fair distribution of roles within the members of the institution allows to help bond stronger relationship between the contributors.

5. CONCLUSION

Through the analysis of examining the case study that includes the institutions of SALT and Witte de With Center for Contemporary Arts; the mission statements of both organizations have been compared. It has been clarified that while SALT claimed that it functions as an open platform for research and cultural engagement, WdW announced its mission as presenting current discussions and exhibitions regarding contemporary art. The analysis revealed that even though both institutions shared values within the new museology framework such as, excluding dominating language and encouraging sociability; allowing to draw back from focusing on a single cultural field, that is the contemporary art, SALT provides a more flexible framework regarding its mission.

As put forward by Vasif Kortun, during his speech in the 15th Communicating the Museum Conference, the two fundamental models of museums; the monastery, the isolated institution ' and the 'square' model, as in 'public square', which acts as to question the boundaries of itself constantly. The 'square' model stands against the idea of projecting one type of knowledge production, it aims to encourage diversity. In terms of analyzing the issue of providing a single kind of knowledge production, perhaps the transformation of museums points towards the issue of becoming distant to constantly producing exhibitions to be consumed by its audience. Instead, the institutions today present themselves as open platforms for the audience to shape.

Opposing to the monastery model, both SALT and WdW refuse to present or preserve a collection within their institutional structure. The decision reflects parallel values with the declaration of the new museum movement; the exclusion of the dominating language and any other unequal approach which would put the institution on focus, rather than its audience.

To sum up, the study has also revealed the importance of the mindful directors in charge of both SALT and WdW. Through the interviews of Defne Ayas and Vasif Kortun, both directors have presented keywords in parallel understanding with the inclusive new museum framework. Building widely accessible tools for public, such as immense digital archives of cultural history of the Istanbul art scene, targeted the changing needs of the user of SALT. As the director of SALT, Kortun illustrates his vision to expand the scale of interpreting the

audience of new museums; the interviews verified the evolution towards the participatory approach of audience development strategies. Likewise, through the conversations conducted with the director of WdW, Ayas points out to the maturation process of museums and their perception towards their audiences. Ayas and Kortun both emphasize the changing terminology of the traditional meaning of ‘audience’, as they offer to adopt the terms ‘user’ or ‘participator’. The shift of the traditional terminology towards the current active phrases regarding the museum audience, undoubtedly, implies significance. The specific alteration indicates the evolution towards the ongoing development of the comprehensive museum experience. The study has reached the declared statements through site visits regarding both institutions and their directors. Through the nature of presenting itself as an institution working in the field of contemporary society, both institutions have shifted their curatorial and organizational structure, leaded by their visionary directors. The evolving expectations of the public have allowed the institutions to consider new ways to perceive communication with their audience. Therefore, the audience-centered understanding has been carried into the institutions that already presented the motives of a platform dedicated to various values. These values being the current keywords of the new generation of museums, such as ‘teamwork’, ‘do-it-yourself’, ‘accessibility’, ‘inclusion’, ‘cultural diversity’ and so on. Constantly tracing the evolving keywords of the contemporary times, the new museums of the future have the possibility to keep being relevant within their society. Whilst keeping their leaders competent regarding the timely happenings of the globe, the institutions have the chance to sustain themselves. Fulfilling their cultural function to be accessible to their public, these organizations shall constantly be in touch with their surrounding audiences. Only through these circumstances could the new museums serve its functions, whilst presenting multicultural and interdisciplinary curatorial structures. With the ability to think collaboratively within their organization, these platforms could elevate building new values for new generations.

Regarding the analysis of the types of leadership in the cases of SALT and WdW, the study affirms that transactional leadership and its lack of flexible values for the creative field, does not coincide with today’s new museums. As SALT and WdW position their institutional structure apart from the traditional exhibition-consuming driven organizations, the leaders Kortun of SALT and Ayas of WdW, guide the innovative process of research and curatorial discussions. Whilst considering the transformational leadership, similar values correspond with the participatory approach within the audience development applications of both SALT

and WdW. Increasing the communion of the collaborative projects could enable building stronger communication between the members and the leader. Already reflecting transformational qualities of change and free mind, Ayas and Kortun could emphasize the collaborative nature of developing creative projects. Being present as a wider group of contributors side by side with their leader at a local or international institutional gathering could resonate high impact. Thus, strengthen the inclusive and collaborative qualities of the audience development strategies. Following the in-depth interviews with the leaders Ayas and Kortun, the study ratifies analogies between SALT and WdW; with relational leadership and its emphasis on building active relationship among the members of the organization. The collective way of developing projects and creating shared visions reflect parallel values with the participatory approach of audience development applications of SALT and WdW. Bearing in mind, both SALT and WdW, develop with their supporting contributors, their audiences, along with their visionary leaders.

The significance of the study could be read through its archival feature. Due to the ongoing progress of museums' evolution, the diversified needs of audience development strategies and constant advancement of leadership, the study could reflect particular framework and institutions through the specified time period. Therefore, future studies could further analyze alternative cases of institutions, with different leaders and dissimilar approaches of audience development strategies. The socially flexible nature of the audience framework could allow future researchers to encounter different audience development mechanisms formed regarding different leadership models.

The paper presents the combination of multiple and singular approaches regarding the case analysis. Whilst prioritizing the multiple approach of participatory and responsive audience development, the study analyzes the will power of the leaders within its singular nature. For this reason, the connection between the alternate approaches could perform as a relatively deeper analysis.

Creative leadership and relational leadership both perform more individualistic paths. The structure of these frameworks proceeds in strong connection with the leader's vision. This singular and individualistic pattern offers an inventive layer into the inclusive and collective approach regarding the participatory and responsive audience development applications.

Therefore, the combination of both singular and multiple approaches enables to deepen the research analysis.

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SALT, website: www.saltonline.org & www.saltresearch.org

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15th Communicating the Museum Conference in 2015, 8 October 2015, Vasıf Kortun:
<https://www.youtube.com/watch?v=pH-BUvu5FTo>

Prepared and hosted by Merve Çağlar and Yavuz Parlar, Güncelleme Radio Program at Açık Radyo, February 4, 2014, interview with Vasıf Kortun:
<https://guncellemeblog.wordpress.com/2014/02/04/vasif-kortun>

TABLES

2.4 Audience Development Models vs. New Museology Theory

Audience Development Model: Responsive Museum Theory	Audience Development Model: Participatory Museum Theory	New Museology Theory
<i>2006, Caroline Lang, John Reeve, Vicky Woollard</i>	<i>2010, Nina Simon</i>	<i>1984, MINOM, Declaration of Quebec</i>
Uses the term either audience or visitor	Uses various terms regarding audience; visitor, user, participator, contributor	Museum should track changes in contemporary, cultural, social and political developments
Uses marketing terminology, such as "visitor profiling" and "targeted exhibitions and programs"	Uses "audience-centered" terminology, such as "user's feedback"	Museums should be open to reforms and experiments
Concentrates on marketing communication strategies to address the audience	Presents project design methods to communicate with the audience	Museums should highlight action and sociability
Encourages the organizational dept. and the marketing communication dept. of the museum to take action in making the institution more "accessible"	Concentrates on encouraging audience to get involved within the arts, through socializing and education	"Local museums, for all, by all" (popular museology)
Approaches audience as profiles to be analyzed and to be subjected towards marketing projects	Approaches audience as co-creators for developing participation within the institution	Museums should highlight interdisciplinary qualities and socializing museology
Presents "building capacity" as the basic strategy to strengthen the museum service	Presents two strategies: "design for participation" and "participation in practice"	Museums should extend its traditional role and functions
"Capacity-building": finding ways to strengthen those things, which need to be in place for a museum service to be able to grow.	Encourages collective and social engagement within the audience (along with individual participation)	Museums should increase modern methods of communication and modern management methods
"Building capacity": the potential of resources (collections, stories, staff, the building, etc), vision and identity, plans and organizational context, networking, partnership, dialogue, skills, problem-solving approach, 'appreciative enquiry', creativity, flexibility, capital or investment	Three fundamental theories: audience-centered institution that is accessible; visitors construct their own meaning from cultural experiences; users' voices can inform project design and public-facing programs	Museums' primary concern: community development, social progress

Lang, C., Reeve, J. & Woollard, V. (2006). *The responsive museum: working with audiences in the twenty-first century*. Aldershot, Farnham, Surrey, England: Ashgate.

(Table continues)

Table 2.4 (continued)

Audience Development Model: Responsive Museum Theory	Audience Development Model: Participatory Museum Theory	New Museology Theory
Audience development features: visitor profiling and consultation, applying various marketing and selling techniques, the delivery of outreach work, improving services and facilities, targeted exhibitions and programs, the development of accessible, new resources (e.g.online)	Design for Participation: making participation physical and scalable; encouraging diverse forms of participation; identifying who's involved in participation; outcomes for participants and audiences; meeting participants' needs; creating quality outcomes for audiences; going social; from ME to WE	Key points: creative imagination, constructive realism and humanitarian principles upheld by the international community
Developing Audiences: new instruments, working effectively with new audience, sustaining relationship, networks and partnerships, new technology and adaptation	From "ME" to "WE" model: communal experience: builds on individual (me) experiences to support collective (we) engagement	Museums should develop critical faculties and express concern to establish together a world with responsible attitude
Identifying audience: management - prioritizing audience and supporting with resources Content of exhibitions: interpretation and supporting public program: new and various communities	Participation in Practice: defining participation at your institution; contributing to institutions; hosting participants; evaluating participatory projects; managing and sustaining participation; developing participatory techniques (through design processes) that develop valuable experiences for all; social web technologies as tools of participation; interactive design techniques for exhibitions; different audiences engage with social media online; user-generated content; encouraging diverse forms of participation	Museums should utilize its resources and adapt them to each environment and project

Lang, C., Reeve, J. & Woollard, V. (2006). *The responsive museum: working with audiences in the twenty-first century*. Aldershot, Farnham, Surrey, England: Ashgate.

3.1. Types of Leadership

Transactional Leaders	Transformational Leaders	Relational Leaders
Organize	Create visions	Create shared visions
Control	Inspire	Inspire
Set targets	Motivate	Motivate
Produce order	Drive	Communicate
Produce predictability	Exercise charisma	Exercise charisma
Produce guaranteed results	Take organizations in new directions	Share
Motivate by material rewards	Produce change	Enable
	Raise everybody's game	Nurture
	Reward with the success of the organization	Produce change
		Create trust
		Produce stability
		Reward through collective ownership of success

Hewison, Robert & Holden, John (2011) *The Cultural Leadership Handbook: How to Run a Creative Organization*, Gower Applied Research, England