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PROCESS OF MUSEUMS




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INTEGRATING ONLINE METHODS TO REVENUE GENERATION PROCESS
OF MUSEUMS
MÜZELERİN GELİR YARATIM SÜREÇLERİNİN ÇEVİRİMİÇİ YÖNTEMLER
İLE ENTEGRE EDİLMESİ

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- 1) Müzelerin Gelir Karması
- 2) Müze Ekonomisi
- 3) Elektronik Ticaret
- 4) Dijital İçerik Satışı
- 5) Türkiye'deki Özel Sanat Müzeleri

Anahtar Kelimeler (İngilizce)

- 1) Museums' Income Mix
- 2) Museum Economics
- 3) Electronic Commerce
- 4) Digital Content Sale
- 5) Turkish Private Art Museums

FOREWORD

I think that I need the first thanks to myself to show the courage of changing my life entirely. It was not even easy to decide and it was more than tough to implement my decision on following a career path in culture sector and leaving auditing in the past. Surprisingly, my parents were welcoming to this choice of mine and I always appreciate for their true support.

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ABBREVIATIONS

3D Three Dimensional

AAM American Alliance of Museums

AEOM Association of European Open Air Museums

APP or MOBILE APP Mobile Phone Application

AR Augmented Reality

AVICOM Committee for Audiovisual and New Image and Sound Technologies

BDDK Banking Regulation and Supervision Agency

BP British Petroleum

EU European Union

GDP Gross Domestic Product

ICOM International Council of Museums

IKSV Istanbul Foundation for Culture and Arts

LEED Leadership in Energy and Environmental Design

MA Master in Arts

MBA Master in Business Administration

MOCA Museum of Contemporary Art, Los Angeles

MoMA Museum of Modern Arts, New York

MUVA Virtual Museum of Arts Uruguay

NEA National Endowment for the Arts

PDF Portable Document Format

PhD Doctor of Philosophy

SFMOMA San Francisco Museum of Modern Art

the U.K. the United Kingdom

the U.S. the United States of America

VR Virtual Reality

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ABSTRACT

Museums in general face severe government funding restrictions for the past few decades. States prefer to support museums less and they try to encourage them to survive in the harsh market conditions. Since museums are not for-profit organizations, their market-oriented skills are less developed comparing with for-profit organizations and majority of them struggle to cope with the necessity of aggressively looking for new sponsors and donors. Although they sell tickets or run restaurants and shops in order to enlarge their income mix, it is still required to find alternative ways to diversify their earned income sources in order to make their financial structure more sustainable in terms of being more enduring against economical downturns, which directly affects the amount received from sponsors and donors. Thus it is suggested in this master's thesis research that employing web sites, mobile applications, social networking platforms (such as Facebook, Twitter, Instagram and Snapchat) and online payment methods as well as integrating these digital tools to exhibition method of these institutions by creating easily consumable creative digital contents and link them with their revenue generation processes might bring abundant options to these institutions.

Shift in museum management and museum managers' behavior helped these institutions to gain a more market-oriented vision. For example, it is now common to see super star museums pricing their education programs at their costs and even make profit out of these services in order to continue to fulfill their core missions. Moreover, museums are, now, strongly affined to digital technological advancements. They represent themselves on virtual world via their web pages and mobile applications, also they benefit from communication and socialization based digital platforms. At this point, these institutions may integrate their intangible assets, exhibitions and education programs with digital commercial activities to create new sources of earned income, which may help them to

overcome the funding restrictions. The necessity of cultivating new earned income sources at countries such as Turkey, where government funding for private art museums is significantly limited, should be considered as a vital element for making them more sustainable. Therefore, the Turkish private art museums are taken in the core of this master's thesis research.

Current technologies allow museums to integrate their exhibitions and education programs to the digital platforms. Digital tools are mostly utilized for communicational and marketing activities by the selected institutions. However, the Turkish museum managers are distant to involve in online commercial activities primarily because of not seeming as they are too much moneymaking oriented and degrading the artistic and cultural value that their institutions offer.

This research aims to investigate if Turkish private museums are ready to integrate their presence on digital platforms with commercial activities. It is vital to illuminate, first, if Turkish museum managers are working with market-oriented manner as their counterparts do in the U.S., the U.K. or in Europe in terms of varying their income sources and, second, their institutions' level of integration with digital technologies. Furthermore, this masters' thesis research also cares about current and/or probable financial effects of proposed integration.

Ethnographic research design is implied as the research method. Data collection is based on participatory observation, interviews with the executives of five private museums located in Istanbul, extensive literature review on museum management, museum economics, museum space and digitalization and also museum marketing, and finally gathering information online about what museums in different countries do about above mentioned topic. The current impact for proposed implication could not be measured due to the institutions attitude towards engaging with commercial activities. The probable financial gains should

be investigated by further researches in cities or countries where the museum managers are eager to engage with commercial activities. Additionally, this research should be improved by additional researches designed to illuminate the consumption behavior of museum visitors if the consumers are willing to consume the digital content out of the museum space or during their onsite visits.

Keywords: Museums' Income Mix, Museum Economics, Electronic Commerce, Digital Content Sale, Turkish Private Art Museums

ÖZET

Yakın geçmiş, müzelere sağlanan devlet desteğinde önemli ölçüde bir düşüş eğilimi olduğunu gösteriyor. Devletler, müzelere sağladığı desteği azaltarak rekabetçi piyasa koşullarında hayatta kalmaları için teşvik edici yöntem arayışı içindeler. Ancak, müzelerin kar-amacı gütmeyen kuruluşlar olması ve bu bağlamda kar amacı güden kurumlara kıyasla piyasa koşullarına uyum sağlamakta ve rekabet etmekte daha zayıf pozisyonda olmaları sponsorluklar veya bağışlar aracılığıyla yeni finansal kaynak yaratımında bir takım güçlüklerle karşı karşıya kalmalarına neden oluyor. Her ne kadar müzeler giriş bileti satışında bulunup restoran ve kafe gibi işletmeler aracılığıyla gelir karmalarını çeşitlendirmeye çalışsalar da olası bir ekonomik daralma veya kriz dönemlerinde gelir yapılarının olumsuz anlamda en az etki alması ve sürdürülebilir olması için yeni gelir kaynakları arayışına girmeleri bir gereklilik olarak önlerinde duruyor. Bu tez çalışması kapsamında, internet siteleri, mobil uygulamalar, sosyal ağ platformları (örn. Facebook, Instagram, Twitter ve Snapchat gibi) gibi çevrimiçi sergileme ve eğlence yöntemleri ile çevrimiçi ödeme yöntemlerinin bir araya getirilmesi sonucunda müzelerin eğlendirici ve eğitici dijital içerik satışında bulunması ve bu satış gelirlerinin müzelerin gelir karmasına eklenmesi önerilmektedir.

Müzelerin piyasa koşullarına daha uyumlu hale gelmesine katkıda bulunan önemli faktörlerden bir tanesi olarak müze yönetimi ve müze yöneticilerinin yönetsel davranışlarındaki değişim gösterilebilir. Günümüzde süper star müze olarak tabir edilen kurumların sundukları eğitim programlarını fiyatlandırırken katlandıkları maliyetleri gözetmesi ve bunun sonunca da en azından maliyetlerini karşılayacak şekilde fiyatlama yapması ve hatta bazı durumlarda belli bir kar oranı da ekleyerek –kar elde edilemeyen ana faaliyetlerine devam edebilmek için (James, 1983)- katılım ücretini belirlemesi bir örnek olarak verilebilir.

Bununla birlikte müzeler dijital teknolojik gelişmeler ile yakın bir ilişki içindeler. Müzelerin kendilerini sanal dünyada temsil ettikleri internet siteleri ve mobil uygulamalara sahip olması ve hatta iletişim temelli sosyal ağlardan faydalanmaları da artık alışıldık bir durum. Dolayısı ile müzelerin ellerindeki bilgi gibi taşınamaz varlıklarını, sergilerini ve eğitim programlarını dijital ticaret faaliyetleri ile bir araya getirmelerini önermek karşılaştıkları fon kısıtlarını aşmaları konusunda yardımcı bir rol oynayabilir. Bu gibi bir uygulama, Türkiye’de olduğu gibi, devlet yardımının oldukça kısıtlı bir şekilde dağıtıldığı özel sanat müzeleri için hayati bir önem taşıyabilir. Bu doğrultuda Türkiye’deki özel müzeleri araştırma kapsamına dahil etmenin anlamlı bir iç görü sağlaması beklenmektedir.

Güncel teknoloji, müzelerin sergi ve eğitim programlarını dijital platformlar ile entegre etmesini mümkün kılıyor. Araştırma kapsamında seçilen özel sanat müzeleri dijital araçları sıklıkla iletişim ve pazarlama faaliyetlerinin gerçekleştirilmesi amacı ile kullanıyor. Her ne kadar pazarlama amacı ile kullanılsa da Türk müze yöneticileri dijital araçlar üzerinden ticari bir faaliyette bulunmaya karşı mesafeli bir duruş sergiliyor. Söz konusu özel müzeler Türkiye’deki en büyük sanayi ve ticaret kuruluşları ile organik bir ilişki içerisindedir ve bu nedenle ziyaretçilerinin gözünde para odaklı bir yaklaşım sergilemekten kaçınıyorlar.

Bu araştırma, Türkiye’deki özel sanat müzelerinin dijital temsillerini (internet sitesi, sosyal ağlar ve mobil uygulamalar gibi) yine dijital ticari faaliyetler ile birleştirmelerinin imkanlarını araştırmayı amaçlıyor. Bu bağlamda ilk olarak Türkiye’deki müze yöneticilerinin ABD, Birleşik Krallık ve Avrupa’daki meslektaşları gibi gelir karmalarını çeşitlendirme adına piyasa odaklı bir yönetim anlayışı benimseyip benimsemediğine ve dijital teknolojiler ile ne derecede bir entegrasyon kurulduğuna odaklanıldı. Ek olarak, dijital içerik satışı aracılığı ile

elde edilecek gelirin bu kurumların gelir karmalarına finansal olarak ne derecede bir etki getirmesi beklenebileceđi de göz önünde bulunduruldu.

Etnografik araştırma yöntemi bu çalışmanın araştırma metodu olarak benimsendi. Veri toplama ise katılımcı gözlem, İstanbul'da bulunan beş özel sanat müzesi yöneticileri ile gerçekleştirilen mülakatlar, müze yönetimi, müze ekonomisi, müze alanı ve dijitalleşme, ve müze pazarlaması gibi konular üzerine geniş bir literatür taraması ile diğer ülkelerdeki müzelerin gelir karmaları ve bu kapsamdaki ticari faaliyetlerine ilişkin bir karşılaştırma yapabilmek için çevrimiçi araçlardan faydalanılarak tamamlandı. Önerilen uygulamanın finansal olarak getireceđi etki ise seçilen kurumların ticari faaliyetlerde bulunmak konusundaki mesafeli duruşu nedeniyle ölçümlenemedi. Dolayısı ile böyle bir uygulamanın yaratacađı finansal etki ticari faaliyette bulunmak konusunda daha istekli müze yöneticilerinin bulunduğu şehir veya ülkelerde gerçekleştirilebilecek araştırmalar aracılığı ile desteklenebilir. Ek olarak, bu araştırmanın, müze ziyaretçilerinin fiziki ziyaretleri veya çevrimiçi ziyaretleri sırasında dijital içerik tüketimi konusundaki tercihlerine ve isteklerine de ışık tutacak şekilde genişletilmesi yerinde olacaktır.

Anahtar Kelimeler: Müzelerin Gelir Karması, Müze Ekonomisi, Elektronik Ticaret, Dijital İçerik Satışı, Türkiye'deki Özel Sanat Müzeleri

INTRODUCTION TO MUSEUM ECONOMICS, PLACE AND DIGITALIZATION

Museums are the guards of cultural heritage of humanity. They collect and preserve the cultural and artistic artifacts. They are also responsible for educating the public they serve to by opening up their collection for research activities and conducting both children and adult workshops in order to keep the cultural elements of humanity alive. Their responsibility for entertaining the public or being a recreational or a socialization area in public's eye can be considered as a recent characteristic, which was primarily attained due to the need of converting museums into a place where people learn, entertain, practice and appreciate the cultural accumulation by visiting these institutions more often and engaging with the museum content.

Repetitive visits have numerous advantages for these institutions. To start with, it means that the public is engaging with the museum collection; second, they contribute for accumulation of the cultural heritage by practicing the cultural rituals and donating their personal collection to these institutions. At last, repetitive visits create a certain amount of fund derived from admission fees applied by the institutions; however, the admission fees have been in debate whether the museums should be free since they are fulfilling the responsibility of protecting the artifacts of the public on their behalf or the admission fees should be required to contribute financial sustainability of museums.

First of all, charging an admission fee is criticized because museums are public spaces and responsible to protect the cultural assets of humanity whether they belong to public institutions, foundations or are nonprofit affiliates of private for-profit organizations. Applying an entrance fee might discourage the public to visit them and to enjoy the collection and to join the education programs and other

events. Second, admission fees are not enough to fully subsidize the museum expenses. For instance, according to New York Museum of Modern Arts' annual report for the period of 2015-2016 indicates that only approximately 14,8% of the total income is derived from admission fees, 28,3% from auxiliary activities (i.e. merchandising) and the rest of the income mix consists of membership fees, restricted and unrestricted endowments, and circulating exhibition fees¹. As an encouraging example from Europe, the total ticket revenue of Louvre Museum in Paris was approximately 32% percent of the total revenue for the year 2014 and half of the revenue was derived from state funds. It is noteworthy that the earned income from merchandises for the period was less than 1% of the total revenue.²

The above-mentioned examples provide an insight that government related, corporate and individual donations and membership fees form the majority of the museum budget. On the other hands, museums have been under pressure of cultivating new income sources for the past few decades due to severe funding cuts or restrictions of the local and federal governments. In past, European and American governments intended to rejuvenate the culture and arts by allocating funds. The first reason was the world was deteriorated after two world wars. Second was that culture became an important indicator of power during the cold war era, therefore, the countries eagerly aimed to collect of the artifacts of humanities by conducting extensive archeological excavation in order to ensure their political power after losing all of their military strength. These excavations were popular during the 19th century and at the first half of the 20th century. The excavated artifacts gathered in today's superstar museums; such as British Museum in London and Louvre in Paris and the museums become one of the key tools to achieve "soft power" (Nye, 2000) in international arena. Today, British

¹ Independent Auditor's Report issued by pwc, The Museum of Modern Arts Consolidated Financial Statements as of June 2016, 2016. Retrieved from: https://www.moma.org/interactives/annualreportFY16/assets/MoMA_2015-16_FinancialStatements.pdf, accessed on June 24th, 2017.

² Louvre Museum 2014 Annual Report Summary and Key Findings, Retrieved from: http://www.louvre.fr/sites/default/files/rapport_activite/fichiers/PDF/louvre-2014-annual-report.pdf, accessed on June 24th, 2016.

Museum is not only representing British culture but also representing the “culture of the world” (Hazan, 2007:137). As another example, France promoted its culture in the 17th and the 18th century and French became the language of the diplomacy (Nye, 2004:100). The United States used abstract expressionist art movement against Russia’s social realism and exhibited these abstract expressionist collections in Europe through museums and exhibitions in order to shape the artistic taste of European people in order to gain power over them by creating an affinity towards American arts (Artun, 2012:34).

However, these political agendas of the countries are subject to change. Countries like the United States (the U.S.) and the United Kingdom (the U.K.) aim to orient museums to the market conditions by encouraging them to find new sponsors for their operations, marketing activities and audience engagement programs in order to decrease their dependence to government funds. Whereas, many European countries still support their arts and culture institutions more, comparing with the U.S. and the U.K.; yet, these European countries do not offer much financial resources as they did in the past because economical growth of these countries has been stagnated for a long time period and already reached to their full potential (Table 1). Even, Chinese economy, leaving its mark on among the fastest growing countries for the last twenty years, experiences a gradual decrease in its gross domestic product (GDP) growth rate for the past few years.

Perception towards museums and museum management has been shifted dramatically due to being forced to operate in a more market oriented manner. Emergence and rise of globalization, fast technological advancements; such as initiation of telephone, television, the Internet, web sites, social networking platforms, smart phones, and their integration to the daily life had a huge impact on these cultural institutions. All of them contributed significantly in various ways to the process of removing physical barriers, promoting creativity and making arts

and culture more accessible. World trade expanded considerably since the 1990s. The consumption preferences of the consumers, production methods of the factories and business plans have been digitalized and the business manner changed significantly, which affected the way of museum management and the visitor expectations and behaviors as well. There is a trend that private firms in developed countries prefer to move their production facilities to the developing countries like China and Vietnam in order to remain competitive by reducing their production costs, and instead, these for-profit organizations in developed countries prefer to focus on advancing new technology; which yields considerable value added to them. Museums adapted to these technological advancements by using computers during their daily operations, first. Then, it continued with carrying the exhibitions on digital environment, through mobile phones and web sites. Today, communication tools of museums are also integrated into Internet based platforms and it can be assumed that these institutions are equipped with current technological advancements.

Museums are not-for-profit institutions and possess a high virtue for keeping the humanity's cultural heritage alive and cultivate it with the current social, economical and political elements. Since they are not profit oriented and arts have been seen as a sacred occupation, which satisfies one's psyche by artistic expression, they had been isolated from any commercial activities other than applying admission fees. However, currently it is crucial to create alternative sources of income in order to keep their existential duties sustainable.

Table 1 Annual GDP Growth Rates of the Selected Countries (%)

Country Name	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015
China	11,40	12,72	14,23	9,65	9,40	10,64	9,54	7,86	7,76	7,30	6,92
Germany	0,71	3,70	3,26	1,08	-5,62	4,08	3,66	0,49	0,49	1,60	1,72
European Union	2,08	3,36	3,09	0,46	-4,39	2,16	1,66	-0,47	0,22	1,61	2,23
France	1,61	2,37	2,36	0,20	-2,94	1,97	2,08	0,18	0,58	0,64	1,27
United Kingdom	2,97	2,50	2,56	-0,63	-4,33	1,92	1,51	1,31	1,91	3,07	2,19
Turkey	8,40	6,89	4,67	0,66	-4,83	9,16	8,77	2,13	4,19	3,02	3,97
United States	3,35	2,67	1,78	-0,29	-2,78	2,53	1,60	2,22	1,68	2,37	2,60

Source: The World Bank GDP Annual Growth Data, accessed on June 24th, 2017, Retrieved from:

http://data.worldbank.org/indicator/NY.GDP.MKTP.KD.ZG?end=2015&name_desc=false&start=1961&view=chart

Note: The above stated countries are selected to represent the figures from the U.S., the U.K., European Union in general and some of the largest economies in the Union comparing with a fast growing country, China, in the last decade and Turkey as a developing country, where this thesis research is conducted in.

The lion share of the museum income comes from governmental funding through taxes collected in numerous ways. This is reasonable because arts and culture first belong to the public and public pays taxes to their governments in order to receive certain services which cannot be fully fulfilled by private sector. Additionally, governments are responsible to eliminate the disadvantages faced by certain socio-economic groups of the society if they are not able to afford for the services of cultural organizations. Moreover, running a museum is costly. Acquiring new art works to the collection, preserving and conserving them, and also implementing educational activities and hiring people to run these institutions require large budgets. Therefore, museums are either purely public or non-governmental bodies; government support to museums is usually required in order to continue their operations.

On the other hand, governments' responsibilities for arts and culture cannot be only limited with museums. There are other arts and culture genres to be supported, such as theatres and operas. Furthermore, governments should also pay to millions of civil servants working at other public institutions; such as hospitals and schools. Also the recent war going on in Syria led to severe refugee crisis and the Syrian refugees are seeking a shelter in Turkey, Lebanon and many European countries. Helping these people costs significantly to these countries.³ The E.U. countries and the U.S. gave approximately \$13 million as humanitarian aid.⁴ Considering these factors, governments may justify their decision on supporting arts and culture less since their priorities shifted lately due to urgency of the recent refugee crises.

In consequence of the declining trend of government support to museums, other income sources of these institutions gained importance. One of the income

³ The United Nations Refugee Agency, Retrieved from: <http://www.unhcr.org/syria-emergency.html>, accessed on June 24th, 2016.

⁴ Migration Policy Centre, European University Institute, Retrieved from: <http://syrianrefugees.eu/asylum/>, accessed on June 24th, 2016.

sources of museums other than governmental support is art patronage. Art patronage has a historical acceptance in Europe and this culture spread to other geographies as well. From famous Medici family of Florence to the Rockefellers who are the founder of New York Museum of Modern Arts (MoMA), various families obtained their fortune from commercial operations played a crucial role on arts and culture as well as their aristocratic counterparts, and these families have been contributing to shape today's artistic and cultural taste as their social responsibility projects. They also inspired contemporary businessmen in other countries who consider to engage in collecting arts and to run their own private museums in order to give back to society what they have and benefit from tax deductions entitled by the tax authorities of the countries where they established their business. This tendency is also valid in Turkey as well. The families, who established the biggest commercial enterprises in the country, made their fortune through involving in commercial activities, and also founded the art museums selected as the sample group for this research. As a result, the corporate business manner of the companies have been transferred to their art and culture related subsidiaries, which are seen as corporate social responsibility activities or as public relations projects. The expectation from a museum manager changed because museums now should be accountable and reliable more than ever because they have to be inline with the financial and administrative rules and regulations as their commercial counterparts are subject to. Consequently, museums' organizational structure has transformed into something identical with the for-profit organizations and hire skilled employees, who are responsible for specific positions.

Another source of income is sponsoring. Museums receive sponsorship from commercial companies. These for-profit organizations may support financially either an exhibition, they contribute to execution of educational programs of museums offer or support disadvantaged groups to introduce them to museum environment. However, museum sponsorship has been criticized widely because

there are examples that some for-profit organizations try to justify their controversial actions through supporting events and activities that the public relish. For example, one of the leading oil companies in the world, British Petroleum (BP), allocates almost a \$1 million per year to the British arts institutions; such as British Museum, Tate Modern, National Gallery and Royal Opera House.⁵ The initial criticisms were raised by initiatives such as Liberate Tate and Art Not Oil Coalition against BP sponsorship through a series of protests and criticizing performances to above mentioned art institutions by arguing that BP has been trying to clean its prestige by arts.⁶ Moreover, artist Hito Steyerl criticizes how museums became connected with war industry in her lecture titled *Is the Museum a Battlefield*, by highlighting the fact that some of the sponsors of the 13th Istanbul Biennial; such as Siemens and Lockheed, produces military hardware used during the production process of weapons.⁷ Inevitably, these sponsors intervene in the museum's operations and abuse the independence of these institutions.

Because of the above mentioned factors, last income source type is that museums puts their effort on earning their own income by admission fees, opening up museum shops, restaurants and cafes, performing special events, concerts, renting their own venue for special events and so forth. As a result, the fact of intervening in commercial activities brought the term entertainment into museum environment in order to create a more appealing environment for increasing the number of visitors. However, earned income still holds relatively low portion in the museum budgets due to the high cost of running a museum. Since museums are not-for-

⁵ Eskop Sanat Tarihi Eleştiri, December 18th, 2011, Petrol Değil Sanat, Retrieved from: <http://www.e-skop.com/skopbulten/petrol-degil-sanat/454>, accessed on June 26th, 2017.

⁶ Eskop Sanat Tarihi Eleştiri, September 14th, 2015, BP Sponsorluğunu Protesto Eden Eylemciler British Museum'u İşgal Etti, Retrieved from: <http://www.e-skop.com/skopbulten/bp-sponsorlugunu-protesto-eden-eylemciler-british-museum-u-ısgal-etti/262>, 1 accessed on June 26th, 2017.

⁷ Searle, Adrian, March 13th, 2014, Hito Steyerl's Video Art: Digging Dirt At The Heart Of Art World, paragraph 10, Retrieved from: <https://www.theguardian.com/artanddesign/2014/mar/13/hito-steyerl-video-installations-ica-london>, accessed on June 26th, 2017.

profit organizations, they try to find a balance between involving in commercial activities yielding a profit to be transferred to their core nonprofit missions (James, 1983: 352) validating their nonprofit status in the eye of tax authorities and also the public. One of the reasons for nonprofits' involving in profit-making or commercial activities is that because commercial activities look favorable at the times of decreasing of government support, private giving and donations or slowly rising of these sources (Weisbrod, 2000: 3). Since the nonprofits are in competition with for-profit firms in different forms (Weisbrod, *ibid*: 5), their ability to cultivate new ways of earned income should be investigated. Hence, the question of if placing arts in a heaven like place and attributing to a sacred characteristic, which isolates or causes them being less willing to involve in revenue generating activities, helps these institutions to overcome the obstacles they face during creating new sources of income arises.

Nevertheless, it is the age of information, digitalization, fast communication, and design and creativity orientation. The Internet helps to remove physical barriers. Any information is a click away on search engines and on open encyclopedias. If it is easier than ever to reach information, communication and to find recreational opportunities, it gets crucial to explore which ways museums can combine their own tangible and intangible assets with offerings of current technology. Videos, tapes and publications of a museum can reach wider audience (Johnson and Thomas, 1998:77) but the main concern should be that if they satisfactorily reach to a wider circle. Hence, these informative contents may be combined with digitally entertaining elements in order to make them more appealing. Furthermore, these types of technology-based offerings or goods; such as virtual exhibitions tours with audio guides embedded and delivering additional information about the artworks, the artists and the art movements, enable public to interact with the current content and create new content through co-creation programs (Russo and Watkins, 2007:156). Eventually, audience engagement is all about encouraging visitors to contribute to their cultural activities and turn them

into active participants from passive visitors. Also, audience engagement activities create a democratic environment for the public in order to participate to the arts and culture programs and events.

Museums should be able to follow the current consumption preferences and expectation of the society (McLean, 1997:69). Also, visitors' motivation to visit a museum should be identified whether they are visiting a museum just for educational or entertainment purpose or they are looking for a combination of both? (Thyne, 2000:116) It can be easily observed that substantial number of museums have transformed into something between serious institutions to entertainment arenas. People look for exciting opportunities to enjoy or enhance their museum visit but also the seriousness and reliability of an educational institution. In order to satisfy these both ends, museums should reconsider to alter the packaging of information they deliver to the visitors and to adapt new communication tools (Heinz, 1999; Thyne, 2000:119). Since the museum directors are required to be more entrepreneurial in the contemporary context of museum management, they should be aware of the change in the function that includes "edutainment" (Addis, 2005) and online channels, and come up with management strategies for their custodial role and visitor attraction (Gilmore and Rentschler, 2002; Hume and Mills, 2011:276).

Not only the business management manner but also the consumption behavior has been dramatically changed after the initiation of electronic commerce. Everything started with shopping through web sites and now it is also possible to do grocery shopping via mobile applications on smart phones and virtual reality (VR) goggles. It is common to pay for mobile games in order to continue playing or advancing a level. Additionally, it is now ordinary to share one's daily life over social media platforms, such as Facebook, Twitter and Instagram, and letting know the close and wider social circle what is going on right now became a

phenomenon. It can be observed that some people, especially bloggers, now promote their own lifestyle and make money out of these activities.

Hence, this thesis study aims to find out that how digital technologies can be used for creating an alternative income source for the private art museums. What kind of assets do museums have? How can they exploit their assets by integrating them into digital tools, which will make museum visits more exciting and educative and turn their audience into consumers? It is crucial to create alternative earned income sources for museums because all funding parties of any cultural institutions are strongly related with market conditions, therefore, museums cannot be immune from market conditions as well.

To sum up, respectively this dissertation will present the historical definition of museum, which often coincide with art museums historically, then explore the museum management styles, museum managers' behaviors and macro economic conditions that these institutions are subject to, and how these conditions affect museums. Second, the notion of place, the change in the perception of museum's place and how museums adopted digitalization will be discussed. The opportunities brought after the initiation of Internet and new digital communication tools will be elaborated. Third, alternative methods in order to integrate the Internet based communication tools for creating new revenue sources for museums will be discussed while focusing on the microeconomic structure of these organizations. Additionally, the role of museum marketing will be emphasized to make the museum offerings more appealing, entertaining and encouraging the consumption on digital platforms. At the final part, the opinions of Turkish private museum managers about integrating their collections, exhibitions and other assets on digital platforms and benefiting from them, as possible revenue sources for their institutions, will be presented. Thus, the last chapter aims to provide an insight if cultural market in Turkey is ready for

applying the digital income generation possibilities and opportunities presented in the previous chapters.

METHODOLOGY

The aim of this dissertation is to suggest brand-new income source for art museums by utilizing the Internet based tools in order to create an outlet against the constraints of their current established ways of generating revenue; such as sponsorships and various support and donations. The aim sprang from a change in the managerial perception towards these institutions for the past few decades since these not-for-profit organizations are required to harmonize their operations with the current market realities in which the most of the players aim to make profit. Currently, the museums aim to expand their services (exhibition, research, education and entertainment) are managed by “administrators” (Peterson, 1986: 164). Further, today it is suggested that there are four types of administrators; (a) managerialist, (b) creative manager, (c) heritage manager and (d) impresario (Rentschler, 2001: 20). The *creative manager*, describes the directorial effort on cultivating new income sources, funds and engage in marketing activities, is the best suiting one in the scope of this research and throughout the text, the administrator refers to creative managers.

The need for change in managerial perception was brought by the close relationship of these not-for-profit organizations with the for-profit counterparts through sponsorships, donations and as being the founder of museums as part of their corporate social responsibility projects or as a matter of corporate prestige. The former two elements required museums to be more accountable in terms of their finances and operations, and the latter basically brought a corporate culture transfer or, in other words, mimicking the organizational structure of for-profit parent organizations.

It can be suggested that European culture heavily influenced art museums management due to historical dominance. The economical, organizational and

cultural structures of these countries are transferred through international collaborations. For instance, in the ninth five year plan and targets set in 2010 by Chinese authorities, the need for training museum professionals and strengthen the collaboration between museum and schools/universities was emphasized and in order to realize this target, Shaanxi History Museum in Xi'an accepted a substantial amount of fund from Department of Cooperation and Development of Italian Ministry of Foreign Affairs for the project developed to professionalize the management style, exhibition curatorship and revitalize the side facilities; such as museum shop of the museum (Zan, 2007: 2,3). Another example is that there is a tradition of keeping the handcrafts and artisan tradition alive by copying the original artifacts in China and Michele Cordaro, the period's director of Italy's Central Conservation Institute in Rome, taught Chinese officials how to conserve the ancient artifacts as it was conducted in Italy.⁸ Thus, the countries would like to professionalize on museum management reflexively benchmark or seek pecuniary or nonpecuniary help from the Western countries. Consequently, this master thesis takes Western style of museum management in focus and aims to explore the basic dynamics of Turkish way of private art museums' management in order to highlight if there is an Western influence on these institutions in terms of museum management behavior, suggested in Chapter Two.

As a result of diminishing government support and criticisms to sponsors and the need to convert museum visitors into customers have become prominent. Benefiting from marketing techniques and offering various entertaining options through digital tools may bring along financial benefits to arts museum. Hence, This research evolves around to find answers to the below questions:

⁸ Stille, A. ,1998, Faking It! How the Italians Have Taught the Chinese to preserve their ancient masterpieces instead of copying them, The New Yorker magazine, June 15th, 1998 Issue, p. 36-44: 37, Retrieved from: <http://www.newyorker.com/magazine/1998/06/15/faking-it>, accessed on June 29th, 2017

How do digital technological developments change the museum space, operations and communication?

What are the general tendencies towards museum financing in developed countries?

Is it possible to turn digital communication and entertainment tools into a medium for revenue generation by selling creative digital contents to the visitors?

How is the financial structure of Turkish private art museums designed? Are there any similarities with the financial structures of museums in developed countries?

Would a suggestion for new source of earned income for private art museums in a developing country as Turkey by utilizing from digital communication and entertainment tools be accepted by Turkish private art museum administrators?

Would the suggestion bring along a positive contribution to the museums' income mix in order to enhance the financial sustainability of them?

In order to find out the answers for above listed questions, this master thesis's methodology is based on qualitative research techniques. Since, as being the writer of this thesis research, I am currently working at Borusan Contemporary as Communication and Events Manager. Hence, ethnographic research methodology

is employed and certain amount of information is derived through participatory observation during conducting the daily operations, communicating through Internet based tools, or information sharing at conferences, meetings or benchmarking activities.

The core of this research focuses on museum finances and digitalization of these institutions. Nevertheless, the research intersects with various complementary topics such as the change in museum manager behavior and museum marketing, which would be favorable to foster the efforts towards cultivating new earned income sources. Hence, broad literature review was conducted in order to emphasize how these conjunctions contributed to the formation of the research questions and to offering new tools for income generation. As a result of this literature review, it was aimed to find out, first, the current economic and financial structure of the art museums, second, to reveal the shift in managerial perception, third, to indicate the importance of computerization, digitalization and the emergence of the Internet, which affected the notion of space for museums and the way of daily operations and current ways of communication and commerce.

Another source of data collection is the interviews conducted with the executives of four different private museums located in Istanbul, where the majority of cultural activities take place and many cultural institutes are operating in. Istanbul had been the capital of important civilizations, such as Byzantium and Ottoman, and she handed over her rein to Ankara after the foundation of Turkish Republic in 1923. The historical accumulation of the different civilizations' culture attracts millions of visitor per year. In 2016, Istanbul received the 36% of the total tourists visited Turkey (Table 2). Also, Istanbul has been the leading city in terms of

sheltering 18% of the total population of Turkey according to the data released in 2016.⁹

Table 2 Number of Tourists Visited Turkey and Istanbul in 2016

Turkey	25.352.213
Istanbul	9.203.987

Source: Tourism statistics for Istanbul in 2016, December 2016, Istanbul Kültür ve Turizm Müdürlüğü, Retrieved from: <http://www.istanbulkulturturizm.gov.tr/TR,166187/istanbul-turizm-istatistikleri---2016.html> accessed on June 29th, 2017.

Furthermore, Istanbul is also densely populated by both public and private museums. In Turkey, total of 192 museums are public museums, whereas, the total number of private museums opened through out the country is 229 as of March 30th, 2017 (Table 3). The number of public museums located in Istanbul is 17; on the other hand, there are 52 private museums located in the city. Again, Istanbul hosts the majority of private museums founded in the country (Table 4).

Table 3 Numbers of Museums in Turkey as of March 30th, 2017

Public Museums	192
Private Museums	229

Source: Ministry of Culture and Tourism Directorate of Cultural Assets and Museums, Retrieved from: <http://www.kulturvarliklari.gov.tr/TR,43253/bakanligimiza-bagli-muzeler.html>, accessed on June 26th, 2017.

⁹ Hürriyet Haber, January 28th, 2016, İl İl Türkiye Nüfus Sayıları Belli Oldu, Retrieved from: <http://www.hurriyet.com.tr/il-il-nufus-sayisi-aciklandi-iste-illerin-nufus-sayisi-40046300>, accessed on June 29th, 2017.

Table 4 Numbers of Private Museums in Turkey as of March 30th, 2017

Ranking	City	Number of Private Museums	
1	Istanbul	52	23%
2	Ankara	39	17%
3	Izmir	16	7%
4	Bursa	12	5%
5	Gaziantep	9	4%
6	Other Cities	101	44%
	TOTAL	229	100%

Source: Ministry of Culture and Tourism Directorate of Cultural Assets and Museums, Retrieved from: <http://www.kulturvarliklari.gov.tr/TR,43980/ozel-muzeler.html>, accessed on June 26th, 2017.

As one might expect, in accordance with the dense population of museums in Istanbul, majority of the cultural activities takes place in the city. And the dominance of the private museums led to place the focus towards these institutions. Among private museums, the private art museums are taken as sample for the research because private art museums are outnumber the other genres. It is possible to choose multiple private art museums as sample group; however, the other genres do not allow enlarging the sample size for diversification of the samples. Therefore, the research focuses on private art museums.

Another reason for selecting private art museums is that they have numerous alternative income sources; such as ticket sales, sponsors, running restaurants, cafes and shops; whereas, public museums heavily run by government funds and they are not obliged to create alternative revenue sources. Moreover, the private

museums are usually established by one entity related with commercial activities, which may affect the organizational structure and management perception of these museums. Exceptionally, only one of the selected institutions' economic structure is supported by numerous commercial entities, it still has one major founder related with one commercial entity. On the other hand, the public museums are run by local governments or by the state and usually they rarely receive private sponsorships. Lastly, public museum employees are civil servants, who were chosen according to the exam results of civil servant selection test. Therefore, the employees of public museums may come from extensively different backgrounds and they may not relate to any cultural or managerial backgrounds, which made it difficult to observe the validity of the contemporary literature suggesting that museums are now run by administrators accordingly specialized on their occupation to conduct specific roles at museums.

The private art museums included in the interview list were chosen according to their museum collection formation. The main reason for this choice is that there may be a correlation between collection genre and willingness to integrate their collection and educational activities and digital tools into museum's revenue generation process. There might be an expectation towards observing a tendency for employing digital tools for the revenue generation process whether the collection is prone to be transferred on digital platforms or not because transferring their collection and the related informational assets may be costly for these institutions.

First chosen museum is Vehbi Koç Foundation Sadberk Hanım Museum. The museum is the first private art museum established in Turkey. It was founded in 1980 and the collection holds a wide range of artifacts from archeological remains to traditional Turkish costumes.

Second museum is Sabancı University's Sakıp Sabancı Museum (Sabancı Museum), which was established in 2002 and reached an international museum standards after the extensions conducted in 2005.¹⁰ The museum collection focuses on calligraphic works, paintings from 1850 to 1950 including both foreign and Turkish artists, and also furniture and decorative arts.¹¹ Even though the collection seems quite traditional, the museum has hosted many blockbuster exhibitions of modern and contemporary artists or art movements; such as MACK, ZERO, Joan Miró, Anish Kapoor, Monet, Salvador Dali, Rodin, and Picasso.¹² The museum also has an international board of overseas.¹³

Third museum is Istanbul Museum of Modern Art (Istanbul Modern). The collection of the museum possesses different artistic productions, which were produced by both traditional and contemporary mediums. The museum was founded in 2004 and hosts many contemporary art exhibitions. It is one of the main venues of Istanbul Biennale and possesses an international advisory board including San Francisco Museum of Modern Arts, New York Museum of Modern Arts, Moderna Museet, Musée National d'Art Moderne, Centre Pompidou, Stedelijk Museum, The Metropolitan Museum of Art.¹⁴

Fourth museum is Pera Museum, which was established in 2005. Pera Museum's collection is famous with its orientalist paintings. The collection also has Anatolian Weights and Measures, Kütahya Tiles and Ceramics and photography

¹⁰ Sabancı University's Sakıp Sabancı Museum History, Retrieved from: <http://www.sakipsabancimuzesi.org/en/node/540#overlay-context=tr/sayfa/muze-tarihi>, accessed on June 29th, 2017.

¹¹ About the Collection of Sabancı University's Sakıp Sabancı Museum, Retrieved from: <http://www.sakipsabancimuzesi.org/en/node/218>, accessed on June 29th, 2017.

¹² Past Exhibitions of Sabancı University Sakıp Sabancı Museum, Retrieved from: <http://www.sakipsabancimuzesi.org/en/sayfa/gecmis-sergiler>, accessed on June 29th, 2017.

¹³ International Board of Sabancı University's Sakıp Sabancı Museum, Retrieved from: <http://www.sakipsabancimuzesi.org/en/node/485>, accessed on June 29th, 2017.

¹⁴ International Advisory Board of Istanbul Modern, Retrieved from: http://www.istanbulmodern.org/en/museum/administration/international-advisory-board_47.html, accessed on June 29th, 2017.

collections. Pera Museum also has hosted many internationally famous modern artists' exhibitions; such as Alberto Giacometti, Garson Perry, Andy Warhol Mersad Berber.¹⁵

Final chosen institution is Borusan Contemporary holding a collection focusing on media arts produced by digital mediums, which are quite prone to transfer to digital tools. Borusan Contemporary was found in 2011 by sharing the same space with headquarter office of Borusan Group. Displaying artworks at the office environment can be considered as a contemporary interpretation of Medici Family's use of "Uffizi" (Offices) as the display place for the newly acquired artworks to the Medici collection. Thus, it distinguishes from the other selected museums in terms of using its exhibition and events spaces and education rooms creatively.

The interview questions were formed under four different categories to explore the museums' current structure of finances (referred in Chapter 2), management and background information of the interviewed museum executives (referred in Chapter 3), lastly, technological orientation (referred in Chapter 4). The interviews include both open and close-ended questions in order to have in-depth opinion about these institutions as much as possible. The total set contains thirty-one questions and the detailed list of the questions can be found at appendix.

¹⁵ Past Exhibitions of Pera Museum, Retrieved from: <http://www.peramuseum.org/Past-Exhibition>, accessed on June 29th, 2017.

LIMITATIONS

When the online Thesis Center of Council of Higher Education is scanned on the study field of Museology, it is possible to reach 322 master and PhD researches. If the search is extended to the keyword of Museum (Müze) in order to check if there are any researches conducted on the field of museum management or taking museums as the case for organizational behavior literature, 904 results are listed and it is observed that the majority of the researches are conducted on the field of archeology, handicrafts and education; on the other hand, only six search result were hit on the field of business administration. The focus of the majority of the research fields on museology and business administration can be observed that museum marketing and museum communication are taken into the focus. Thus, first limitation to be considered is that the literature about Turkish museum management manner is very limited. Researches that focus on museum marketing, investigate the institutional behavior or museum management behavior narrowly. Except, the PhD research, conducted by Neslihan Uçar Kartoğlu in 2016, focuses on investigating the museums' behavior in the organizational level by concentrating on how two different counterparts can co-exist in an organizational level. Thus, this master thesis research benefited from the foreign literature produced on museum management and management behavior. Also, Turkish management style is tried to be reflected through the daily observation made according to ethnographic research method.

Secondly, it would be possible to enhance the interviews to Project4L/Elgiz Museum, which is the first contemporary art museum established in Turkey in 2001,¹⁶ and artist museums; such as Doğançay Museum, Feyhaman Duran Culture and Art House. However, Project4L/Elgiz Museum does not charge for admission

¹⁶ Official Web Page of Elgiz Museum, About Us Page, Retrieved from: http://elgizmuseum.org/en/?page_id=174, accessed on June 30th, 2017.

and the kids workshops¹⁷ and only accepts donations, sponsorships, patronage and contributions¹⁸ as the source of income instead of putting effort on developing earned income opportunities. Consequently, Elgiz Museum is left out of this scope of this research. Doğançay Museum is also not charging for admission even though there is a small gift shop and a café in the museum.¹⁹ Additionally, Doğançay Museum does not have any officially managed social media accounts on Facebook, Twitter and Instagram and the museum has not prepared any special event, contest or host a temporary exhibition since 2016.²⁰ Since the museum is not actively engaging in digital communication and possesses extremely limited earned income sources, it is decided to leave the museum out of the research scope. Further, the situation with Feyhaman Duran Museum is similar to Doğançay Museum. The museum does not even have a web page and the general information about the museum is reached via Istanbul University's Museum and Cultural Heritage Management, Application and Research Center's web page.²¹ Thus, the museum is not suitable to conduct a research.

Third limitation is that Borusan Contemporary is not entitled with museum status legally because headquarter of Borusan Group and Borusan Contemporary shares the same building. According to the Regulation for Supervising the Private Museums,²² the museum building should also host the storage house within the same building; however, the building, in which Borusan Contemporary reside,

¹⁷ Official Web Page of Elgiz Museum, Contact Page, Retrieved from: http://elgizmuseum.org/en/?page_id=133, accessed on June 30th, 2017

¹⁸ Official Web Page of Elgiz Museum, Support Us Page, Retrieved from: http://elgizmuseum.org/en/?page_id=207, accessed on June 30th, 2017.

¹⁹ Official Web Page of Burhan Doğançay Museum, Visit Page, Retrieved from: <http://www.dogancaymuseum.org/pPages/pGallery.aspx?pgID=579&lang=ENG§ion=9¶m1=1900>, accessed on June 30th, 2017.

²⁰ Official Web Page of Burhan Doğançay Museum, News from the Museums, Retrieved from: <http://www.dogancaymuseum.org/pPages/pGallery.aspx?pgID=579&lang=TR§ion=9¶m1=1964>, accessed on June 30th, 2017.

²¹ Official Web Page of Istanbul University Museum and Cultural Heritage Management, Application and Research Center, Retrieved from: http://muzeyum.istanbul.edu.tr/?page_id=6602, accessed on June 30th, 2017.

²² Kültür ve Turizm Bakanlığı Teftiş Kurulu, Retrieved from: <http://teftis.kulturturizm.gov.tr/TR,14444/ozel-muzeler-ve-denetimleri-hakkinda-yonetmelik.html>, accessed on July 1st, 2017.

does not fulfill this requirement. The storage house of Borusan Contemporary is located in another building due to current physical conditions. The regulation also orders that private museums should be open at least four days in a week; yet, Borusan Contemporary is only open during weekends since during the weekdays it is used as the office of the Borusan Group. Because of not being entitled to museum status legally, the institution was required to obtain the title of “commercial enterprise” in order to be able to sell tickets for admissions. On the other hand, conservation, acquisition, exhibition, security and fire prevention requirements are fulfilled accordingly to the regulation. Also, the institution offers education opportunities to the public. Besides, the admission fees are set according to the related regulation and the management considers operating in a nonprofit manner. Consequently, Borusan Contemporary is included in the interview list because the above-mentioned reasons preventing the institution from obtaining private museum status legally are not expected to have material affect on deviating the results of this research.

Fourth, the interviewed museum executives might prefer to share limited information about their institutions. The limitation is valid for sharing budgetary information or information related with the visitor numbers. Istanbul Modern explicitly stated that the institution could not share the visitor numbers between the years 2012-2016 and any information about the ratio of their earned income. The information related with the visitor numbers and the earned income could not be obtained from Sabancı Museum and Borusan Contemporary too. Sadberk Hanım Museum and Pera Museum shared their visitor numbers but the information they gave about their earned income is limited. Since the research questions are mainly focus on detecting a weakness on income generation and suggesting a new option for these institutions, the research questions are already designed to highlight the tendency of these institutions towards engaging with revenue generating activities on digital tools. Consequently, the budgetary information or the number of visitors remains as indicatory information rather

than the essential and validating data of the results of this research. However, the aim was to collect as much information as possible about the vision of the executives of these institutions. In order to minimize the risk of receiving limited information, each interview question includes open-ended questions in order to cross check the answers of the interviewees with the reasons they give during the interview. Also, their answers are crosschecked through their web pages, social media accounts and newspapers. Thus, it can be argued that the information collected by interviews with the executives represents the true point of view of these institutions.

Fifth, during the interview with the executive of Sabancı Museum, it was not possible to receive answers to each question. Therefore, the interview represents mostly the general vision of the top management about engaging with revenue generation activities both on site and online.

Finally, this research focuses on suggesting new earned income sources from the management perspective and narrowly mentions the consumption preferences and expectations of audience. Even if museum managers agree on such implication of merging digital tools with their revenue generation process, the last word would belong to the audience who would choose to consume or not the proposed service. Although there is a master thesis research conducted to identify the consumers' museum visit habits and their preferences of museum choice conducted by Süleyman Sözer Kırca in 2008, it does not investigate the digital consumption preferences of the visitors. As a result, another research designed to find out the audience interest towards consuming such digital services would be complementing to this research and it would suggest accurately if the proposed services may be accepted by the public and may create financial benefits to museums effectively. Since this research is designed to highlight the new earned income sources for private art museums through digital tools by taking into

account the constraints of their current income mix, the findings of this research are expected to be the initial efforts for investigating the private art museum financing in Turkey.

MUSEUM DEFINITIONS AND THE DEVELOPMENT OF NOTION OF MUSEUM

1.1. INTRODCUTION

Museum is a broad concept in which one can put numerous ideas, experiences and expectations. They may occupy a crucial space in some people's lives and they may mean nothing much for some, too. Nevertheless, it can be said that they hold an important role in terms of protecting and preserving cultural heritage, keeping aesthetic inclination alive; and also transferring these values to next generations. Characteristically, a nation, a neighborhood or just a small group of people define themselves by these values, which lay within a wide array of unique experiences in life.

Even though, these unique experiences may sound isolating; it is not easy to isolate anyone or anything from the outcomes of these experiences. Therefore, every personal happening contributes to a shared background of a group or humanity at large. As a consequence, these individual experiences create an accumulation which shapes the characteristic of a community and the community reflects these shared beliefs, experiences, visions and ideas back to the individuals; thus, museums can be seen as the accumulation areas of these individual and communal experiences.

According to Encyclopædia Britannica,²³ the word museum has its origin from the Greek word museion, which meant "the seat of Muses" and it was designated to a philosophical institution or a place of contemplation. The word, museum was only used to identify the places of philosophical discussion. In the 15th century Europe,

²³ History of museums. (2016). In Encyclopædia Britannica. Retrieved from <http://global.britannica.com/topic/history-of-museums-398827> accessed on March 13, 2016

the term museum was used to describe the collection of famous Italian banker family of Medici and the term led the concept of comprehensiveness rather than symbolising a building. In the 17th century, museum was used to identify collections of curiosity in Europe. During the era, Ole Worm's and John Tradescant's collections become the property of Elias Ashmole and, in 1675, the collection was transferred to the University of Oxford. Establishment of the idea of the museum as an institution with the purpose of preserving and displaying collection to the public coincides with the 18th century. During the 19th and the 20th centuries, the emphasis on building while describing the museum has diminished substantially. Museums continued to serve to the public, who also contributes to the creation process of them. As a result of the impairment of the importance of building, the concepts of open-air museums, ecomuseums and virtual museums emerged up until now.

In order to stress the importance of the integrity of an individual and his/her cultural productions, in terms of experiences, ideas, creative expressions and so on, with the community and humanity at large, International Council of Museums (ICOM) defines a museum as

“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 the enjoyment.”²⁴

The Council updates the definition of a museum to satisfy the current realities of the global community and the definition is signaling the current status of the term of museum, in terms of what museums are now exhibiting - not only tangible productions but also intangible ones, and what responsibilities have been assigned

²⁴ Museum Definition, Retrieved from: <http://icom.museum/the-vision/museum-definition/> accessed on March 10, 2016.

to museums for servicing to the public.

According to the museum definition of ICOM, a museum is expected to have a non-profit characteristic since it is responsible for guarding and propagating humanity's assets. Therefore, it is crucial to develop an understanding for the reason behind of this expectation.

James (1983: 350) defines non-profit organizations as hybrid entities of business enterprise and government, entities that do not distribute profits to specific owners; yet, use their own resources internally. In other words, all the income is directly transferred to museums' operational needs in order to continue their existential duties stated by ICOM. The reasons for existence of non-profit organizations can be divided into three main perspectives as Organizational, Industrial and Nation-State (DiMaggio and Anheier, 1990: 137).

Organizational essence of non-profit entities includes founder attitude [e.g. religious or moral values, profit mindedness, risk averseness or altruism], access to capital markets, and eligibility rules for government aid (James and Rose-Ackerman, 1986; Hollingsworth and Hollingsworth, 1987; DiMaggio, 1987; DiMaggio and Anheier, 1990: 139, 140). Therefore, it can be argued that the aim of the non-profit organizations is to distribute public funds and/or government aids to community in order to increase the utility of the existing social (culture centres, hospitals, daycare and so on), political (labor unions and associations) and physical (broadcasting and communication) infrastructures (DiMaggio and Anheier, 1990: 139).

Historically, the non-profit cultural institutions were seen as one of the mediators of social welfare and aesthetic improvement, which could not be accomplished solely relying on market dynamics and good intention of policy makers or governments (Story, 1980; McCarthy, 1982; DiMaggio and Anheier 1990: 141). Hansmann (1987; DiMaggio and Anheier 1990: 140) also argues that non-profit

organizations use the money of consumers and donors reliably more than for-profit organizations do because consumers cannot make informed choices in specific industries because of the lack of information. The barriers in front of making informed choices are posited by Hansmann (1980; DiMaggio and Anheier, 1990: 140) as follows, (a) donor buy services for unknown associations/charities (e.g. overseas charities), (b) some of the beneficiaries may be seen untrusty for service quality (daycare centers, mental hospitals), (c) accumulated donations cannot be tracked to specific services (political advocacy), (d) services are very complex that end-users may not evaluate the quality and low quality possesses intolerable consequences (medical care). Further, James (1987b; DiMaggio and Anheier, 1990: 145) argues that “society’s religious, ethnic, and ideological heterogeneity generates distinctive demands for collective goods and stocks of religious entrepreneurs”.

Therefore, the non-profit sector has been shaped by the above-mentioned values. Although, treatment of non-profit organizations in terms of entitling legal responsibilities and status differentiates among nations, they still share common features (DiMaggio and Anheier, 1990: 144).

It is beneficial to identify what kind of responsibilities or duties are attributed to the museums. ICOM appoints museums to the duties of acquisition, conservation, research, communication and exhibition of the tangible and intangible heritage of humanity. American Alliance of Museums (AAM) also stresses the importance of museums’ contribution to the society by collecting, preserving and interpreting the things of the world in the purpose of education, entertainment and nourishing the human spirit.²⁵ Museum Association has recently updated its Code of Ethics and public engagement, and public benefit, stewardship of collections; and, individual and institutional integrity have been appointed as the essential

²⁵ AAM’s Code of Ethics for Museum, Retrieved from: <http://www.aam-us.org/resources/ethics-standards-and-best-practices/code-of-ethics> accessed on March 11, 2016.

principles of the Code.²⁶ Oster and Goetzmann (2003: 72) further emphasize the museums' duty of education, conservation and providing of a social signal for the elite of a community.

It seems like there is a general consensus on the duties and missions of the museums and it reflects the notions attributed to the museums today. However, museums responsibilities changed over the time according to the needs of certain time periods. There has been a transition process of museums from "secluded temples of culture to the present-day more public institutions" (d'Harnoncourt et al., 1991; Oster and Goetzman, 2003: 71). Also, Grana (1971; Oster and Goetzman, 2003: 71) signified the differences between patron-oriented museums, focused on "men of leisure from the upper class" and public-oriented ones. Both d'Harnoncourt et al. and Grana refer to the elitist managerial and contributive approach adopted during in the past. Museums and artifacts kept in them were seen as something vulnerable and were strictly isolated from the access of people in order to conduct their mission of "conservation".

Yet today, artifacts in the museums are presented to the public and there are examples to encourage the active participation of the audiences during their museum visits in order to enhance the educative essence of the museum by combining the entertainment features during the education process. Interestingly, Panero (2012: 4) argues that museums can be defined as whatever we want:

"Today's museums can be tourist attractions, department stores, civic centers, town squares, catalysts of urban renewal, food courts, licensing brands, showcases for contemporary architecture, social clubs, LEED-certified environmentally conscious facilities, and franchise opportunities."

²⁶ Museum Association's Code of Ethics for Museums, Retrieved from: <http://www.museumsassociation.org/ethics/code-of-ethics> accessed on March 11, 2016.

He also states that museums have gone from “being about something” to “being for somebody”, and he further adds, “museums have traditionally been focused on their permanent collections. By emphasizing the visitor, museums now risk forsaking the visited and their own cultural importance. Museums were once the arks of culture. Now the artifacts at greatest risk may be themselves”.

This radical transformation of museum notion brought new perspectives and requirements on museum management and museum behavior. The situation can be interpreted as the change in the external environment leads to the necessity of making adjustments internally. Museums have been carrying serious responsibilities of acquisition, conservation, research, communication and exhibition, which are all requiring substantial amount of labor, time and capital extrinsically; however, innovation, creativity and institutionalization are the intrinsic values, which should not be disregarded for carrying out their duties.

Consequently, it is worth analyzing the internal factors and essences of the museums in-depth in order to understand what kind of factors; such as managerial approaches, museum behaviors, both internal and external funding issues, can keep museums alive now and in the future because currently museums play an important role in people’s leisure activities and belong to one of the most important tourist attractions (Frey and Meier, 2006: 1017).

1.2. MUSEUM MANAGEMENT

With the change of museum perspective in the 19th century, the museum management has developed a crucial role in the industry. As stated in the earlier section, the mission and the goals of the museums have turned into a more public/visitor oriented. Museums are now responsible for acquiring, conserving, exhibiting the artworks but they also responsible for both entertaining and educating the public.

Private collections constituted in the past reflected the important intrinsic values; such as, first being isolated from public and managed by political and economical power, second even though the collections turned into more public oriented after the 17th century, barriers were still imposed against the museum visits of public. For instance, before the opening of the first public museum by Peter Barnum, museums were only available and accessible by the upper and middle classes and only on certain days with a written admission form filled in days before the visitation and only small groups were accepted in each day.²⁷ The fact is a strong indicator of how political and economical power shaped the exhibiting responsibility of the museums, which was bolstered up after the 19th century with the educative purposes. It should have been expected that political and economical power holders would not give up their own freedom of ruling all of a sudden. As a consequence of this strong prescriptive and protective approach towards satisfying the museum missions, the people who had similar qualities ruled the museums.

Peterson (1986: 162) stated that the first generation of the 19th century art managers came from various backgrounds and practiced an array of leadership styles, which combined the traditionalistic authority, charisma and entrepreneurship and he further entitled this type of leadership as impresarial. On the other hand, he also identified another type of leadership, administrator, which differs from impresario in terms of relying on the norms of formal accounting in an environment of numerous bureaucratically structured organizations and unstructured public; whereas an impresario relied on personal ties and charm in an entrepreneurial environment.

Impresarios were usually male (rarely female) with a wealthy family background. They preferred to have occupations not connected with arts in their early adulthood. An impresario was dictating to his subordinates whereas he was

²⁷ Maranta, J. V. The history of museums, on TED-Ed Lessons Worth Sharing. Retrieved from: <http://ed.ted.com/lessons/why-do-we-have-museums-j-v-maranto>, accessed on March 20th, 2016.

getting well with the wealthy. He preferred to have an individualistic communication with the people. Further, he devoted himself to art; however, paid significant attention to every single detail, which resulted the personification of the impresario with the institution and long job tenure as well. It can be expected from an impresario that he could devote his time to cultivate the trustees and other wealthy patrons of the arts and maintain the regular flow of money and artwork donations by mixing self-effacing service and self-serving entrepreneurship (Peterson, *ibid*: 162).

Emergence of art administrators had been under the influence of active impresarios until the mid 20th century. Their social life played a important role in order to maintain close relationships by satisfying the art collectors and wealthy museum trustees (Burt and Shestack, 1978; Peterson, *ibid*: 164). For instance, a former impresario, Paul Sachs, initially taught his students about how to speak to wealthy anticipated patrons (Tomkins, 1970; Peterson, *ibid*: 164). However, transferring the impresarios' past experiences became inadequate and new generation of museums managers, namely administrators, have been taught through postgraduate professional training which were initially designed to breed theatre managers; yet, now the content of these training has evolved to comprehend any other type of arts. Moreover, art administration programs may require to take foundation courses; such as, microeconomics, financial and administrative accounting, budgets and budgetary control, marketing, organizational behavior, legal aspects of business, and statistics (Peterson, *ibid*: 165). Shestack (1978; Peterson, *ibid*: 165) compared the responsibilities of impresario and administrator. The former had to be an expert and a gentleman involving in soliciting art collectors and satisfying wealthy trustees and the latter have to manage the museum, organize prestigious touring exhibits, and attract more museum visitor. It is apparent that the impresarios' style replaced with business-oriented attention to growth and service (Leavitt, 1972; Peterson, *ibid*: 166).

Peterson (ibid: 167-175) further explained and deepened the rise of arts administration under two categories: (a) Internal Organizational Factors, (b) Extra Organizational Factors. He listed the size of the museum, task complexity, organizational life cycle, and cost disease (the theory that was developed by Baumol in 1966) as internal factors. Whereas, new patrons and unearned income, new audiences, new sources of earned income, laws, regulations and codes, personnel and logistics formed the extra organizational factors of the rise of the arts administrators.

1.2.1. Internal Factors

Size is the crucial performance indicator of art administrators in terms of identifying new objectives to accomplish and systematically work towards achieving them. Thus, in order to accomplish more, the size should grow as well. The museum may grow in terms of number of employees, budget size, or becoming more bureaucratic (Blau, 1970; Peterson, 1986: 167).

Task Complexity It is argued that as organizations become more complex in terms of organizational structure by taking on numerous diverse tasks, organizations transform into a more bureaucratic formation. The fact mainly depends on allocating specific responsibilities to the persons or teams who have a specific educational background to satisfy the professional requirements. Also, today's contemporary art museums are not only displaying owned and loaned artifacts but also they offer services such as library, restaurant and / or cafe, gift shop, theatre, chamber music hall, art restoration center, arts school, and offering wide-ranging educational programs for the public (Zolberg, 1981; Lilla, 1985; Peterson, ibid: 167).

Organizational Life Cycle Peterson (ibid: 168) summarizes Weber's and Michels' work about organizational theory as organizations started with a democratic and entrepreneurial leadership style tend to turn into a more bureaucratic and

oligarchic style. The reason behind this fact is that the size grows and the tasks are getting complicated and they are required to be performed experts. Therefore, it is argued that art administrators are usually taking a position at museums during their maturity stage. On the other hand, the fact cannot be taken for granted because today's institutions are already structured in an institutional way by hiring art administrators from the beginning. As a result, proposition of Weber and Michels might be valid historically but currently museums are not established by impresarios necessarily.

Cost Disease theory has been taken as an essential factor while interpreting the economics of culture. William J. Baumol and William G. Bowen proposed the theory in 1966. According to Towse (1997, Blaug, 2001: 124), the reason of the popularity of the theory is as follows;

“Labor economics has human capital theory and efficiency wages, health economics has moral hazard and adverse selection, microeconomics has time inconsistency and rational expectation but cultural economics has only Baumol's cost disease - which is no doubt why the cost disease has received so much attention”.

Because it is always needed four people to play a quartet, the cost disease theory arises as a productivity issue (Baumol and Bowen, 1966; Peterson, *ibid*: 168). In an economist point of view, it should have been expected that with the increase in productivity, it would be possible to perform a quartet with less than four people, which does not make any sense at all since the group needs to be called a trio or duo otherwise. And also if four musicians are needed to perform a song, it is impossible to do it with fewer musicians. Moreover, the musicians are the consumers in the economy and they are in natural expectancy of raising their income according to the increase in standard of living. As mentioned above, since it is not possible to perform a song with less musician required, the productivity remains low compared with the increasing wages of the musicians accordingly

with the increase in standard of living. The same situation can be applied to museums' acquisitions of new items to their collections. It takes certain period of time to complete an artwork and the price of an artwork is subject to dramatic increase according to the popularity of the artist. Consequently, The fact of rapid increase in costs due to the growth in size and organizational structure and slow increase (i.e. offering a certain number of exhibitions) in productivity creates "cost disease" phenomenon. As a result, the arts organizations should increase the ticket prices in order to compensate the increase in wages of artists, artworks and the personnel.

Raymonds and Greyser (1978; Peterson *ibid*: 169) offered a cure for cost disease and they argued that arts management should have operated more efficiently by using the business principles of administration. However, it is important to note that cost disease should not be evaluated as the main reason for rise of administrator, since it was also valid during the impresario period as well; yet, it stresses the importance of reaching an efficient point with current business principles that can be only achieved professional administrators.

1.2.2. Extra Organizational Factors

1.2.2.1. New Patrons and Unearned Income

Historically patron is a real person who is wealthy enough to support artists and invest in their works. However, the new patrons consist of new governmental agencies such as; National Endowment for the Arts and Humanities (Peterson, 1986: 170) in the U.S., Art Council in the U.K, corporation supporting arts and culture as their corporate social responsibility projects. These organizations apply standards for funds allocation (one of the unearned income for museums) and they require accountability for the expenditures made by museums. As a result, the

museum budget cannot be spent without any justification and administrators should be aware of the related regulations of both governmental agencies and corporations. The institutions should devise formal statement of policies and plans, to institute formal audits of their accounts, and to increase the sizes of their administrative staffs accordingly (DiMaggio, 1981; Peterson, 1986: 170). Consequently, these new patrons fostered the emergence of arts administrators by forcing the arts institutions to have a similar structure they have, which is also called “institutional isomorphism” (DiMaggio and Powell; 1983; Peterson, *ibid*: 171).

On the other hand, it could be expected from an impresario to achieve the accountability of the museum’s spending during a party, which brought the officials with board members of cultural institutions together (Blaine, 1979; Peterson, *ibid*: 170).

The funds created by these patrons created the new unearned income sources for museums. They are called unearned income because museums do not involve in any moneymaking activity in order to be entitled to one of them. Lottery funds could be considered as a good example for new unearned income for that time being.

1.2.2.2. New Audiences

Audience development gained an importance with the change of distributing funding through new patrons; government agencies and corporate grants. New generation of arts managers had the responsibility of showing their institutions are socially worthwhile because these new funds are allocated in order to increase the attendance of the public and enhance the service to society by new programs (Salem, 1976; Peterson, *ibid*: 171).

It should be added the narration of Peterson (1986: 171) about his interview with Cal Bean, Station Manager of WPLN The National Public Radio affiliate in Nashville, about the reasons for hiring a development director to increase substantially the number of listener - donors. According to Bean's statement, the main reason for hiring a development director was not increasing the monetary resources; yet, the main reason was to become eligible for larger federal government grants.

The above-mentioned example brought a constraint to museums. The new arts managers have little knowledge about arts; nevertheless, a lot about the management skills in order to make museums more "user friendly" by illustrated brochures, shops, and indulging to extra-aesthetic interests (Lilla, 1985; Peterson, *ibid*: 172). As a result, the main mission of arts management has become "budget maximization" (Peterson, *ibid*: 172).

1.2.2.3. New Sources of Earned Income and Law, Regulations and Code

Search for *new funding opportunities* made the art administrators to focus on some "profitable" activities; such as, restaurants, publications, gift shops, and enlarging the number of members, in order to create new potential funding option even though they are not seen as compulsory services (Peterson, *ibid*: 172). It can be argued that the profitable activities has gained a significance after the decrease in governmental support to the cultural sector; which was pioneered by the American President, Ronald Reagan, who cut the federal budget of cultural institutions severely in 1981 (DiMaggio, 1986: 65), in order to continue their foundational duties as James argued (1983: 359).

New law, regulations and code was needed in order to redefine the responsibilities of the museums and the art administrators were required to join professional trainings in order to imply with these new changes, whereas an impresario was expected to learn the necessary laws and regulations as on the job training (Peterson, *ibid*: 173), in other terms, he would have study the required laws and regulations when he needed it.

1.2.2.4. Personnel and Logistics

Getting more formal and structured caused the art administrators to get involved in formal contracts with artists, business managers or professional management agencies after negotiations (Peterson, *ibid*: 174). Intrinsically, method of an impresario could be to deal with formal contracts during informal gatherings by oral promises given and the attitude towards artists and patrons, and employees would be discriminating while “the former was wooed and the latter was shown a heavy hand”.

Developments in the travelling methods; such as wide usage of air ways, made easy to travel long distances within a short period of time and it enabled musicians, performers and even large scale touring exhibitions to travel faster and with a high frequency. Logistical planning can be time consuming and requires a strong skill of financial budgeting; as a result, the current arts administrators have been trained to target audiences methodically and to estimate the costs of each performance for different art venues (Peterson, *ibid*: 174).

As Peterson’s detailed examination of the reasons for the emergence of art administrators and their professional leadership style, it can be argued that the museum management goes more institutionalized and bureaucratic due to alterations in both internal and external factors. Toepler and Anheier (2004:13,14)

also agrees that the professionalization of the museum directors and institutionalization of the museums has gone through a period of change from “informal, voluntaristic and amateuristic groups to increasingly bureaucratic and professionalized organizations by adoption of obligatory accounting, monitoring, performance and certification requirements”.

1.2.3. Behavioral Pattern

Frey and Meier (2006: 1028) studied the behavioral pattern of today’s arts administrators comprehensively. It is worth summarizing their two distinguishing and complementing approaches on behaviors of museum managers, which are called (a) Neoclassical and (b) Institutional approaches. Basically, these two approaches are looking for answers to the questions of “Should museums produce a lot of exhibitions and thereby increase the number of visitors?” or “Should they put more emphasis on raising additional income in restaurants or shops?”

1.2.3.1. Neo-classical Approach

Throsby (1994: 12) came up with a model of the behavior pattern of performing arts organizations, which can be transferred into museums as well. The main assumption of the model is that the directors of the museums aim to maximize the utility function. Gülden (2004) defines utility as the characteristic of goods and services, which creates the satisfaction of human needs. Moreover, she adds that utility is a notion, which helps to understand the consumer behavior; however, it is not subject to any assessment or measurement in practice. Throsby (ibid: 12) elaborates utility maximization by assuming that museum operates in a non-profit way, the budget constraint requires zero net revenue, which results that the museum’s utility can be related to the number of visitors and the quality of

exhibitions.

Frey and Meier (2006: 1029), therefore, draw two conclusions: First, the directors of non-profit museums benefit from increased number of museum visitors in terms of utility, which leads to setting the entrance fee at a level that the revenue gained from each entrance ticket and ancillary goods and services sale (marginal revenue) is greater than their individual costs (marginal cost). The fact explains why museums set considerably low entrance fees accordingly (Luksetich and Partridge, 1997; Frey and Meier, *ibid*: 1029). Second, museums try to do the same for grants they receive by setting their marginal cost of increasing quality to the marginal grants equally. Hence, museums engage in increased quality, even, they tend to provide high quality at low prices because the grant income forms the biggest portion of the museum budget.

There are two crucial constraints of this approach. Initially, the directors and the curators may behave in a more selfish way than assumed by the model that the directors and the curators behave in a benevolent way and care for cultural aspiration favorable to the owner (e.g. public, private donors and/or a foundation). Other constraint is that museum managers may mainly care about maximizing the reputation of their reference group; as a consequence, the managers will be less willing to increase the utility of consumers unless they receive right incentives (Frey and Meier, *ibid*: 1030).

1.2.3.2. Institutional Approach

In neoclassical approach, it is assumed that museum directors behave to satisfy the museum interests, contrarily, in institutional approach, the director concern about personal utility of its members. Directors' utility is correlated with their income and prestige within their reference group, which includes art lovers and international museum community. Directors also benefit from the reasonable

working conditions and job security. Although, searching for increase in utility, the managers cannot pursue their own goals purely since they face certain constraints on their actions that these restrictions define the museum management's behavior.

Toepler and Anheier (2004: 13) remarks that the neo-institutionalist thinking is rooted on the belief that rational-actor model of organizations - namely, the management makes rational decisions - is not satisfactory and the organizational actions are formed and shaped by institutions that have dominant social rules, norms and values taken for granted. Institutionalization requires some constraints on individual and organizational behavior by restricting the available options in order to ensure the legitimacy of actions. The term legitimacy argues to comply with institutional expectations; therefore it is the main resource for long-term survival of the organizations. Additionally, the authors also stated that all organizations in a particular field are subject to the same institutional expectations and restrictions, which yield that these organizations tend to resemble each other over time, and this resemblance is called isomorphism.

Financial constraints are one of the most important aspects that shape the museum management behavior. Financial resources of museums vary widely from public grants to private money (donations, sponsorships or income generated from entrance fees, shops and restaurants) (Rosett, 1991; Frey and Meier, 2006: 1031). As it can be assumed that the approach divides the museum into three different types according to their ownership (institutional) status: public, private and museums dependent on donations. The approach also suggest that museum directors are not willing to produce ancillary goods (i.e. shop, restaurant and so on) for the purpose of creating revenue "only" for the core activities (e.g. conservation, exhibition, education and so on) but also for some other institutional utilities as well. Most museums are in between the extremes of purely public and purely private museums (van Hemel and van der Wielen 1997; Schuster, 1998a; Frey and Meier, *ibid*: 1031). Due to decrease in the state support especially in

Europe (NEA, 2000; Frey and Meier, 2006: 1031) and in the U.S. (DiMaggio, 1986: 65, 66), public museums tend to move in the direction of private museums. As a result, government gave more independence to museum directors in terms of the decision making behavior and finding new resources for funding.

Frey and Meier's diversification of museums, as mentioned above, depends on ownership status, which also means that the diversification has been made according to financially supporting stakeholders' legal status.

To start with, purely public museums are dependent on public grants or funds, which are distributed by government in order to cover necessary expenses while fulfilling their tasks. These types of museums are required to stay in their budget; however, if a deficit occurs, public funding because there is a little incentive to create additional income and to keep costs at minimum also covers it. The main reason for the fact is that the additionally created income will turn back to the government budget. As a result, government may be willing to decrease the amount of allocated funds for non-profit institutions. Therefore, the museum administrators focus on non-commercial aspects; such as artistic and/or historical values, in order to legitimize their activities, to achieve their goal of prestige, top performance and pleasant working conditions. Maddison's (2002; Frey and Meier, *ibid*: 1032) statistical analysis on the U.K. museums resulted that non-grant incomes result in significant reduction in future government subsidies. To sum up, public museums do not sell any paintings from their collection because the generated income cannot be utilized and the gains can be measurable in terms of monetary unit that leads to criticism (Montias 1973; Frey 1994; Frey and Meier, *ibid*: 1032). Moreover, number of visitors is not primary consideration of museum directors because they are not tied to the income of entrance fees or shop. Finally, museum visitors' satisfaction is not considered as important; thus, the profitability of museum shops, restaurants and cafés is disregarded. Although the directors do not care about the number of visitors and the quality of ancillary services, it is still important that the objective of the museum is still attracting public attendance and

servicing to the public (Oster and Goetzmann, 2003: 71).

Second, the purely private museums look for various sources of funding both earned and unearned. Collection management gains an importance and the directors of private museums will to sell the artifacts of the museum collection, which are no longer fitting into it and they use the revenue of the sales for new acquisitions. The directors are also keen on increasing the number of visitors and they prefer to benefit from “Blockbuster” exhibitions for revenue creation. Also, visitor satisfaction is another factor considered important and museum management takes necessary actions to ensure the visitor satisfactions at the lowest possible cost (Frey and Meier, 2006: 1033).

Third, museums depending on donations focus on attracting donors and they use their resources for this aim. The legal status of tax-deductibility plays an important role for this type of museums, which causes to charge low prices in order to avoid profits. Donors are also influential on museums policy either by directly interfering in the programming or setting heavy legal limitation - especially for marketing of the donated paintings- in return of their donations to the collection. Furthermore, in order to gratify the donors and their contributions, museums developed the systems of honors (‘benefactor’, ‘patron’, ‘contributor’ and so on), naming rooms and wings (Frey and Meier, *ibid*: 1033, 1034).

1.3. MACROECONOMIC DIMENSIONS OF MUSEUMS

As stated in the previous parts, museums are not purely private or public or depending solely on donations. The economic foundation of the museums is often depending on a mixture of different revenue sources including their own earned income, public/government support and donations and sponsorships they receive. Since funding is one of the key elements on museum behavior and museum management, it is crucial to analyze the micro and macro factors affecting the

museum funds in general. In this part, the macro economic conditions will be emphasized more comparing with the micro economic conditions because micro economic factors is planned to be held in details in the fourth chapter of this paper.

Since museums are non-profit organizations, the non-profit economical conditions are well applied to them. James (1983: 351) argues and further explains that the most important characteristic of non-profit organizations is that the service production is up to the managerial decision (a group of members, a professional staff or a voluntary board of trustees) of these institutions. A non-profit may produce basic or luxury services; yet, either decision leads to ensurance of prestige or the perception that the production of these services is crucial for the public. The duty of the manager is to maximize the utility of the organization by determining what kind of services and which amount of them shall be produced for society. Museum managers may have no power to change the prices, subsidies or costs associated with the services being delivered and thus the management may only hold the power of increasing the benefits by supplying and producing various services more than a for-profit firm. However, there is an important fact that aggregate revenues should countervail aggregate costs. Furthermore, the fact leads to a very characteristic value of nonprofits, which makes these organizations involve in for-profit activities in order to balance the deficit incurred in some of the activities. The fact of cross subsidization forced the museums to open up gift shops and promote special exhibitions in order to cover losses incurred by the primary missions of acquiring, conserving and exhibiting the art works. James also states that there is a preference on the production of the services for the benefit of society, however, without making any profit on these services, it cannot be expected from a non-profit organization to rely solely on its own earned resources because some of the services may be even provided without charging for it. Therefore, it can be concluded that museums lack the ability to raise financial resources as for-profit firms do and they may receive less public funding of the governmental activities comparing with other institutions such as

universities (Feldstein, 1991: 1).

As it can be argued that the non-profit organizations are also acting as the mediator of the governmental policies by promoting diversity, pluralism and innovation (DiMaggio and Anheier, 1990: 151), it can be also expected to see a substantial amount of government related funds in their income portfolio, for instance, from central, federal and local governments, agencies supported by governments such as Arts Council of the U.K. and National Endowment for the Arts in the U.S. and countrywide and regional development agencies.

DiMaggio (1986: 65) depicted that in the U.S., the federal governmental support decreased during the Reagan administration; yet, the National Endowment for the Arts (NEA) support to the arts increased from \$2,5 million to \$150 million between 1965 and 1980. In 1995, NEA spending reached to almost \$165 million (NEA, 2000: 4). Whereas, Getzner (2002: 293, 294) exemplified from Europe that Austrian public expenditure on culture had grew from €396 million in 1967 to €1,2 billion in 1998.²⁸ It is possible to extend to many other countries for the increase in expenditure on culture and arts; yet, the importance of private expenditure, in terms of private sector engagement to the industry and expenditures made by individuals, gained an importance for the past few decades. The main reason for the fact that even though the public spending and the related government departments' budget size has been experiencing an upward trend, it is still not possible to support this giant and crucial industry by solely relying on government finance.

Anglo-Saxon countries, as the pioneers of the liberal economics practice, have always had the inclination towards privatizing the production of goods and services in order both to promote the development of private sector and to ease the financial burden of funding numerous vital industries. It can be argued that the

²⁸ 1967 public spending is adjusted with the 1995 price by the author. The actual public spending in 1967 is €75 million.

idea of privatizing the management of arts and culture and its first implication may be rooted in the decision of Margaret Thatcher in 1979. Her decision might be a milestone in the perspective shift of governments towards art management and arts funding. After taking the ruling of the U.K. in 1979, Margaret Thatcher decided to impose neo-liberal models of business management on arts organizations in order to fund these institutions (Alexander, 2014: 365), which meant that arts and culture institutions should have adopted a more market oriented (in other words, money making oriented) business models and instead of depending only on governmental or public funding, they were forced to find or create their own financial resources.

Specifically 1980's and onwards, the implication of neoliberal practices and forcing arts and culture institutions to operate in a very unfamiliar environment in terms of finding financial resources have been a hot topic among many academics, culture industry supporters, leaders and participants. As a result, the need to involve in profit making activities and the political decisions have created an enormous industry today which enabled the emergence of highly market oriented museums, called Super Star Museums, in terms of having diverse sources of funding, engaging in profit making activities by running museum restaurants, gift shops, publishings, specialized workshops, having special events and so forth.

NOTION OF SPACE FOR MUSEUMS

2.1. RECALLING MUSEUM DEFINITION ACCORDING TO ICOM

It would be useful to recall the museum definition made by ICOM since the Council does care about keeping up with the most recent understanding created by the fast changing digital advancements on the notion of space.

“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 the enjoyment”

As it can be seen in the definition there is not any reference to the place where the museum can operate, the exhibitions can be displayed or the learning activities can take place. A museum can either have a physical space; such as a building or have any open area serves to the duties of the institution, or a virtual place; such as a website or a mobile application in order to fulfill the responsibility of communicating the artistic or cultural productions, exhibiting them and educating the public by creating the opportunity of study these productions.

Having a concrete space is a common expectation when one imagines about the idea of museum. In order to preserve and exhibit artistic and cultural productions, a safe and secure place might be considered as a vital element due to the fact that some of these productions can be vulnerable to thievery, or can be easily damaged because of weather conditions. In order to add to one of the responsibilities of the museums about educating the public; according to the orthodox approach of education methodology, a physical class is required; where students gather in and

learn from a lecturer in a disciplined manner.

Additionally, for the past few decades the emergence of super star museums brought a new wave about museum architecture. In the past, museums were seen as a dusty, old and gloomy places and people were unwilling to visit these places as often as they do today. However, today many museums are known by their exterior and interior design. Many famous architects designed iconic museums in the 20th century. Frank Lloyd Wright designed Guggenheim Museum (Image 2.1)²⁹, Frank Gehry designed Guggenheim Museum Bilbao and Dubai,³⁰ Marcel Breuer designed Whitney Museum of American Arts in 1960s³¹ and currently Renzo Piano has designed a new building for the institution³² in order to satisfy the current needs for a larger exhibition space. Mario Botta designed the first expansion of San Francisco Museum of Modern Arts in 1988 and Snohetta was selected in 2010 for the recent expansion of the museum.³³ These examples can be manifold. These beautifully designed buildings attract many visitors every year all around the world and they reinforce the reputation of these institutions.

Open-air museums can be given as another example of exhibition place. Association of European Open Air Museums (AEOM), which is an affiliate of ICOM, defines open air museums as follows: “scientific collections in the open air of various types of structures, which as constructional and functional entities, illustrate settlement patterns, dwellings, economy and technology.”³⁴ The list of these museums can be found on AEOM’s website³⁵ and they usually aim to

²⁹ About Solomon R. Guggenheim Museum. Retrieved from: <https://www.guggenheim.org/about-us> accessed on May 4, 2016

³⁰ About Solomon R. Guggenheim Museum. Retrieved from <http://www.guggenheim.org/about-us> accessed on May 4, 2016

³¹ About Whitney Museum. Retrieved from: <http://whitney.org/About/History> accessed on May 4, 2016

³² About Whitney Museum. Retrieved from: <http://whitney.org/About/NewBuilding> accessed on May 4, 2016

³³ About San Francisco Museum of Modern Arts, Retrieved from: <https://www.sfmoma.org/read/our-history/> accessed on May 4, 2016

³⁴ Official Web Page of Association of European Open Air Museums (AEOM), Definition of Open Air Museum. Retrieved from: http://aeom.eu/en/?page_id=95 accessed on May 4, 2016

³⁵ The list of open air museums registered to AEOM. Retrieved from: <http://aeom.eu/en/wp->

exhibit in order to educate about the tangible and intangible cultural productions.

For instance, Fränkisches Freilandmuseum is an open-air museum registered o AEOM and offers a historical journey to the period in how Franconian people lived with furniture, farmsteads, craftsmen’s cottages, shepherd’s huts, barns, stables and so forth (Image 2.2).³⁶ There are also examples of open-air museums in Turkey. Beypazarı Anatolian Open Air Museum in Ankara is one of the examples from Turkey (Demir, 2013:146). At Beypazarı Anatolian Open Air Museum, the historical architecture of the Central Anatolia, Blacksea and Eastern Anatolia regions of the country was aimed to revitalize by assigning the construction foremen from the above-mentioned regions during the rebuilding phase. Further, the traditional handcrafts are also produced and displayed by the craftsmen (Image 2.3).³⁷

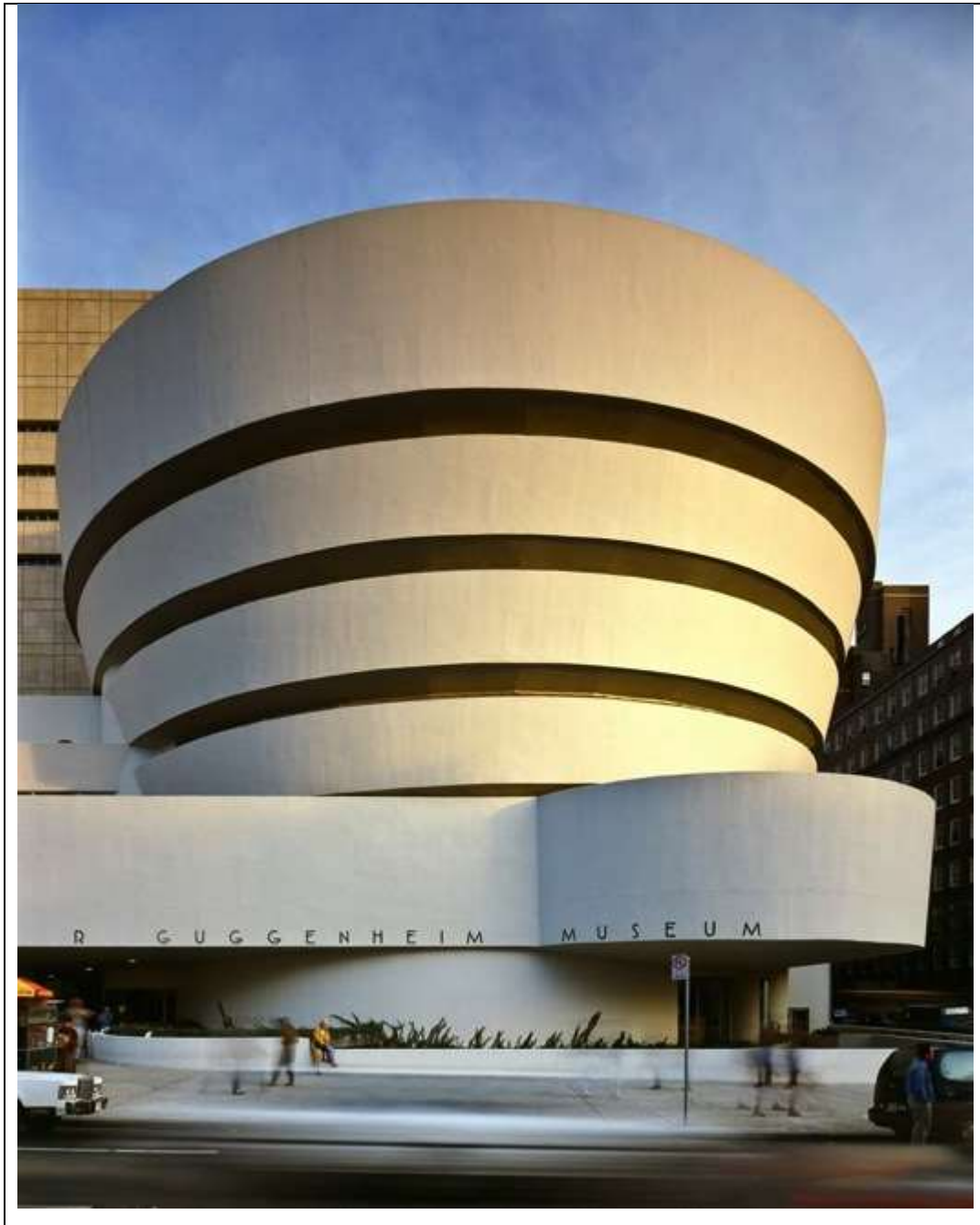
Further, it is possible to mention about ecomuseums. Ecomuseums are similar to open air museums in terms of displaying domestic, agricultural and industrial buildings; on the other hand, ecomuseum also include tangible heritage such as; wildlife, landscape and intangible ones, memories, folklore, skills, crafts and traditions (Bowden and Ciesielska, 2016:23). The main difference between open-air museums and ecomuseums is that open-air museums “display a certain period of time as it is frozen and offer a vision without a diachronic depth as a holistic, static and bounded cultural entity” (Crang, 1999:452; Pressenda and Sturani, 2007:3).

[content/uploads/2015/08/Institutions_with_AEOM_Members_or_Retired.pdf](#) accessed on May 4th, 2016

³⁶ Official Web Page of Fränkisches Freilandmuseum, Museum Under The Sky. Retrieved from: <http://freilandmuseum.de/startseite/sprachen/information-en.html#c471> accessed on July 2nd, 2017.

³⁷ Haber Ankara, May 7th, 2016, Beyapazarında Bu Kez “Yaşayan Köy Müzesi” Açılıyor. Retrieved from: <http://www.haberankara.com/beyapazarinda-bu-kez-yasayan-koy-muzesi-aciliyor/48855/>, accessed on July 2nd, 2017.

Image 2.1 Exterior of Solomon R. Guggenheim Museum in New York. Photo Credit: David Heald.



Source: Official Facebook Page of Solomon R. Guggenheim Museum, <https://www.facebook.com/guggenheimmuseum/photos/a.427338328500.201017.7640348500/10155288686013501/?type=3&theater>, accessed on July 2nd, 2017.

Image 2.2 Fränkisches Freilandmuseum



Source: Retrieved from: <http://freilandmuseum-fladungen.de/de/veranstaltungen/beschreibung-veranstaltungen/bieranstich>

Image 2.3 A Villager is Cooking at Beypazarı Anatolian Open Air Museum



Source: Sezen, October 4th, 2014 15:59, Ankara - Beypazarı / Macun Köyünde Anadolu Açık Hava Müzesi Kuruluyor, <http://arkeolojia.blogspot.com.tr/2014/10/ankara-beypazar-macun-koyunde-anadolu.html>, accessed on July 2nd, 2017

Ecomuseum displays “a given population with its environment, interprets the contemporary situation by including historical evolution with a critical awareness” (Rivieré, 1980; Pressenda and Sturani, 2007:4). Attention catching example of an ecomuseum is Flodden 1513 Ecomuseum initiated in 2008 by covering a wide range of landscape and important buildings between Edinburgh, Glasgow and New Castle in the U.K., which was created to commemorate the Battle of Flodden happened between Scotland and England and entitled with “a national tragedy” at its 500th year anniversary (Image 2.4).³⁸

Image 2.4 The Battle of Flodden is being re-enacted



Source: Campbell, Sophie, September 9th, 2013, Flodden and Bannockburn: the war of the British Battlefields, Official Web Page of Telegraph. Retrieved from: <http://www.telegraph.co.uk/travel/destinations/europe/united-kingdom/articles/Flodden-and-Bannockburn-the-war-of-the-British-battlefields/> accessed on July 2nd, 2017.

³⁸ Flodden 1513 Ecomuseum and the Flodden 500 Project, <https://www.flodden1513ecomuseum.org/project/ecomuseum-and-the-flodden-500-project>, accessed on July 2nd, 2017.

Moreover, initiatives, like Public Space,³⁹ work on rehabilitating the public areas and organizing special exhibitions, which are freely visited by the public. These areas cannot be called as museums since they are not registered officially; however, they serve to the purpose of being an exhibition area. In these exhibitions, context may include any tangible and intangible cultural elements as well as any artistic works. One advantage of using public spaces for exhibition area can be argued that these exhibition areas can be very easy to reach; such as road to home, to work or to school used everyday; as a result, one should not specifically devote any time to go to a museum in order to interact with any aesthetic or informative piece of work. The exhibition named “Shared Cities: European Prize for Urban Public Space 2016” is on view between June 21st – September 20th, 2017 in Pilsen, Czech Republic at one of the public spaces renewed by the initiative (Image 2.5).

Numerous artists use public spaces as exhibition areas. For instance, media artists, Jim Campbell⁴⁰ (Image 2.6) and Marina Zurkow⁴¹ devotes their time to produce artistic productions for public areas and pluralizing the number of these artists working with different mediums (sculptures, installations, photography, video and so forth) is possible.

Thanks to rapid development in technology, it is also possible to talk about virtual world as another place used for exhibitions or displaying the collection items as images without any curatorial context. The common characteristic of virtual museums is that they simply put any kind of collection material (possessing any historical or cultural value) on display on the Internet (Huhtamo, 2010: 117). However, nowadays, virtual museums are far away from simply displaying any collection materials. They offer much more in terms of information sharing and

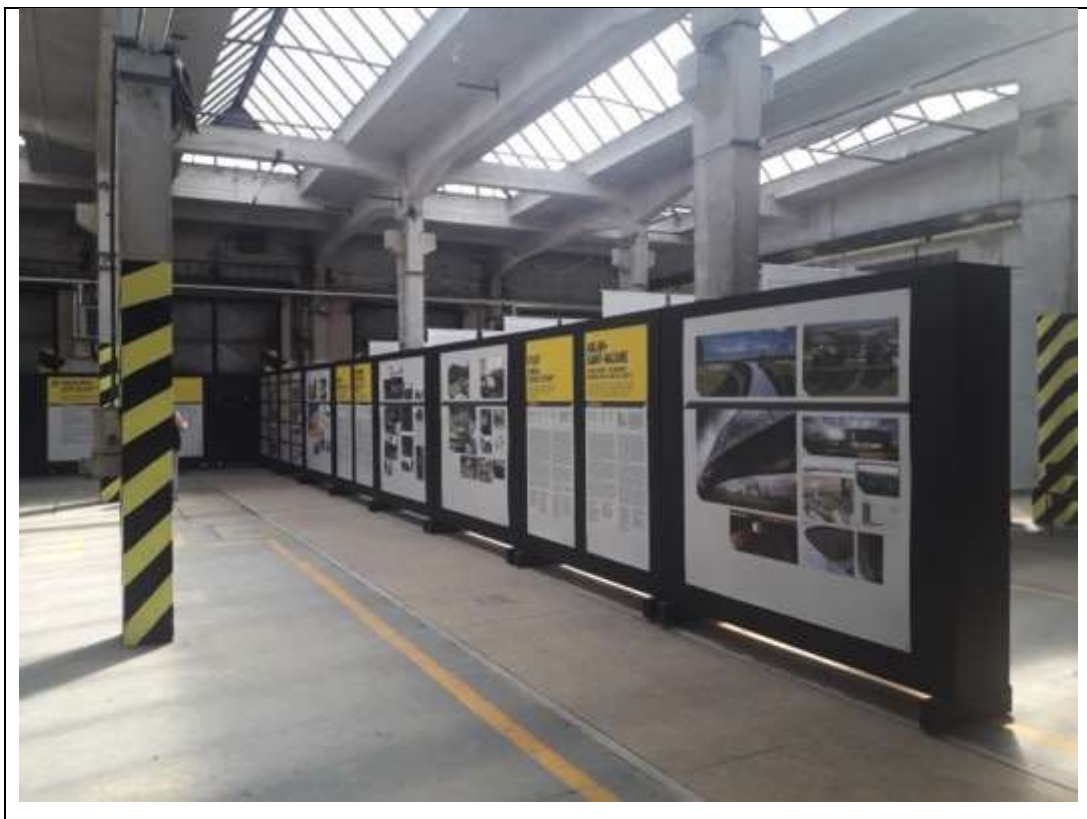
³⁹ What is Public Space. Retrieved from: <http://www.publicspace.org/en/page/what-is-it> accessed on May 4, 2016

⁴⁰ Portfolio of Jim Campbell. Retrieved from: http://www.jimcampbell.tv/portfolio/public_art/ accessed on May 11, 2016

⁴¹ Biography of Marina Zurkow. Retrieved from: <http://o-matic.com/about/about.html> accessed on May 11, 2016

also business wise. Yet, before talking about virtual museums, it is necessary to take look at the brief history of museum digitization and the change in perception (both change in governments' and in the public's perception) correlating with the social and technological changes.

Image 2.5 From Shared Cities 2016 Exhibition Installed At A Converted Bus Station



Source: Official Web Page of Public Space. Retrieved from: <http://www.publicspace.org/en/post/the-exhibition-shared-cities-2016-is-presented-at-the-pilsen-landscape-festival-2017>, accessed on July 2nd, 2017.

Image 2.6 An Installation of Jim Campbell Titled *Swirl* in Cowles Commons at the Des Moines Performing Arts



Source: Official Web Page of Jim Campbell. Retrieved from: http://www.jimcampbell.tv/portfolio/public_art/swirl/, accessed on July 2nd, 2017.

2.2. BRIEF HISTORY OF MUSEUM DIGITALIZATION

Starting point of museum digitization dates back prior to initiation of the Internet. The invention of the television can be considered as another milestone towards this object since the invention significantly impacted the audience perception towards museums and altered their expectations radically that this incident proves the fact that the museums are not immune to the social and cultural changes (Williams, 2010: 14). The invention of television offered numerous entertaining opportunities within a few decades. People had a chance to see movies without going to the theatre or spending no extra effort other than switching the device on. It can be considered that watching news and seeing the host or anchorman speaking in real time might be quite exciting for that period of time instead of listening a dry vocal through the radio. Therefore, going to the museum should have brought additional stimulation to the audience otherwise it would be very hard to compete with this highly visual and entertaining technological

advancement.

Up until 1960s, the world witnessed two serious and devastating world wars and it can be argued that everything needed to be rebuilt after such destruction. After the end of Second World War in 1948, nations competed against each other to rebuild and restore their country's infrastructure and economy. During this restoring and rebuilding period, the countries' priority on spending their budget shifted dramatically. Thus, after 1960s, the museum accountability gained an importance in the United States and the museums were expected to document information about the artifacts or any kind of cultural heritage materials accurately, as a result it was required to establish efficient information management systems (Williams, 2010: 14).

Another reason for making museums more accountable is that the culture and art was turning into an alternative weapon to be used during the Cold War to enhance and guarantee the political power by promoting certain artistic views such as "Greenberg Aesthetic" which was named after famous article *Avangard and Kitsch* written by American art critique, Clement Greenberg (Artun, 2012: 29, 34). As a result, the most recent invention of the period - computers - were used for the information management, which also another indication of how advanced and powerful a nation is.

Thus, the decision was the start of digitizing the museums. During the first periods of the digitization, the museum inventory was documented by using the softwares called **SELGEM** (SElf GEnerating MAster), **GRIPHOS** (General Retrieval and Information Processor for Humanities) and **REGIS** (REGIStration System), which required larger computer systems (Williams, *ibid*: 15). Due to the limited number of computer operators, digitization activities were very slow. In 1970, the advancements of the computer systems allowed museum staff to use mini computers, which were quite similar to the ones in use today and increased the number of computer operators which would lead to the widespread use of

these machines, later.

Similar to the United States, in the United Kingdom, the National Audit Office required strict implications to validate the accountability of the museums and it started to digitization of museums in the country. Mainly the curators were responsible to document all the information about the museum inventory on IT-Systems (Roberts, 2010: 21). In 1990s, the term “information society” was stressed frequently in the political agendas under the framework of education and access to the information, which eventually increased the computer usage among the public and furthermore, the computers became means to actively manage the museum information instead of being just a virtual memories of these institutions (Roberts, *ibid*: 23). As a result, understanding towards existence of the museums shifted dramatically. Museums were no longer there for servicing their collection of material heritage; however, they are there for servicing to the public with the knowledge they own by sharing it since they are the memory-banks of cultural heritage of the society and [especially] public museums, like public libraries, were created because of a social understanding that knowledge is public good (MacDonald and Alsford, 2010: 70).

Even though, the computer technology changed business activities first – due to being very expensive and unaffordable, and also taking up enormous space -, it did not take long to leak into personal lives and non-professional areas of life. After the second half of the 1980s, the shrinking size of the computers and getting more affordable for personal use and, of course, the development of World Wide Web encouraged more people to benefit this technological improvement because these developments offered various communication opportunities on sharing and benefiting from information. As a result, the 1990s can be taken as another milestone for digitization of museums.

Another benefit of the invention of the Internet is that it allowed people to reach information very fast and easy without facing any boundaries such as, buying a

book and carrying any of them with oneself all the time. It also enabled people to connect with each other very fast through chat rooms and specifically designed softwares, such as ICQ (abbreviation for I Seek You) and MSN (abbreviation for Microsoft MeSseNger), later on. These developments broke all physical borders between countries and it was just a dream to integrate these physical aspects of life into this new virtual one.

For the last few decades, in parallel with the advancements on the use of Internet, the presentation of information has shifted towards a more attractive, entertaining and easily reachable ways, thanks to integration of telecommunication and computers. The post-structuralist paradigm in knowledge creation questioned the conventional forms of museum documentation as a result of this integration (Cameron, 2010: 81). It can be argued that not only the museum documentation has been challenged for the past few decades but also it challenged the notion of a place and space for museums since the Internet and its merge with telecommunication has opened a new form of public space on a new scale (Lévy, 2010: 105).

Now, it is possible to say that museums have two different existences. One is the physical existence by their building and physical visits and the other one is that virtual existence through the web page of the institutions, their social media accounts and so forth. Therefore, the information owned by the museums is used in both platforms by curating exhibitions, presenting detailed information or high-resolution images of the artifacts or other culturally important assets' on nametags or on descriptive areas. “**American Furniture / Googled**” exhibition designed by Decorative Arts Gallery at the Milwaukee Art Museum can be given as an example about how traditional artifact tags were replaced with screens displaying Google search results about the artifact (Proctor, 2010: 40). The current advancements mentioned above brought the chance to distribute everything in a museum without facing any borders, therefore, what is reachable in real world is also reachable in the virtual world as well. Sharing the information is easy and

fast as well, which makes it impossible to keep everything within a building or physical environment. Thus, the fact gives an advantage on planning better inclusive educational or informative activities to reach out the institutional objectives.

The developments on technology and Internet brought another chance for forming up more attractive ways of presenting the information. To start with, initiation of mobile phones which enables internet utilization over the device and later on the initiation of smart phones which are basically mobile computers combining the specifications of mobile phones, made it handy to reach information about any topic. By mobile phone applications (in short, app or mobile app), it is possible to squeeze in large amount of information in the size of an “app icon”. It may be very hard to travel for visiting a very well known museum in another country; yet, downloading the mobile application of that museum gives the opportunity to experience any of the museum offerings and facilities through small sized technological wonders. These mobile apps may be used inside or outside of the museum; however, it can be argued that in both ways “the audience is turning into a more active participant instead of being a passive spectator” (Huhtamo, 2010: 121).

In short, digitization of museums started with, first, digitizing the data owned by the museum for information management purposes. The starting point was afar from displaying the museum assets and it aimed to show how museums are accountable in terms of legal requirements which also led to a perspective shift of their audiences: museums are trustable resources for information. The digitization process gained pace during 1990s and it experienced a radical transformation up until 2000s by the help of developments on technology, electronics, telecommunication and invention of World Wide Web. Right after 2000s, the entertainment business took up museums as well because many “distractions” (such as, smartphones and opportunities they offer through mobile applications, Google and YouTube has changed the perception of content/data creation and

classification, emergence of online blogs, establishment of social media networks and so on) have been emerged and they created a competitive environment. As a result, museums needed to adopt technology and digitalization into their very core businesses (collecting, preserving, displaying and educating). Today it is possible to state that museums are no longer places for informing their audiences passively; however, their audiences are more actively engaging and looking for more fun while receiving information.

2.3. EXHIBITION SPACE – IN GALLERY DISPLAY VERSUS ONLINE DISPLAY

The style of gallery space and curating exhibitions, that is still valid today, dated back to Medici era in the 16th century. Medici family was aristocrats, they were not a part of the royal family; therefore, they collected art in order to gain prestige, which opened the doors of modern museology and museum collection today. Palazzo Medici building was built in 1440 and accepted as the first modern European museum. In the 16th century, after Medici's moving their collection to Galleria degli Uffizi, museums reached to the gallery style display order (Artun, 2012: 9). The origins of private museum came from the specially designed room called "Tribuna" (Image 2.7) in which lately acquired artworks to Medici collection were displayed to special guests of the family and the collection opened to public view in 1769.⁴²

Undeniable impact of Medici family on history of art and on museums continued until the beginning of the 20th century. During the 19th century, museums gallery was under influence of bourgeois ideology as a cultural legitimating force (Huhtamo, 2010:120). However, in the first half of the 20th century, the impact of the technological developments, social and political events would lead to

⁴² History of the Uffizzi Gallery. Retrieved from: <http://www.uffizi.org/museum/history/>, accessed on September 21, 2016.

questioning the reasons for the existence of gallery space and the aim of the art, eventually, would lead to treat gallery spaces as neutral background in order not to exceed the importance and aesthetic of artworks (Huhtamo, *ibid*: 123).

Image 2.7 “Tribuna” in Uffizi Gallery, a memory from a personal trip to Florence.



As mentioned earlier, technology has affected all aspects of everyday life. Not only commercial businesses or other type of public or non-public institutions needed to adopt to these new advancements but also ordinary people had an opportunity to benefit from the comfort brought by these developments and they absorbed all of these innovations with a great appetite. A specific class in the society reacted in a different way to this technological breakthrough. Instead of consuming these new technologies, they preferred to benefit from them as tools of production. They are the artists who benefited from television, sound, video, photography and other types of “media” for their artistic production and started to alter and expand the existential concerns of galleries, exhibition spaces and museums. Since these “media artists” started to work with installations and

networked environments by highlighting the issues of storage and erasure, memory and forgetting, revealing and hiding, the physical and virtual (Huhtamo, 2010: 119), they prepared a very friendly environment for different interpretation and display of art.

Abstract elements of art are nothing new, and have never ever been one. However, the artists lived the first half of the 20th century deeply questioned the meaning of life and reflected onto their artistic productions and their perception of art because of witnessing very difficult times during First World War. Especially, Dadaists positioned themselves against rationalism because of turbulent times they had gone through during the wartime; they argued that rationalism was the main reason, which contributed to the collapse of mankind (Eroğlu, 2014: 11). The attitude towards rationalism may be interpreted as the rediscovery of abstract by not taking everything in serious and urging upon the temporariness of anything in life. Artun (2012: 31) argues that avant-garde discovered abstract after such a long period of time spent on trying to find the absolute reality.

Emergence of avant-garde attitude in art was an important incident. Their rebellious and pushing the extremes behavior left an important remark in history and also evolved numerous elements in our daily lives, such as architecture, design, music and so forth. Artun (2013: 45) states that avant-garde movement gathered around two main notions, one is logos (logic and reality) and the other one is phantasma (fantasy, imagery). Dada and surrealism defended the abstract; yet, constructivism and Bauhaus defended the mechanical, pragmatic and concrete way of artistic creation. Even though there is a duality between logic and imagery, both polar contributed to each other in terms of trying new mediums for artistic production. Dadaists also benefited from ready-made industrial products to attract attention to their ideas and challenged whatever accepted as art up to that date. Consequently, along with other avant-garde artists, they looked for the new ways of producing and displaying art that eventually ended up with abandoning galleries and museums altogether (Huhtamo, 2010: 120).

It would be better to add another important factor why art or culture has not to be kept only in buildings. It is not always possible to pay a visit to museums to see some of the period's cultural and artistic productions. First reason is that the geographical distance makes it difficult and costly to travel all around. Secondly, the opportunity to display the whole collection of a museum is not possible due to limited space offered in a building. Lastly, what is left behind a visit is just memories of the things seen. However, if the art and culture are for everyone, a part of daily life and are not seen as high-cultural productions any more, and also if they are supposed to be freely reached, it would be a dull enforcement to find any other reason to insist on keeping them in physical spaces. Thus, abandoning galleries and museums may be considered as the key element of the transformation of the exhibition spaces and gaining new expansions about where to display an artistic or cultural object. Removing the invisible boundaries from people's mind may also bring the opportunity to remove the physical boundaries standing in front of accessibility to arts and culture as well. Before talking about web based artifact display of museums, there is an interesting attempt for designing a virtual exhibition, which was organized in 1991. **“The Museum Inside Telephone Network”** exhibition had been accessible through telephone or fax in Japan and it would be considered as one of the first examples of virtual museums (Huhtamo, 2010: 117).

Battro (2010) discusses the ideas of André Malraux about imagery museum he argued in his article *La Musée Imaginaire* (Imaginary Museum), which can be found on his book *Les Voix du Silence* (1951), and how his ideas opened a road to the emergence of virtual museums. According to Malraux (1951, Battro, *ibid*: 136), once an artifact is seen at a gallery space, the audience clings to his/her own experience as a memory and s/he needs something else to recall that experience such as a drawing, or acquiring a paper print (i.e photograph of the artifact). Malraux clarifies himself with his following statement “a comparison of a picture in the Louvre with one in Madrid or Rome is between a picture and a thing

remembered”. Hence, it should be added that the memory is always faulty and subject to personal perceptive deviation. It may never represent the original reality seen at the gallery space. This is the main reason why people own anything memorable about the artifact from the gift shops of the museums.

Battro (ibid: 136, 137) also states that during Malraux’s era, the print could only be photography; however, today it may also be digital reproduction. Further he adds, “The computer with its accessories and networking is the printer of the new digital era, of the new virtual culture”.

Computer and the network have opened a way to virtual museum consequently. The enhancement in digital technology allowed reproducing digitally an artifact without losing any visual feature of it, and to display it from the different angles on webpages or via mobile applications.

The effort spent on presenting an artifact “as it is” outside of the gallery space or imagining it without adding up any personal imagery elements on it also changed and improved the exhibition methods. Historical development of reproduction took us to point of building up exact replicas of any artifact in virtual world. It is very common to visit many museums’ collection online in the form of high quality images. Some of them offer detailed version by adding up any information related with the artifact, audio guide or curatorial text and articles along with the artifact on online display. Today, it is also possible to talk about “web only” museums (Battro, ibid: 139,140), which exist only on Internet and cannot be visited in real world. They exhibit the exact digital reproductions of artistic or cultural production.

There are different platforms to use online exhibition methods today. First and the most known is the web pages owned by an arts and culture institution or specifically taken a domain address for displaying an exhibition. Second one is the specifically designed webpages to gather different institutions’ collection by

displaying high quality images (such as Google Art Project and Artsy). Third one is that the mobile apps of the institutions. These apps may be specifically designed for exhibiting likewise on web pages. Historically, there is an example of usage of telephone infrastructure for an exhibition in Japan, which will be given in details in the following section. Ultimately, the social media networks (Twitter, Facebook, Instagram, Snapchat, Flickr and so on) may also be used as the digital space for exhibition.

2.4. PLATFORMS USED FOR ONLINE EXHIBITIONS

There are numerous words to describe the place in which exhibitions may take place; yet, most of them still require and refer to the notion of a physical space and they do not offer a full coverage for online spaces. In order to be more inclusive, the term platform might be a better employment. Proctor (2010: 35) defines platform as follows: “A platform is a medium through which information or content is published or exchanged”. Moreover, she divides the platform into two different categories. One is analog platform, which refers to any physical existence used to display artifacts; in our case it refers to museum buildings, and the second one is digital platforms, which are Internet based developments such as museum web sites and social networking and entertainment websites and mobile applications.

These online opportunities are also altered the marketing methodology and created the term digital marketing. Currently, digital marketing methods and tools are frequently used for marketing activities, which will be discussed in the next chapter. Therefore the Internet based developments mentioned above are the junction point of online display methods and digital marketing. Integration of technology into communication and its merge with marketing and arts created an enormous opportunity to help building up new audiences, enhancing their

experience and intensifying the joy derived from any entertainment related activities. The following part will focus on elaborating how different Internet based developments are benefited for online display of artifacts.

2.4.1. Internet-based Platforms

It can be argued that the web pages are the starting of point of being accessible globally. It has opened up a new horizon to share information and transformed various aspects of daily life with an intensive pace. Barriers against communication were removed instantly and all of a sudden electronic mail and instant chat intruded to the daily jargon. Furthermore, businesses like banks, and important institutions; such as newspapers and telecommunication enterprises started to acquire their own web sites by obtaining domain names. In order to distinguish the types of institutional legal title, different various domain extensions were created. For example, “.com” has been used for commercial businesses, “.gov” has been only given to governmental institutions, “.edu” has been used for education institutions and “.org” has been entitled to non-profit organizations and so forth. Also, the country codes may be added after “.com” in order to specify the web site belongs to which nationality. For instance, a web site ending with “.com.tr” refers to the web site belongs to an enterprise in Turkey.

Even though, naming web sites may sound superficial at first, all of these domain extensions are representing the change on the notion of place and its representation. Real life institutions have turned into virtual ones; moreover, their domain extensions are representing the virtual borders of the country they are based in, on electronic world. Eventually, web pages are the milestones of the virtual identity and a large literature focused only on to explain this recently embedded phenomenon in our lives.

Consistently, museums followed this fashion of obtaining a domain name on the Internet and representing themselves virtually. Especially, 1990s witnessed a great progress towards orienting museums with virtual world. Almost all of the most well known museums opened up their own web page and deliver information about their museums, collections and exhibitions; however, this informative attitude did not necessarily cover the term virtual exhibition. Usually, the museums' web sites are designed in order to give information to their public and limited amount of collection works can be viewed on their webpages. For instance, web page of Istanbul Museum of Modern Arts offers general information about museum, its collection and the exhibitions⁴³ and it is possible to browse a selection of collection artworks as well. Besides that, other museums located in Istanbul, Doğançay Museum⁴⁴, Borusan Contemporary⁴⁵, Pera Museum⁴⁶, Vehbi Koç Foundation Sadberk Hanım Museum⁴⁷ displays some of their collection items additional to general information about their institutions.

Museums displaying their collection items are highly populated in the U.S., the U.K. and Europe. To mention some of them, vast collection of British Museum can be viewed on its web page.⁴⁸ Additionally, New York MoMA in the U.S.⁴⁹, Tate Modern in London, the U.K.⁵⁰, Louvre Museum in Paris, France⁵¹, Uffizi

⁴³ Collection of Istanbul Modern. Retrieved from: http://www.istanbulmodern.org/tr/kutuphane/koleksiyon_31.html accessed on September 17, 2016.

⁴⁴ Collection of Doğançay Museum. Retrieved from: <http://www.dogancaymuseum.org/pPages/pGallery.aspx?pgID=579&lang=ENG§ion=3&sanID=40> accessed on September 17, 2016

⁴⁵ Collection of Borusan Contemporary. Retrieved from: <http://borusancontemporary.com/tr/koleksiyon/koleksiyon-eserler> accessed on September 17, 2016

⁴⁶ Pera Museum's Collection. Retrieved from: <http://www.peramuzesi.org.tr/Koleksiyon> accessed on September 17, 2016

⁴⁷ Collection of Sadberk Hanım Museum. Retrieved from: <http://www.sadberkhanimmuzesi.org.tr/default.asp?page=koleksiyon&kl=kategori&tkid=8&oid=11&aid=19&hl=en> accessed on September 17, 2016

⁴⁸ British Museum's Collection. Retrieved from: http://www.britishmuseum.org/research/collection_online/search.aspx accessed on September 17, 2016

⁴⁹ Collection of MoMA. Retrieved from: <http://www.moma.org/collection/> accessed on September 17, 2016

⁵⁰ Collection of Tate Modern. Retrieved from: <http://www.tate.org.uk/about/our-work/collection> accessed on September 17, 2016

Gallery ⁵² in Florence, Italy are the other museums to be mentioned.

One of the leading projects of virtual museums came up was that the software developed by Apple Computer Inc. called **The Virtual Museum** in 1992 and distributed in CD-ROM format (Bianchini, 2016). ⁵³ Foundation of **Museum of Computer Arts (MOCA)** in 1993 is a very important instance since it is one of the first web-only museums, which aims to “promote digital art in its various forms and manifestations, including 3-D rendered art, fractals, enhanced photography, animation, mixed media, computer-painted and -drawn art, so on.” ⁵⁴. As it is stated in the mission statement of the museum, the artworks are created digitally by utilizing the specially designed softwares. Therefore, it is important to mention that the museum catches the attention of only the ones who value digital art.

However, there are other examples of virtual museums that display the real artifacts in virtual world by benefiting from the technological advancements such as, 3D modeling and street view applications provided by Google. It is worth mentioning two different museums offering virtual display items from their collections. One is The Frick Collection physically located in New York and the second one is Vehbi Koç Foundation Sadberk Hanım Museum physically located in Istanbul. The common point of these two museums is that they refer to the term of virtual on their webpages. The Frick Collection provides a better experience comparing with the latter; yet, the latter is the only virtual museum still online among the most known museums of Istanbul.

⁵¹ Collection of Louvre Museum. Retrieved from: <http://www.louvre.fr/en/moteur-de-recherche-oeuvres> accessed on September 17th, 2016

⁵² Collection of Uffizi. Retrieved from: <http://www.uffizi.org/artworks/> accessed on September 17th, 2016

⁵³ Bianchini, Riccardo, When Museums Became Virtual – Part 1, Inexhibit, paragraph 9. Retrieved from: <https://www.inexhibit.com/case-studies/virtual-museums-part-1-the-origins/> accessed on September 17th, 2016.

⁵⁴ MOCA – Museum of Computer Arts. Retrieved from: <http://moca.virtual.museum/about.htm> accessed on September 17th, 2016.

To start with **The Frick Collection**, the most striking feature offered is virtual tour, which has been online since 1998. Google Street View application powers the virtual tour and enables an online audience to go around in the museum, as it is in the real world. In the first section, there is a map of gallery areas⁵⁵ and the tour starts at the selected floor. After the selection, street view of the gallery space is opened up and it allows the online audience rotating in the area by 360 degrees and clicking on the artifacts (paintings, sculptures and so on) displayed. For instance, if the West Gallery⁵⁶ part is clicked on the map, the gallery space is seen as show with the paintings on the walls (Image 2.8). In order to reach for detailed information about the paintings and view them in details, it is required to click one of them, which are highlighted when the cursor is moved over. On the detailed information page, the image of the artwork, an audio about the artist and story and the interpretation of the artwork is also reachable (Image 2.9). When the image of the artwork is clicked, another page is opened up and it allows to zoom in and out of the image with high quality (Image 2.10).

Image 2.8 Street view from West Gallery of The Frick Collection on the first floor of the museum.



⁵⁵ Virtual tour at the Frick Collection. Retrieved from: http://www.frick.org/visit/virtual_tour accessed on September 18, 2016.

⁵⁶ West Gallery Virtual Tour. Retrieved from: http://www.frick.org/visit/virtual_tour/west_gallery accessed on September 18, 2016.

Image 2.9 Detailed information of the artwork

The screenshot shows the website interface for the Frick Collection. At the top, there is a navigation bar with links: Introduction, Browse, List of Artists, Highlights, Advanced Search, My Portfolio, and Help. Below this is a search bar. The main content area is titled 'The Frick Collection' and includes a sidebar with categories like Permanent Collection (Paintings, Sculpture, Furniture, Porcelain, Works on Paper, Enamels, Textiles, Clocks, Silver, Gilt Bronzes) and Access the Collection Online (Works on Display, List of Artists, Collection Highlights, Provenance Research, Timeline of Acquisitions, Conservation, Loans to the Collection, Virtual Tour, Zoom in to Works of Art). The main content area features a large image of the painting 'Margareta de Vos' by Anthony van Dyck. To the right of the image, there is a text block with the following information:

Anthony van Dyck (1599-1641)
 Margareta de Vos, ca. 1620
 Oil on canvas
 51 1/2 x 39 1/8 in. (130.8 x 99.4 cm)
 Heavy Clay Frick Bequest
 Accession number: 1909.1.42

Currently on View
 West Gallery (121)
 Link to floorplan and Virtual Tour

Permalink

Audio
 [Audio player controls]

Commentary: Margareta de Vos was the daughter of a distiller and sister of three painters. In Van Dyck's depiction, De Vos's gleaming and starched milstone collar would have served as a striking totem of prosperity, while his alterations to the composition of her head are now visible to the naked eye. The glass vase of flowers in De Vos's portrait represents one of the most virtuosic passages in all of Van Dyck's work, transmuting bold and unerring strokes of blue and buttery yellow paint into reflections on the surface of the vase.

Collections: De Noailles, Duc d'Orléans (mentioned in 1727, inventories of 1752 and 1785). In 1792 the Dutch, Flemish, and German pictures of the Orléans collection were sold by Philippe Égalité for 350,000 francs to T.M. Slade, Chatham. In 1793 the Frick picture was bought, presumably during the London exhibition of the Orléans pictures (Old Academy Rooms, Pall Mall, Wilson catalogue, No. 121), by the Earl of Warwick. Knoedler: Frick, 1909.

Source: *Paintings in The Frick Collection: American, British, Dutch, Flemish and German: Volume I*. New York: The Frick Collection, 1968.

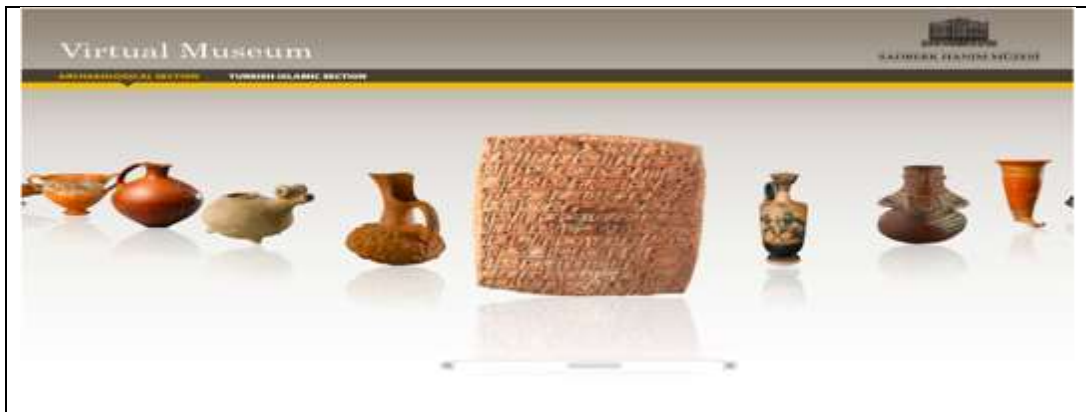
Image 2.10 Zoom in on the artifact displayed on the virtual tour of West Gallery in The Frick Collection

This screenshot shows a zoomed-in view of the same artwork. The website interface is similar to the previous image, but the main focus is on the portrait of Margareta de Vos. The text above the image reads: 'Anthony van Dyck (1599-1641) Margareta de Vos'. To the right of the image, there is a link: 'How do I use Zoomify?'. The image itself is a close-up of the woman's face, showing her features and the texture of her skin and hair. Below the image, there are navigation controls for the virtual tour, including a zoom slider and various navigation buttons.

Second example for the virtual museum of **Vehbi Koç Foundation Sadberk Hanım Museum (in short, Sadberk Hanım Museum)** is not comprehensive as the first example; however, it is worth noting that it is the only virtual museum online in Turkey today. Even though, there are early examples of virtual museums, such as Sanal Müze of Eczacıbaşı Holding,⁵⁷ and also other examples of street view of some museums; such as Ankara Museum of Anatolian Civilizations;⁵⁸ the online display of these museums are remaining weak comparing with Sadberk Hanım museum.

On the virtual museum of Sadberk Hanım Museum, selected pieces of two different collection of museum possesses are displayed. First section belongs to archeological pieces⁵⁹ and the other one belongs to Turkish – Islamic artifacts⁶⁰ (Image 2.11 and Image 2.12).

Image 2.11 Vehbi Koç Foundation Sadberk Hanım Museum’s archeology section of its virtual museum.



⁵⁷ Eczacıbaşı Sanal Müze. Retrieved from: <http://www.sanalmuze.org/index.php> accessed on September 18, 2016

⁵⁸ Museum of Anatolian Civilizations. Retrieved from: <http://www.kultur.gov.tr/genel/SanalMuzeler/anadoluMM/> accessed on September 18, 2016

⁵⁹ Virtual Museum of Sadberk Hanım Museum’s Archeology Collection. Retrieved from: <http://www.sadberkhanimmuzesi.org.tr/sanalmuzeen/arkeoloji.html> accessed on September 18, 2016

⁶⁰ Virtual Museum of Sadberk Hanım Museum. Retrieved from: <http://www.sadberkhanimmuzesi.org.tr/sanalmuzeen/turkish/index.html> accessed on September 18, 2016

Image 2.12 Vehbi Koç Foundation Sadberk Hanım Museum’s Turkish - Islamic section of its virtual museum.



The virtual museum is not informative enough comparing with the Frick Collection. There is only one piece from each collection that has detailed information on the museum page. For instance, from the archeological section, the item titled “Tablet Clay, Assyrian Trade Colonial Period, 2nd Millennium BC” is selected for detailed information and when the cursor is moved over the object and clicked, a short informative text appears on new page (Image 2.13). On the left hand side of the page, the other divisions of the collection according to historical ages and civilizations can be found and the virtual museum continues on web page format. The same situation is also applied to Turkish – Islamic section. Unfortunately, the information given on the page is not comprehensive and there is not any audio record to enhance the virtual museum experience. Opportunity to rotate the artifact in 360 degrees would be a nice feature to be embedded and it would definitely be one of the strengths of the virtual museum. From that point of view, there are numerous improvement areas on both the webpage and the virtual museum offered.

Image 2.13 Information of the selected item titled Tablet Clay, Assyrian Trade Colonial Period, 2nd Millennium BC



Another museum to be added to this section would be **Museo Virtual De Artes (MUVA - Virtual Museum of Arts Uruguay)**⁶¹ developed by Uruguayans. The significance of the museum comes from combining a totally virtual space with exhibiting digitally transformed real paintings, sculptures and installations. It was completed in 1997 first as MUVA I, and then updated to a newer version in 2007 and named as MUVA II. This museum does not exist physically, the whole building was designed by a group consisting of a graphic designer, architects and and physicists, and first version was located in “the south-east corner of Plaza de Cagancha, fronting on Avenida 18 de Julio, Calle Zelmar Michelini and Calle San José.”⁶²; however, the second version of the museum is located in the

⁶¹ Virtual Museum of Arts Uruguay. Retrieved from: <http://muva.elpais.com.uy/#> accessed on September 19, 2016

⁶² About Virtual Museum of Arts Uruguay. Retrieved from: <http://muva.elpais.com.uy/Ing/info/informes.html> accessed on September 19, 2016

Montevideo's coastline virtually.⁶³ The addresses refer to a real location in the capital of Uruguay, Montevideo.⁶⁴ The curator of the museum, Alicia Haber (2006: 2), stated that the team aimed to build up a virtual museum as “a more flexible dynamic and appealing medium ideal for relaying information”. She further adds that working in a third world country with various economical limitations; yet, trying to create a full museum experience by adding up video, sound and other ways of interaction will be rewarding in terms of making the Uruguayan art more visible and accessible.

The virtual museum offers artworks of Uruguayan artists, Lacy Duarte, Ignacio Iturria, Petrona Viera, Francisco Matto. And the museum virtually designed by architecture Ricardo Supparo Dotta. 360 degrees interior view welcomes the online audience first (Image 2.14) and the artifacts can be seen hanged on the walls or placed on the floor.

When an artifact is selected for detailed display, a new page is opened up with several categories of information such as curatorial analysis of the artwork, zoom option, art work credit, background information about the artist and his/her artistic style, comparison between artifacts, opportunity to create one's own online collection (in order words, marking an artwork as favorite) and so forth (Image 2.15).

⁶³ Online Tour Virtual Museum of Arts. Retrieved from: <http://muva.elpais.com.uy/flash/muva.htm?&lang=en> accessed on September 19, 2016.

⁶⁴ Location of MUVA on Google Maps. Retrieved from: <https://www.google.com.tr/maps/place/Plaza+Cagancha,+11100+Montevideo,+Departamento+de+Montevideo,+Uruguay/@-34.906118,-56.1929451,17z/data=!3m1!4b1!4m5!3m4!1s0x959f81cd37727927:0x9aeb5991f7e05244!8m2!3d-34.9061224!4d-56.1907564?hl=en> accessed on September 19, 2016.

Image 2.14 The 360 degrees view of the gallery space in MUVA

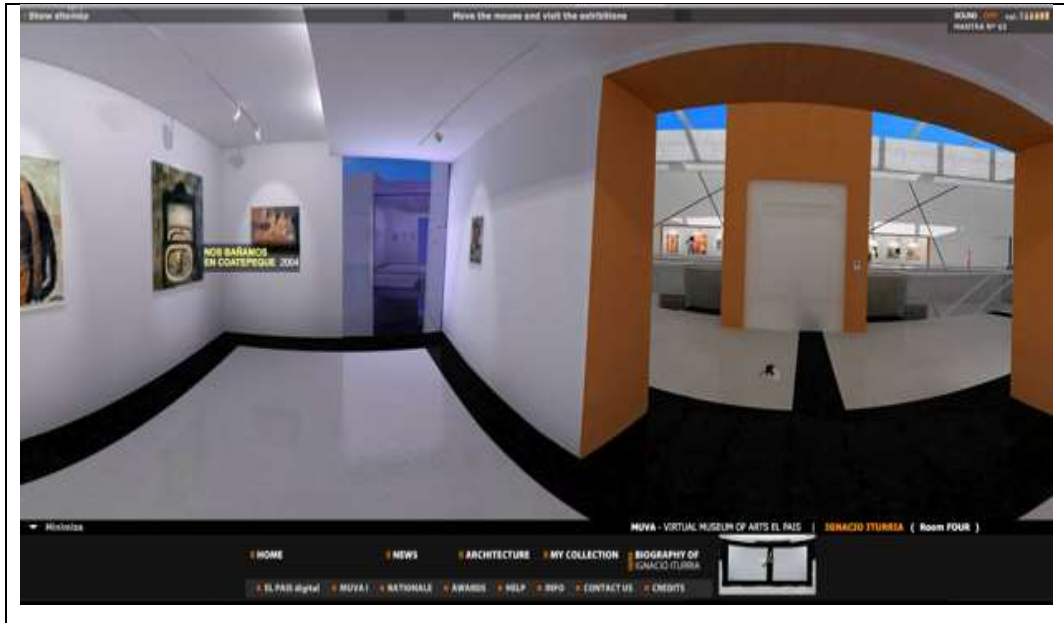
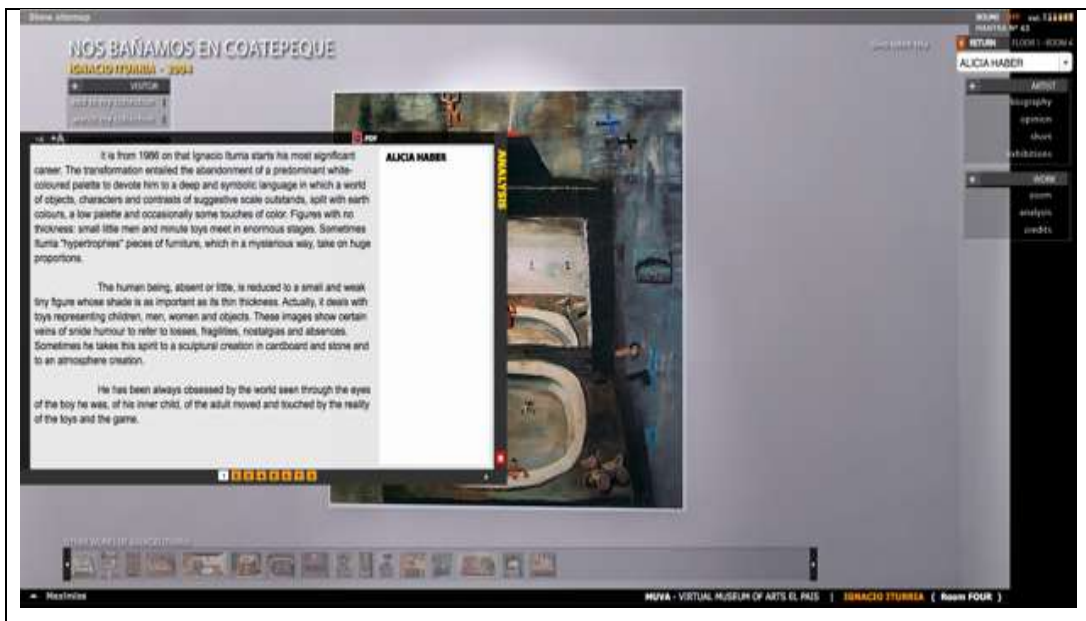


Image 2.15 Detailed information about the selected artwork at MUVA



The changed location of MUVA from the city center to coastline of the city represents the current trends on museology. At the beginning of the chapter, it was mentioned that the architecture design has become an important factor for attracting visitors, especially for super star museums. Additionally, these museums were hitherto located in the city centers in order to be accessed easily by anyone who is interested in arts and culture. Notwithstanding, the idea of super star museums has added another feature of being entertainment spaces to these cultural institutions. As a result, besides of possessing a fancy looking building, the location needed to be surrounded by other “entertaining” elements, such as a beautiful sea-scene (i.e. The National Museum of Liverpool in Liverpool, Istanbul Museum of Modern Arts and Borusan Contemporary in Istanbul) or an intriguing park (i.e. Palazzo Pitti in Florence facing Boboli Gardens). Thus, this virtual museum followed the trend for museum location and architectural design and reflected the current trend on virtual world.

Up until now, the different types of web based museums and the services they offer have been given as example from both Turkey and international museums. However, the museum web pages or specifically designed virtual museums are not the only option for displaying arts. There are examples of specifically designed web pages for displaying artifacts and curating exhibitions, such as Google Art Project and Artsy. Next section will focus on these types of alternatives for online exhibitions.

2.4.2. Special Web Pages for Online Exhibitions

In a short period of time after its foundation, Google has turned into a leading technology and information company. The company is now a master for Internet based applications. For example, Google Docs and Google Sheet allow people to work on Microsoft Excel and Word sheets online. Google version also enables

people to convert any document into Portable Document Format (PDF). Google Maps service delivers extremely detailed information about a city, public transport, arrival time and so on. Google's search engine, which is its core business, is beneficial and accurate that today the verb "to Google" has been widely used in any where on the earth. Thus, it would be naïve to expect Google to stay away from distributing any information and knowledge accumulated within cultural institutions.

Amid Sood, who is the developer of **Google Art Project**, states during his TED Talk speech in 2011 that his personal story reflects the reason why he developed such a platform by stating "...I grew up in India. I had a great education - I'm not complaining - but I didn't have access to a lot of these museums and these artworks."⁶⁵ The urge to make the museums and the artworks more accessible in the information age brought this brilliant idea of Google Arts & Culture project. Sood demonstrated how to use Google Arts & Culture during his talk, how street view works⁶⁶ and the advanced zoom facility^{67 68}, which gives the opportunity to see even the cracks of paints or the texture of the canvas. The project gives the opportunity to take a look at an artwork so close that no one can get in real life. The project was started with 17 museums in 2009 and in 2016 it has expanded to a thousand museums.⁶⁹ The web page differentiates from a museum's web page in terms of giving the opportunity to reach more than one institution on a single web page and it positions itself as an educational platform by delivering information about the art movements, artists, mediums used for artistic or cultural production,

⁶⁵ Amid Sood's Ted Talk. Retrieved from: https://www.ted.com/talks/amid_sood_building_a_museum_of_museums_on_the_web/transcript?language=en accessed on September 19, 2016

⁶⁶ Street View Special Collects Trolley Partner Guide. Retrieved from: https://youtu.be/BJLK_mmg7oI, accessed on September 19, 2016

⁶⁷ Art Project Teaser. Retrieved from: <https://youtu.be/4ZdCByYeNRU>, accessed on September 19, 2016

⁶⁸ An example for zooming. Retrieved from: https://www.google.com/culturalinstitute/beta/asset/pecador/1QGaFx_iM8DFVA, accessed on September 19, 2016

⁶⁹ From self-portraits to street art: 1,000 museums at your fingertips. Retrieved from: <https://googleblog.blogspot.com.tr/2016/01/from-self-portraits-to-street-art-1000.html> accessed on September 19, 2016.

historical events and figures. There is another factor that distinguishes Google Arts & Culture from its peers that it is possible to organize curated shows for the web page or it may be a preview of a current show at the museum. Today, Google Arts & Culture may be the largest platform that gathers the museums all around the world and the aim is to supplement the real museum experience (Sood, 2011).

Likewise Google Arts & Culture project, **Artsy** is another platform where artists, artworks, shows, galleries, museums, art fairs, auctions are gathered together.⁷⁰ Artsy may be seen as a marketplace, where the all parties of arts and culture sector unite. Similar to the previous example, it is also possible to curate special shows or to display a preview of a current exhibition of a museum, and to acquire information about artwork, artists, the institutions and so forth. Also there is a part dedicated for education for those who are interested in arts and culture.⁷¹ Since the web page aims to cover the all parties of culture and art sector from profit making to non profit making ones, the platform seems like it may be turned into an financial medium for museums. The registered number of museums on Artsy is more than six hundred,⁷² which is lower than Google's project.

To sum up, these specifically designed web pages for online display also creates a suitable and quality environment for both museums already own a web page or for the museums that aims to go online because utilizing these pages would reduce the costs of establishing a virtual museum on a museum's web page.

⁷⁰ Artsy.net Homepage. Retrieved from: <https://www.artsy.net>, accessed on September 19, 2016.

⁷¹ Artsy for Education. Retrieved from: <https://www.artsy.net/artsy-education>, accessed on September 20, 2016

⁷² Artsy for the museums. Retrieved from: <https://www.artsy.net/institution-partnerships>, accessed on September 19, 2016.

2.4.3. Mobile Applications and Virtual Reality Technology

An entertaining; yet, an exact explanation for mobile applications could be that they are the life easing - and even saving - small icons installed on smart phones, which are almost computers in the size of a pocket. From paying the bills, reading newspaper to playing games, they are right in the center of daily life.

The mobile applications are also created for museums as well. Most of the museums, whether they are one of the super star one or a local one, offer these applications. Through these applications, general information about the museum, exhibitions, floor plans and other supplementary information are given. Some museums also offer audio guide and benefits from **beacon technology** to enhance the museum visit experience. Beacon is a Bluetooth technology, which enables a smart phone to engage wirelessly with the object carrying a very small piece of Beacon transmitter. Within twenty meters distance, when the Bluetooth of the smart phone is switched on, the devices read all information (i.e. for museums, audio guide, detailed information about the artwork and artists, artwork credits/tag information, any related videos and so on) beamed from Beacon. Use of Beacon is widespread and different business sectors benefit from it; such as instead of counting inventory manually, a device of Beacon reader is just moved around the surface of the box and the items with Beacon transmitter immediately identified.

ICOM International Committee For Audiovisual and New Technologies of Image and Sound (AVICOM) listed the mobile applications of museums all around the world according to the taste of the users.⁷³ Without a doubt, the number of mobile applications offered by the museums is not limited with the list on the website; yet, it may be taken as a trustable source of the list of museums mobile applications with quality. Over all, the mobile applications are also supplementary

⁷³ AVICOM's list of museum mobile apps. Retrieved from: <http://network.icom.museum/avicom/technologies/mobile-apps/L/10/>, accessed on September 20th, 2016

for real museums; however, they may be turned into a complementary version. It is, now, possible to replicate the services on mobile applications whatever is done on a web page.

Invention of **virtual reality (VR)** goggles has turned into a fashion and leading technology firms; such as Google ⁷⁴ and Oculus ⁷⁵, offer these goggles and necessary software or mobile applications. Recently, the famous Chinese artist Ai Weiwei had an exhibition at Royal Academy of Arts in London and afterwards the exhibition was converted into an online experience by using virtual reality technology and opened for visit until November 20, 2016 by using VR goggles. It is also special that it is the first exhibition to be captured in photorealistic stereoscopic 3D. ⁷⁶ Virtual reality promises an exciting future for all kinds of entertainment; such as, games, city tours, and museum tours. It should be expected that the VR applications would proliferate within a short period of time.

2.4.4. Social Media and Networking Platforms

Social media and networking platforms are another milestone of creating a virtual identity on Internet. It would be correct to start the story from the initiation of **Facebook**, although there are early versions for social networking. The reason for starting with the Facebook is that no other early attempts were accepted globally as Facebook was. Facebook account can be created for individual use or for business or public relations purposes; such as creating a fan page of an artist / musician or for a commercial trademark to market its products. Museums' Facebook page is usually used for giving captions from the current exhibitions, promoting museum events and other museum activities and facilities. The

⁷⁴ Google Cardboard. Retrieved from: <https://vr.google.com/cardboard/>, accessed on September 20th, 2016

⁷⁵ Oculus VR. Retrieved from: <https://www.oculus.com>, accessed on September 20th, 2016

⁷⁶ Ai Wei Wei 360, Royal Academy of Arts. Retrieved from: <https://www.royalacademy.org.uk/exhibition/ai-weiwei-360>, accessed on September 20th, 2016

platform is continuously developed according to the new innovations. The most striking feature today can be creating a virtual infinite image as Facebook post.⁷⁷ As an example, a Turkish business group, Anadolu Group, has announced its annual activity report⁷⁸ as this type of image. The platform also offers the service of 360 degrees view as well. Using this 360 degrees view, a virtual room may be created and artworks may be hanged on the walls of this space. It is also possible to put informative tags on the images.

Other platform is focused on photography sharing, **Instagram**. Instagram has its unique square frame and the filters applied on the photographs to be uploaded. The platform does not support 360 degrees view right now; but, to be more competitive, it has just initiated Instagram Stories where photos and videos may be uploaded and visible for 24 hours to the followers or to the public. Museums usually use Instagram to upload some of the images of any artwork being exhibited or they share moments from events and exhibitions. It is possible to attach more than one photo to one post as well.

Up until now, there has not been heard any exhibition designed specifically on Facebook or Instagram but there is an example of an exhibition designed on social networking platform called **Snapchat**, which emphasizes on temporality of everything. Photographs and videos uploaded to the account are only visible for ten second for photographs or fifteen seconds for videos and reachable for 24 hours. At the end of the period, all of the content is removed automatically. However, the idea of temporality attracted the curators, Marx J. Marshall and Paul Paper, of “**This is It/Now**” exhibition. The duo selected six different photographers and they uploaded images from these photographers on Snapchat each day. Marshall explained why they decided to create such an exhibition as follows: “Snapchat seemed like a great platform to explore some of the questions

⁷⁷ Facebook 360. Retrieved from: <https://www.facebook.com/Facebook360/>, accessed on September 20th, 2016

⁷⁸ Anadolu Holding Annual Report Facebook Post. Retrieved from: <https://www.facebook.com/AnadoluGrubu/photos/a.588188301242338.1073741827.28275510845.2327/1147931068601389/?type=3&theater>, accessed on September 20th, 2016

that interested us. One of the features uniting artists presented in the show is their exploration of the idea of manipulation with regards to the photographic image. Snapchat being a medium that offers a seemingly “immediate” experience, we were interested to investigate this clash between seemingly manipulated content and a straight channel offering an immediacy of experience.”⁷⁹

Eventually, there will be new developments or use of different social media and networking platforms for exhibitions. Even though, there are various social media and networking platforms; they are not widely used for online display but merely for sharing information and news about the institutions and the activities. As a result, it would be a necessity to mention the only ones that may be used for preparing exhibitions and online display. In the next chapter, how all of these Internet based display methods may be both used as marketing tools and how they may be converted into money making resources as a result.

⁷⁹ Sisley, D. September 12, 2015, Introducing the world’s first ever Snapchat Exhibition, *Dazed Digital Magazine*. Retrieved from: <http://www.dazeddigital.com/artsandculture/article/26368/1/introducing-the-world-s-first-ever-snapchat-exhibition> accessed on September 20th, 2016

INTEGRATION OF ONLINE EXHIBITION, COMMUNICATION AND PAYMENTS TOOLS TO MUSEUMS' REVENUE GENERATION PROCESS

3.1. MUSEUMS' RELATIONSHIP WITH THEIR STAKEHOLDERS

Up to this chapter, it has been discussed about the economical infrastructure of museums, why they need to engage with profitable activities even though they are formed as not for profit organizations in order to continue their core business activities, how the change in the definition of museum space/place and emergence of virtual platforms affected the way the very fundamental activities of these institutions, and how these changes created an opportunity of operating in virtual world almost as an identical way as they do in the real life. During this chapter, the focus will be on the reasons of why mounting the digital advancements into museums' revenue creation chain is crucial and necessary.

As the starting point, it could be beneficial to look at the formation of the museums' income components. Museums derive their income from various methods; for instance, ticket sales for exhibitions or educational, entertaining workshops and special events (such as concerts, special day parties and performances), running museum shops and cafes, involving in merchandising. Furthermore, substantial amount of income is derived from governmental subsidies and funds, private sector sponsorship, patronage, donations coming from public and private sector. Lindqvist (2012: 2) quoted from several authors that museums income mix includes both earned ones and grants from public and private sectors, and argued that due to this income mix these institutions are dependent on various stakeholders. Further, she recommends that museums should carefully manage these dependencies to stakeholders because these dependencies require acknowledging the funders' political or economical aims,

which eventually damages the independence of the funded institution in the long term. For instance, Museum of Science and Industry in the U.S. received \$7 million from government funds and \$14 million from visitors and members of the museum; however, corporations played a dominant role on the content of the exhibitions due to their financial support (Jacobson, 1993:26). Moreover, DiMaggio (1991: 43-45) summarized that museums needed alternative financial sources due to expansion in their needs and activities; hence they cultivated their audience as their patrons by simply asking for donations or asking for being a museum friend. Thus, he divides museums into subsections according to the museums' responsibility towards their stakeholders as follows: (i) the Patron's submuseum (ii) the marketing submuseum (iii) the social submuseum. Each subsection is present to satisfy different duties towards the patrons, public and market, which shapes the museum behavior.

Certainly, the dependency to stakeholders is the key factor of museum behavior. Most of the institutions receive funds from private or public bodies under certain conditions implied by these funders and the requirements should be fulfilled to continue receiving funds from that party. Moreover, evidences should justify how these funds are spent. Certain government funds are distributed in order to perform the political agenda and to reach the sociological or economical targets. The same may also be applied to private donations, sponsorships and any other philanthropic activities. It can be stated that the private donations are stricter in terms of their allocated amount of fund, and private donors are more commercial and profit oriented.

3.2. MUSEUMS' INCOME MIX

The earned income of the museums dissociates from the public or private giving in terms of right to use of the money. The earned revenue of the museums may be freely spent on the necessary needs of these institutions according to their mission and vision. And in return, the spending may result with efficiency by improving operational (including the museums' core responsibilities, preservation and exhibiting artworks and educating the public), communication and marketing activities.

Even though different camps argue the opposing views about museum financing should be either pure public or private, it can be argued that the mixture of these elements and plus museums' own effort to develop the ability to create their own income is necessary. Results of a research about alternative museum financing in England indicated that majority of the museums in the U.K. are depending on public funds mostly, and due to this fact they are unwilling to find new way of benefiting fully from their assets (Stanziola, 2011: 116).

Museums' dependency to public funds may be taken as a general tendency in Europe since social state understanding is more prevalent, on the other hand, in the U.S., things are quite different and market oriented comparing with Europe. For instance, Museum of Modern Arts PS1 (MoMA PS1) in New York developed an extensive musical events program⁸⁰ and attendance to the program requires purchased tickets and in return the revenue is used to cover institution's numerous costs.

It should be noted that solely depending on one type of revenue source is not safe for any not-for-profit institutions. Over-reliance on a limited number of funding

⁸⁰ MoMa PS1 Warmup Program. Retrieved from: <http://momaps1.org/warmup/>, accessed on December 5, 2016

sources increases the risk of revenue volatility and goal displacement, whereas, more diversified revenue sources brings revenue stability and the opportunity of being more sustainable (Netzer, 1978; Pfeffer&Salanick, 1978; Bush, 1992; Weisbrod, 1998; Froelich, 1999; Stanziola, 2011: 115). Governments should not disregard the sustainability of creative economies or sectors, which also includes museums, because often it is difficult to create new employment options especially in matured economies and creative industries is seen as the future's employment area since it encourages persons to use their entrepreneurial skills and turn their ideas into money making businesses. Thus, governments may consider encouraging the arts and culture institutions to be self-sufficient by benefiting their own capacity of revenue making. Even, government funds may be distributed to the museums in order to allow them to create their own earned revenue opportunities.

Before getting into details of what can be done online in order to turn museums' assets into revenue making opportunities, it is beneficial to look at current income mix of these institutions. Even though, income types and funding sources stated on the table may differ from each country's legal infrastructure, it would be said that the table represents a comprehensive types and sources of income for museums.

Lindqvist (2012: 3) stated eight different revenue sources of museums (Table 3.1); however, it is quite striking that seven of income sources are coming from external factors and three of these external factors carries high risk at times of economic crises or downturn, which means that income flow from these three sources may experience severe cuts and eventually may result with a diminished museum budget. Furthermore, four of them have a strong relation with public sector (federal/state and local governments). Hence, it can be argued that museums are more dependent on public funds comparing with the private giving, and less dependent on their own income generation capabilities.

Table 3.1 Types and sources of museum income

Income Type	Main Stakeholder	Source of funding	Level of sensitivity to economic cycle
Allocations	Government, public	Tax transfer	Low
Donations	Donor	Private	Low
Earned Income	Customers	Private	Low/medium
Endowment revenue	Endowment board	Private	High
Grants	Public and private givers	Tax transfer, donations	Low/high
Lottery revenue	Distribution board	Private + transfer	Low
Sponsorship	Sponsors	Private	High
Support resources (monetary + other)	Friend associations	Private	Low

Reference: Lindqvist, Katja, 2012, Museum finances: challenges beyond economic crises, *Museum Management and Curatorship*, 27 (1), p. 3.

Linqvist (2012) argued that economic crisis have direct or indirect impact on museums’ financial situation due to reductions in government allocations and private giving. On the other hand, Stanziola and Méndez-Carbajo (2011: 248) found out that government allocation of funds to arts and culture does not correlate with economic cycles; however, they pointed out another important fact that government allocations presents an “acyclical” character which is independent from economic cycles. If government funding is not related with economic cycles, it can be stated that it is more related with political and/or social

agenda and mission of the governments. The fact makes the cash flow of the museums more vulnerable against political shifts and it creates an ambiguous environment towards the sustainability and stability of the funds received.

However, earned income is just one element in the income mix of the museums that museum administrators may have more competence than they think to enhance and cultivate new income sources. The earned income of the museums includes numerous alternatives: ticket sales of museum entrance, ticket sales for special events and educational activities, museum shops, museum café and restaurants, museum franchise fees (for instance, opening a new museum in Bilbao, Spain with the name of Guggenheim Bilbao ⁸¹), exhibition fees and so on. DiMaggio (1991: 49) sees earned income as an insufficient and limited mean for museum budgets. He also argues that the yield to operating budget remains low even though admission prices or price of any retail activity is increased. However, it should be added to DiMaggio's argument that the physical number of visitors, shop customers or restaurant diners is always limited and digital alternatives for creating virtual visitors or developing online shoppers may make difference since it will enable the museums to reach larger number of people. In other words, by eliminating the physical barriers, museums can reach their economies of scale by increasing the number of visitors and event attendants.

The museums in the U.S. are famous of joining commercial activities eagerly comparing with their counterparts in Europe. Moreover, the museums in the U.S. share their audited financial statements yearly. Hence, a quick look at the earned income of some of the famous art museums located in the U.S. may help to form an opinion if museums' earned income significantly contributes to the income mix of these institutions.

Museum of Modern Arts in New York, San Francisco Museum of Modern Arts,

⁸¹ Apollo Magazine, Should we be cynical about international museum franchises? Retrieved from: <https://www.apollo-magazine.com/forum-cynical-international-museum-franchises/> accessed on December 6th, 2016.

Whitney Museum of American Art and The Metropolitan Museum of Art were selected as an example due to possessing similar collection formation as the selected institutions in Turkey. The admission fees of the selected art museums located in the U.S. (Table 3.2) are similar to the selected Turkish private art museums in terms unit value. However, the selected American art museums receive millions of visitors per year, and it leads to the expectation of their income generated from admission fees possesses a substantial ratio in their income mix. Nevertheless, the figures indicate the maximum of 15% of their income is derived from their admission fees.

Table 3.2 Admission Fees of Selected Art Museums in the U.S.

	Admission Fees in USD for the year of 2017			
	Adults	Seniors	Students older than 18 years old	Admission Revenue / Total Revenue including temporary or permanently restricted assets
MoMA	25	18	14	14,8% ⁸²
Whitney Museum	25	18	18	15% ⁸³
Metropolitan Museum	25	17	12	13% ⁸⁴
SFMOMA	25	22	19	3,5% ⁸⁵

⁸² Pwc, October 18, 2016, The Museum of Modern Arts Consolidated Financial Statements June 30, 2016 and 2015. Retrieved from: https://www.moma.org/interactives/annualreportFY16/assets/MoMA_2015-16_FinancialStatements.pdf, page 3, accessed on July 7th, 2017.

⁸³ Pwc, October 27, 2016, Whitney Museum of American Art Financial Statements June 30, 2016 and 2015. Retrieved from: http://cdn.whitney.org/uploads/generic_file/file/59/fy16_audited_financial_statements.pdf, page 4, accessed on July 7th, 2017.

⁸⁴ Pwc, November 10, 2016, The Report of Independent Auditors for The Metropolitan Museum of Arts. Retrieved from: <http://www.metmuseum.org/-/media/Files/About%20The%20Met/Annual%20Reports/2015-2016/Annual%20Report%202015-16.pdf>, page 99, The Metropolitan Museum of Arts Annual Report for the year 2015-2016, accessed on July 7th, 2017.

⁸⁵ San Francisco Museum of Modern Arts 2014-16 Biennial Report. Retrieved from: <https://www.sfmoma.org/about/annual-reports/>, page 49, accessed on July 7th, 2017.

Note: The Admission fees of the listed art museums were taken from their independently audited financial statements declared on their official web pages.

Another source of earned income is the retail activities and running restaurants and cafes. The selected American art museums actively engage with commercial activities; yet, their net profit from these activities contributes to the income mix substantially low (Table 3.3). Consequently, less than 20% of these institutions' income is gathered from their efforts on earned income activities. Although, these institutions receive millions of visitors per year and the volume may help to cultivate a significant earned income for these art museums, they are still dependent to the donations and governmental or non-governmental funds allocated.

Table 3.3 Income Generated From Retailing Activities of the Selected Art Museums in the U.S.

	Publication, Retail and Other Sales Revenue (Gross) / Total Income and Support including temporarily or permanently restricted assets	Net Profit / (Loss) From the Publication, Retail and Other Sales Revenue / Total Income and Support including temporarily or permanently restricted assets
MoMA	28,3%	2,3%
Whitney Museum	Not Available	1,5%
Metropolitan Museum	20,5%	(1%)
SFMOMA	Not Available	4%

Note: The figures stated in the table were derived from the same sources of the Table 3.2. The financial statement of Whitney Museum of American Art and San Francisco Museum of Modern Arts indicate their net revenue received from publication, retail and other sales (Net Revenue or Profit=Gross Sales Revenue – Cost of Goods Sold). Thus, the figures indicating the volume of publication, retail and other sales could not be

presented.

If the collection of the museums has a chance to reach new audiences, these institutions would gain attractiveness due to stirring up emotions of audiences (Wood, 1991: 55). It would be unfair to reject that museums are the places where current political, sociological or economical issues are highlighted and they are institutions bringing these topics into discussion and creating a dialogue between differing points of views. People usually do not step in a museum building merely to be educated about art history or artistic perspective, but also they feel comfortable to engage with both their daily life and societal issues at the museums. Due to globalization, many people around the world experience similar contemporary problems. A century ago, it could be argued that any presidential election at a country would not matter in the daily life, but today that presidential election affect not only the country's public but the people around the world. Hence, museums should be seen as places where the common life issues are brought to the level of globe for discussion through adopting digital technologies into their communication process, which allows them to go beyond their physical buildings. In order to continue to highlight economic, political or societal issues and to bring them into discussion, museums should be more independent, and less dependent to stakeholders that could intervene in their freedom of speech.

In conclusion, in order to eliminate dependence to the stakeholders, financial independence shall be seen as one of the key features. Without hesitation, legal adjustments play an important role for the museum behavior; yet, still the funders may play significant role on museums' decision-making bodies (museum boards, managers and so forth). Therefore, as in line with Stanziola's argument mentioned above – about the exploitation of the museum assets – it is vital to transform museums' intangible assets (knowledge about art history, artists, their collection, knowledge accumulated as a result of educational activities, their know-how and so forth) into money making, even profit making, activities.

3.3. DIGITAL COMMUNICATION TOOLS FOR MUSEUMS AND THEIR INTEGRATION WITH ONLINE PAYMENT METHODS

One of the challenges stated in the first chapter is that museums and other culture and arts sector members are struggling to reach the economies of scale (related with cost disease). In order to be clearer, a profit making firm calculates how many amount of a good should be sold to equalize the production and other related costs and also how many to be sold to make profit. However, in the case of most museums with the current admission prices, the total number of ticket sales or profit from the commercial activities cannot be reached to neutralize the museums' operational costs. Thus, museums may reach out their current audience and visitors by integrating their revenue making operations with Internet based digital communication mediums (web pages, mobile applications, social media accounts) and in the end they may reach to economies of scale to neutralize their costs.

Digital tools have been benefited by museums for over a long period of time; yet, it does not mean that the opportunities are fully exploited by these institutions as Stanziola (2011: 113) argues. Today, museums hold their own social media accounts, utilize from digital marketing opportunities, offers off-site (online) museum experience through their web pages or their mobile applications. There are still a lot to benefit from what museums have in their archives and institutional memory. By the help of reaching wider audience through digital communication tools and online payment method integrated to them, museums may find an alternative way to reach the economies of scale due to reaching out more people than they do currently.

As mentioned earlier, thanks to digital and technological advancements, physical boundaries are eliminated and the fast speed of information flow created an environment that information is just a click away or it just takes few seconds to

list all of the search results on Google about any keyword. How the elimination of the physical boundaries affects museums was discussed in the second chapter, and it was elaborated that digital advancements brought the notion of virtual identity and virtual representation of the physical existence. Therefore, the flow between physical and digital (or virtual) gained an undeniable importance in daily life. Furthermore, several examples prove that anything started in digital world may bring actions in real world (such as signing a petition on Change.org). For instance, museums can start a campaign, competition or a contest about their exhibitions or on any other topic via their social media accounts (e.g. Facebook, Instagram, and Twitter) and they may hide the answers in the physical space of the museum, which eventually urge the audience or the virtual followers of the institution to visit the museum physically. Guggenheim Museum's 50th year campaign is a good example of such application. The museum asked from their visitors to upload a re-imaged version of its iconic rotunda. In order to take a caption of the rotunda, people needed to visit the museum physically and uploaded their own designed versions on the web.⁸⁶

The given example of Guggenheim Museums is just a pinch of utilization areas of Internet based activities. Even though social media and other digital communication mediums are used to communicate with the audience, communication is just a way to benefit from these technologies. Most of the communication mediums are now turned into commercial tools as they are integrated with online payment methods.

Online payment methods are used for cash collection as a result of electronic commerce. Basically, customers do virtual shopping on an virtual store and payment is made by credit card or secure payment methods, such as **Paypal**⁸⁷

⁸⁶ Fox, Z. 5 Ways Museums Are Reaching Digital Audiences. Retrieved from: <http://mashable.com/2011/08/11/museums-digital/#bLrto2eL0kqu>, 2011, accessed on December 6th, 2016

⁸⁷ PayPal official website. Retrieved from: <https://www.paypal.com>, accessed on December 7th, 2016.

internationally and **BKM Express** ⁸⁸ domestically; however, the goods are delivered physically or digitally depending on the type of good or service. For instance, it is possible to purchase a book (as hard copy or soft copy) online and the book can be delivered to the address given during the purchase or a simple digital link is sent from the vendor in order to download the electronic book to computers, tablets or specially designed electronic reading devices (such as, Kindle). Before mobile devices (smart phones and tablets) become prevalent, online shopping was started on web; yet, mobile phones and portable devices become a very useful part of online shopping today, which made the purchase process extremely fast.

Once it is talked about mobile devices, social media networking and mobile applications come forward immediately. As it was discussed in the earlier chapter, social media has been the focus of the daily life; even it can be argued that it is the virtual representation of physical existence. It is natural to benefit from social media platforms as a medium of electronic commerce. As an example, Facebook has been offering a service called Facebook Shop, ⁸⁹ which allows sellers to engage with marketing and selling activity over their Facebook account. A Turkish firm called Madwords has developed a software called **BuyIn Social** that enables firms to sell their products on Instagram and also Facebook. ⁹⁰ Most of the electronic commerce web sites (e.g. eBay and Amazon) offer their mobile applications in order to make shopping easier for their customers. The electronic payment systems can be easily integrated on the social media or on the applications specifically designed for shopping. Eventually, Internet based electronic commerce and communication tools enable firms - and even individuals - to gather marketing and sales processes on one platform.

⁸⁸ BKM Express, official website. Retrieved from: <https://bkmexpress.com.tr>, accessed on December 7th, 2016.

⁸⁹ Facebook Business Help. Retrieved from: <https://www.facebook.com/business/help/www/846547442125798>, accessed on December 7th, 2016

⁹⁰ BuyIn Social official website. Retrieved from: <http://buyinsocial.com/?lang=tr>, accessed on December 7th, 2016

Museums can also implement these mobile payment methods to their own commercial activities. Especially, for the museums charging for the admissions may utilize the opportunity of selling entrance tickets online. There are examples of museums (Museum of Modern Arts in New York, Louvre in Paris, Uffizi in Florence and so forth) that sells their tickets online via their own website or on web sites focusing only on ticket sale. It is crucial to note that these tickets are for physical visits of the museum. Thus, selling admission tickets online enables visitors to acquire them easily and it increases their comfort, for sure. Online selling of the tickets should not be seen as unnecessary or dull in terms of marketing activities; yet, as argued earlier that museums should also find new digital ways to let the visitors in their institution and experience the exhibitions and also sell tickets for this kind of digital museum experience.

3.4. MUSEUMS AND DIGITAL TECHNOLOGY IMPLICATIONS

One way to accept more visitors is benefiting from virtual museums. Establishing virtual museums may cost much for small scale museums but majority of the big museums has a competitive advantage on this issue since they can be entitled to state/federal funds easier comparing with the small ones (Stanziola and Méndez-Carbajo, 2011: 254). The important point about developing a virtual museum is that it differs from focusing only on one artifact in details as it is in the example of Sadberk Hanım Museum; but it should allow virtual visitors a full experience of the museum's exhibition areas. Google Arts and Culture gives the opportunity to take virtual tours of 2,620 museums from around the world.⁹¹ The online visitor can go through the real physical space online and see the art objects hang on the wall of placed on the ground. One disadvantage of these virtual tours on Google Arts and Culture platform is that the tours are usually designed to show the

⁹¹ Google Arts and Culture, Virtual Tours. Retrieved from: <https://www.google.com/culturalinstitute/beta/search/streetview>, accessed on December 7th, 2016

interior of the museums. In other words, they are not changing at each exhibition and the street view facility does not allow any clickable information on artwork and artwork tag.

An extraordinary example of a virtual visit to an exhibition is **Ai Weiwei 360** designed by Royal Academy of Arts. The exhibition could be experienced online between January 20, 2016 and January 12, 2017. The exhibition was dedicated to Chinese contemporary artists Ai Weiwei and the virtual reality technology was used during the design. It is both possible to visit the exhibition on web through the web page of Royal Academy of Arts and also using virtual reality goggles which enable the visitor feels like as s/he is traveling within the museum in real by watching commentaries of curator and interviews with artist's himself.⁹² The web version welcomes the visitor outside of the museum with informative icons appeared on the screen (Image 3.1). While cruising through the icons, first gallery is opened with two of the artists work (Image 3.2). By clicking the eye icon, closer look at the objects is available. When the map icon is clicked, the whole exhibition area is opened and the visitor is able to select which gallery s/he wants to visit accompanying with an audio about the section (Image 3.3) and see an interactive digital content if it is available. On the web page of the exhibition, it is also stated that the exhibition is unique due to being captured in photorealistic stereoscopic 3D technology.⁹³ For sure, it pushed the limits what can be done by using current digital technologies.

⁹² Ai Weiwei 360. Retrieved from: <https://www.royalacademy.org.uk/exhibition/ai-weiwei-360>, accessed on December 7th, 2016

⁹³ Ai Weiwei 360. Retrieved from: <https://www.royalacademy.org.uk/exhibition/ai-weiwei-360>, accessed on December 7th, 2016

Image 3.1 The entrance of online Ai Weiwei exhibition



Image 3.2. Two artifacts belong to the artist Ai Weiwei. One on the wall, the other one is on the ground.

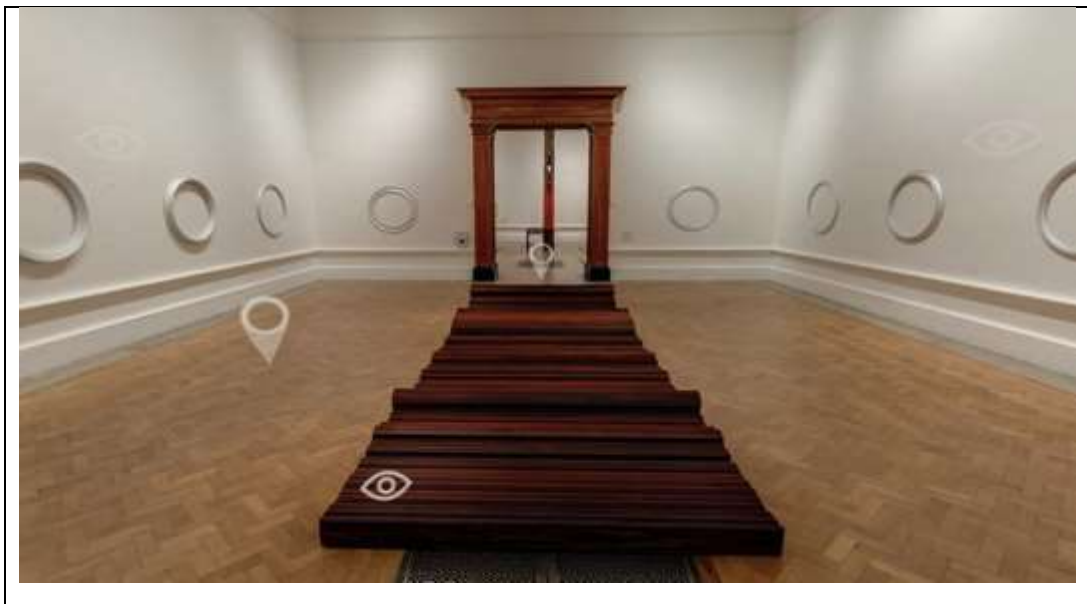
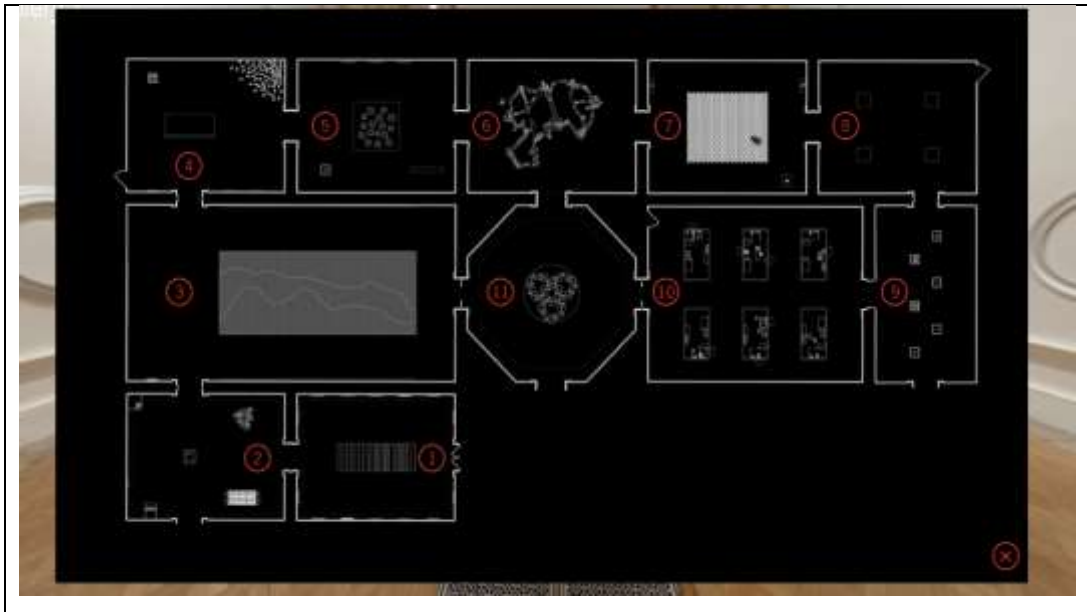


Image 3.3. Online map of the exhibition area, which is the exact replica of galleries of Royal Academy of Arts



Mobile applications are usually designed for informative or entertainment purposes. Furthermore, the museum mobile applications include audio guide, floor plans and information about artifacts and it gives the opportunity to use the application during the visit. Recent emergence of iBeacon technology is also another method that boosts the visitor experience in museums. iBeacon is used for determining the location of a physical device by using Bluetooth transmitters.⁹⁴ **Met Museum’s MediaLab** tested iBeacon technology and found out that this technology is very suitable for providing a location-based context to the visitors; such as supplementary audio, and video content, and description of the objects.⁹⁵ Due to supplying supplementary information, visitors may be encouraged to spend more time in the gallery area and also to be entertained and educated.⁹⁶

⁹⁴ What is iBeacon. Retrieved from: <http://www.ibeacon.com/what-is-ibeacon-a-guide-to-beacons/>, accessed on December 7th, 2016

⁹⁵ Beacons: Exploring – Location Based Technology in Museums, March 20, 2015. Retrieved from: <http://www.metmuseum.org/blogs/digital-underground/2015/beacons>, accessed on December 7th, 2016.

⁹⁶ Mallik, N. (February 5, 2015). 3 Museums Using Beacons to Enhance Interactivity, Retrieved from: <https://blog.beaconstac.com/2015/02/3-museums-using-beacons-to-enhance-interactivity/>, accessed on December 7th, 2016.

Virtual reality goggles (VR goggles) are the other tools that can be used to offer a museum visit to its audiences. Recently, VR industry is gaining popularity among digital technology producers and it can be argued that the industry will be one of the leading industries in the near future. Currently, VR technology is still in the initial phases of its life cycle; however, the available VR applications already include entertaining applications such as landing to the Moon or taking city tours virtually.⁹⁷ As with the above given example of Ai Weiwei 360 exhibition, it can be argued that the future of this technology will penetrate to museums' exhibition and marketing activities.

Museums also offer online educational information or courses about art and art history, their collection and exhibitions. Museums like Modern Museum of Arts in New York (MoMA) may also engage with publishing activities^{98 99 100} and offer online courses on their web pages or on platforms like Coursera.¹⁰¹ MoMA also offers "self-guided" courses online and charges for them.¹⁰² Each self-guided courses consists of several modules and each modules takes from 1 to 3 hours courses per week.¹⁰³ The online courses offered by the museum is priceless for sure for those who are interested in taking a formal and long term education on arts; however, it can be said that such a well structured and comprehensive

⁹⁷ Shu, L. (March 8, 2016). Travel the Earth from Your Easy Chair With These 10 VR Apps and Sites. Retrieved from: <http://www.digitaltrends.com/virtual-reality/best-vr-apps-for-travel/>, accessed on December 7th, 2016.

⁹⁸ MoMA Learning. Retrieved from: https://www.moma.org/learn/moma_learning, accessed on December 7th, 2016

⁹⁹ MoMA Publications at MoMA Online Store. Retrieved from: https://store.moma.org/webapp/wcs/stores/servlet/CategoryDisplay_10451_10001_26683_11486_-1_Y_MoMA%20Publications, accessed December 7th, 2016

¹⁰⁰ Louvre Museum, Learning About Art, Closer Look. Retrieved from: <http://www.louvre.fr/en/oal>, accessed on December 7th, 2016

¹⁰¹ MoMA Online Courses. Retrieved from: <https://www.moma.org/research-and-learning/classes/online>, accessed on December 7th, 2016

¹⁰² MoMA Self-Guided Courses. Retrieved from: <https://www.moma.org/research-and-learning/classes/online?x-iframe=true#courses>, accessed on December 7th, 2016

¹⁰³ As an example, MoMA's self guided course From Pigment to Pixel: Color in Modern and Contemporary Art was chosen. Retrieved from: https://store.moma.org/museum/moma/ProductDisplay_From%20Pigment%20to%20Pixel:%20Color%20in%20Modern%20and%20Contemporary%20Art_10451_10001_175870_-1_26713_53162, accessed on December 7th, 2016.

training would not appeal to large number of people since they would not be interested in the topic or cannot afford the enrollment fees. Usually these kind of educational programs are designed specifically for web pages and it is hard to find museums, which integrated online courses on their mobile applications.

Before moving on to another topic about museum marketing, which will focus on how to pack museum assets online in an entertaining and educating way and turn them into revenue making options, it could be beneficial to summarize what has been discussed up until now. It is important to reach economies of scale to maximize the benefits of earned revenue, which eventually brings more independence against the museum stakeholders and more stable and sustainable financial conditions. Therefore, reaching out a larger number of audiences is crucial and in order to reach more audience, museums should utilize Internet and other digital technologies to remove the physical barriers. Only selling admission tickets cannot be enough; yet, the museums should attract more people by opening up what they have inside through virtual tours and exhibitions. If museums can manage to integrate the knowledge they reserve into the virtual tours and exhibitions via creative context, such as curator explanations, artist interviews, backstage of an artifact production or any other information, people may find more appealing and fun to engage with the museums online and they may be more willing to pay for additional benefits they derive from their visit.

3.5. RECOMMENDATIONS FOR INTEGRATING DIGITAL COMMUNICATION AND ENTERTAINMENT TOOLS INTO MUSEUMS' REVENUE GENERATION PROCESS AS PART OF THEIR MARKETING ACTIVITIES

Marketing theory comprises vast literature and only a specific and limited portion of this literature may be benefited through the scope of this dissertation because of the focus is on the financial needs of not-for-profit organizations.

Marketing activities are adopted by organizations in numerous sectors in order to reach their financial or non-financial goals. Historically, the economic activity is attributed to the profit making or government sector operations in the market; yet, the not-for-profit organizations' contribution to the market by creating job opportunities and satisfying the societal needs should be taken into consideration (Kotler, 1979: 37). Traditionally, marketing activities is associated with making-profit and creating a competitive advantage over the rivals but when it comes to not-for-profit organizations, it is recommended that the marketing activities should be designed to satisfy customer needs and demands (Thyne, 2000:116). Notwithstanding, the main focus may be widened for museums since today, they are not only there for satisfying their audience needs but also they are there for entertaining and educating them. Thus, it brings the alternative missions and goals to these culture institutions [i.e. justifying their mission or finding alternative funding resources to continue their core mission (Addison, 1993; McLean, 1997:56)] and marketing strategies designed for museums can be beneficial to reach out their mission using a numerous practical tools (McLean, 1997:56).

Increasing number of visitors may be regarded as the primary outcome of implementing marketing activities in museums (Yeh and Lin, 2005:282) as it is one of the key performance indicators of museum administrators. Nevertheless, changing in societal needs, convergence between the public and private competition, diversification of client attitudes and troublesome financial sources (Kotler, 1979: 37) forced the museums to maintain a more market oriented attitude which came along with the necessity of satisfying the current tastes and fashions of society (McLean, 1997:69,70). As a result, the need for implementing marketing strategies professionally for the museums aroused.

The marketing mix, known as 4Ps of marketing, is commonly used by the organizations. Ps are referring to (i) the product that is offered, (ii) the price charged for the product or service and the methods for price collection, (iii) the

distribution (place) of the product or service and its time, lastly, (iv) the promotion that represents the way to communicate the organization's message to the prospective consumers (McLean, 1997:65). It is also possible to coincide with additional elements to the 4Ps of marketing by various scholars; however, the basic model would be satisfactory to guide how to implement marketing strategies to the museums within the scope of this study.

Museums' core product is their exhibitions together with information facilities, infrastructure and support services. Distribution is referring to that making museum products ready for consumption in the right place, at the right time. Furthermore, as stated mentioned earlier, museums should seek ways for overcome the physical barriers to make their products available for their audience through outreach programs, which include touring-exhibitions, putting educational programs on community centers and exist in digital world. Museum communication should be designed by an holistic approach, which suggest that not only the communication of the museum product is enough but also from museum workers to volunteers, every aspect of the museum should be included (McLean, *ibid*: 152,153).

All organizations are in competition to get a share from their consumers' time and money (McLean, *ibid*: 91) and it is suggested that museums should look for new ways to identify their audiences' expectations and create new products according to these identified expectations (Addison, 1993; McLean, *ibid*; 56, 57). Therefore, it can be argued that museums should shape and offer their products and services according to the new consumption preferences of their audience in a more appealing way, which is strongly shaped by current technological means, via exploring the new ways to implement components of 4Ps in the digital world.

There is a difference between just welcoming a large number of people to the exhibitions or museum building offering a regular museum visit and servicing these visitors a good museum experience (d'Harnoncourt, 1991: 36). The public is

demanding art in a beautifully prepackaged, ordered and interpreted way (Perry, 1991:52) and derive more fulfilling experiences by choosing different types of education/entertainment services between new and old media and between physical and virtual environment (Komarac, 2014: 2). Thus, museum managers should focus on the social role of the museums (Thyne, 2000:118) and adopt more interactive and participatory applications (Harrison, 1997; Thyne, 2000:118) through their on-site and off-site offerings. Especially through Internet, museums can expand the capacity of visitation (via virtual online tours, lectures and activities) enhancing their core offering by online displays, which gives them the opportunity to exploit their assets better. Online display enables museum visitors to join exhibitions online, to compare the exhibitions and artifacts which lead to an increase in the satisfaction of museums visitation as a service experience (Hume and Mills, 2011:286).

San Francisco Museum of Modern Arts (SFMOMA) worked on developing a digital content strategy before opening up its new extension in 2016 in order to align with the new advancements on mobile technology and to offer a new kind of experience to its visitors through mobile devices that breaks down the boundaries between art, entertainment and learning.¹⁰⁴ A research was conducted before opening the new extension of SFMOMA in order to identify the needs and demands of the museum's primary audience, the habitants of San Francisco Bay Area, in 2013. Chad Coerver, who is the leader of the Digital Content Strategy and Digital Engagement division at SFMOMA since 2012, summarized the result of the research that 60% of the regional population is interested in arts; however, only a tiny percent (5%) of them feel proficient in arts and culture. Further, he added that 80% of the research group would like to know more about the arts and 64% of the population that stated to know more about the arts were holding at

¹⁰⁴ The New SFMOMA Announces Transformed Digital Strategy, Press Release on May 2, 2016. Retrieved from: <https://www.sfmoma.org/press/release/new-sfmoma-announces-transformed-digital-strategy/>, accessed on December 16th, 2016.

least an undergraduate or associate degree.¹⁰⁵

While he argued that it is crucial for the museums to obtain a digital content strategy in order to enhance the audience engagement with the current exhibitions and artifacts, he pointed out a significant need of visitors as a result of the above-mentioned research:

“What most visitors really need is a story—a memorable, emotionally resonant way to connect with a fundamentally foreign object.

... I am talking about something closer to a seduction, delivered with a tone that is by turns curious, passionate, open, and excited to share. Hey, welcome! I am super excited to tell you a really cool story about this thing, because I think you’re going to find it fascinating and compelling.

... And it has to happen within the three to fifteen seconds a visitor typically glances at an artwork.”¹⁰⁶

Coerver pointed out three important factors that digital content should focus on. First, it should be emotionally stimulating. Second, the visitor should be encouraged to share the content with his/her entourage, which is a natural result of stimulated emotions. Third, the content should be able to be consumed in a very short period of time – three to fifteen seconds. As a result, not only using the digital technologies (such as beacon devices and virtual reality goggles and applications) is enough to satisfy the audience needs, the content should be packed to give a story to the audience in order to make them feel satisfied and share the experience with his/her friends. To this extent, it should be considered that the digital content should be divided into small and easily consumable parts and presented to the audience within a technological package (such as tablets, smart phones, VR goggles and so on).

¹⁰⁵ Coerver, C. SFMOMA Lab: On Digital Content Strategy. Retrieved from: <https://www.sfmoma.org/read/on-digital-content-strategy/>, accessed on December 16th, 2016.

⁷⁷ Coerver, C. SFMOMA Lab: On Digital Content Strategy. Retrieved from: <https://www.sfmoma.org/read/on-digital-content-strategy/>, accessed on December 16th, 2016.

As a result there are several methods to be recommended to align the museum assets into the digital applications and electronic commerce. To start with, virtual exhibitions and virtual museum tours can be adopted on both web and mobile-based platforms. As discussed earlier, there are several tools to benefit from and these tools give museums the opportunity to show and tour the interior of museums as it is in real life. Offering virtual museum visits may be considered as a strong pre-visit tool besides of web page information and campaigns designed on social media platforms as marketing activity because it gives a hint to the potential visitors and attracts their attention towards what is in the museum at that moment. Therefore, this method should be evaluated in two different ways. First, the virtual museum should be designed for potential visitors who can visit the museum in real life and second the service should be designed for the ones who would not be able to visit the museum in real life due to geographical distance or busy working schedule or any other personal reason.

Thus, the first version may be given as a free promotion to the potential visitors. There are examples of museums, which do not charge an admission fee, therefore, a free version of virtual tour should be considered as a service alternative for these types of museums. According to Hume and Mills (2011:282), initiation of online visits for museums significantly impacted the number of online visits for their selected examples in a positive way and some of them also experienced increase in on-site visits as well. They further commented that some of the museums experienced a reduction on-site visits insignificantly due to a lag effect of the impact of on-site visits or there is not a relationship with online and on-site visits. Thus, it can be argued that offering online visits to the potential visitors is beneficial for attracting visitors to the physical area and the possible effect on onsite visits is rarely negative.

Additionally, it is noteworthy that Palumbo et al (2013:163) conducted a research on how to design a mobile application for museums in order to increase the visitor

satisfaction and they concluded that virtual visit service may not be favorable due to the possibility to slow down the user experience or it might ruin the real visit excitement. As a result, if this kind of service is to be provided, it should be considered to pack the digital content as small and easily consumable complimentary features that are derived from the museums' educational or curatorial knowledge for the real visitors in the form of audios, videos, images, and games. Beacon devices could be a beneficial source to ensure the quick availability of these complimentary features for consumption. The content can also be sold by integrating the electronic payment tools and they can create a source of revenue for the museums. Allowing audiences to choose which content they want to consume will be less overwhelming and pressuring. Audience can also determine how much time to spend in the museum environment.

Second option can focus on a full virtual museum or exhibition experience. People, who are wondering about the exhibition or the museum but cannot afford it due to not having a budget for travel or not having time, can enter into this virtual museum - closely replicated version of the real one – on web, on mobile application or through virtual reality goggles by paying an entrance fee online integrated with online payment platforms; such as Paypal or BKM Express, and reach all of the detailed, educative and entertaining digital content.

From this extent, Royal Academy of Art's Ai Weiwei virtual exhibition could be a pioneering example in terms of charging for admission of a virtual exhibition. By adding additional features next to a relatively limited amount of information given about artifacts, artists and the exhibition, many people might be willing to pay for an entrance fee for this experience. Considering that the travel budget to London would include flight tickets, accommodation, hours of flight and maybe visa and other legal expenses, which sum up a significant amount of money, offering a digital tour would remain quite cheap comparatively. This can also allow the museum to erase the physical borders because any one can join to the experience by a device having Internet connection. This would also help museums to reach

the economies of scale in order to cover the production costs for the preparation of virtual exhibitions. Furthermore, parallel with the quality of complimentary content provided through digital devices, these features could also be sold by allocating a certain amount of profit on them, which is crucial to continue to perform their non-profit operations as discussed earlier.

For both methods for virtual museum or exhibitions, shops, restaurants or cafes of the museums can also be promoted by placing related merchandises (for example, a print, mug or umbrella) at the available spots. If the visitor is onsite, discount at restaurant/café or on special goods can be offered to turn the visitors into customers. Especially by using the location determining devices (e.g. Bluetooth and beacons) in the physical site both information about the artifact and the related promotional alternatives can be offered to the visitor when s/he steps in front of the artifact or gets close to the restaurant or café. If the visitor is online, maybe print versions of the virtually exhibited artifact or a 3D print model of an artifact can be purchased online and then they can be shipped to the visitors address.

Converging educational programs with the digital applications is another important factor that can be turned into revenue making option. Merging education and entertainment is named as edutainment (Addis, 2005: 730) and the term has been vastly used in several sectors including culture and arts. Museums are now servicing to their public as trophies and as entertainment (Perry, 1991:51) due to not being only responsible for preservation of the objects but also being responsible for both educating and entertaining their society (Thyne, 2000:116). Treating museum visits as leisure time activities helped to detach the old image of museums that they were only for deriving information or deepening knowledge by seeing the exhibitions under the pressure of strict rules. Museums have been under pressure to attract more and diverse audience (Goulding, 2000: 261) and by the help of the above mentioned detachment, these institutions can reach wider audience and strengthen the cultural diversity by fostering the inclusivity of

people with different backgrounds and, as a result, helping to develop personal taste of the public (Wood, 1991:54). Currently, it can be argued that museums carry their foundational mission of educating the public by merging this mission with different entertaining methods.

Museum education is an extensive topic on which literature has been produced. In this part, the focus is more on entertainment and turning entertainment into revenues, instead of educational methods suggesting the effective design of educational programs. The aim of the museums should be combining entertainment and education in a way that even less interested people may feel a connection and curiosity towards the exhibitions content. It should be noted that museum visits has been treated as a status symbol that separated people into two camps as cultured and uncultured public (Goulding, 2000: 262, 263). It can also be noted that people who do not have a chance to contact with arts through family or school at early ages; the probability of discovering them later in life is dramatically low (Wood, 1991:54). As a result, museums face with a serious struggle to attract the attention of those who distanced to them by nature and they should question their responsibility to the people who would not be able to visit the museum in real (Proctor, 2010: 36). Hence, instead of giving a full, comprehensive and excessive information to the museum audiences just as MoMA has been doing successfully, a new way to present (or to pack) the information shall be looked for which makes museum visits more interesting and fun both online and onsite and even the less interested ones can find it worth consuming.

It is not possible to argue totally dismiss the comprehensive education modules offered by the museums; however, it is possible to argue that detailed activities can attract people who are really into the topic or are able to spare time for completing the necessary educational hours. Instead, museums may benefit more from selling little piece of information in an entertaining way. Offering a few minutes of core information in the format of audio or video about artifact, artist,

art movement or any related topic may attract more attention. Instead of paying around \$100 and devoting longer period of time for completing the educational modules, visitors may prefer to pay much less and get only the basic information they need. The emergence of social media platforms, which allows broadcasting short and live videos, such as Snapchat and Instagram Stories, can be taken as the indication of the trend that digital content consumption is going towards watching short videos that reflects the moment. Hence, the video content will be more preferable by and attractive for the audience.

It should also be added that a special exhibition tour routes can be designed and open to online purchase. For example, the artist of the exhibition may advise a tour route and give special insights and backstage information about the artifacts. Curators can apply the same method and they may create a tour in order to give information about an art movement or a type of production and an artifact. Visitors may purchase the tour through their mobile devices onsite or online and enjoy the exhibitions according to their own expectations and targets. The alternatives can be raised for targeting kids, art students, senior citizens, visitors having little or advanced knowledge about arts and so forth.

If it is decided to sell any type of digital content stated above with a profit, the income derived from the profit is advised to be transferred to operation of the core duties creating the largest portion of the expenses of art museums (James, 1983: 352, 353). The aim of engaging with profitable activities is not to create a profit making nonprofit institution; which would distort the existential reason of these nonprofit institutions, yet, it is needed to reach zero-net revenue as inline with Throsby's argument given in the previous chapter.

Designing an effective online payment process should also be considered. The security of online payment is a crucial and vital element to be offered since the majority of the payments are done by credit cards. Therefore, the platforms offering secure payments; Paypal, BKM Express, Master Pass and so forth, should

be integrated to the web page or the mobile application offering the virtual museum visit or educational programs. The availability of these platforms differs in countries. For instance, Paypal decided not to operate in Turkey due to the cancellation of the operating license of the firm by the governmental body called Banking Regulation and Supervision Agency (BDDK)¹⁰⁷ and also it should be taken into consideration that some of the visitors may not own or use credit cards or internet banking. Thus, the art museums may offer cash payment option prior to the onsite visit or bank transfer options. Kano Model (Palumbo et al., 2013: 161) might be employed to identify the needs of those who do not use credit card or Internet banking, as a result, alternative payment options might be considered accordingly.

Strikingly, there are museums that integrated their donation and membership fee collection process in their mobile apps. For instance, the museums located in the U.S., Fairfield University Art Museum, Flamingo Gardens, Pérez Art Museum Miami, The Museum of Contemporary Art Denver, MASS MoCA and Musée McCord in Canada are currently accepting donations and offering membership schemes to their visitors online. The payment process results at the page of a secure online payment platform. These museums are also offering special designed tours for their exhibitions by offering information about the selected artworks by reinforcing audios detected via beacon devices placed in the exhibition area. However, none of the mentioned museums offers digital educational programs through their mobile apps.

As a result, the digital technologies allows museum to exploit their own potential, both of their tangible and intangible assets by integrating them to the virtual world and remove their physical barriers. Online communication platforms are supporting museums to interact with their audience and create a dialogue between these institutions and their audiences. Moreover, electronic payment methods

¹⁰⁷ Why is Paypal stopping its operations in Turkey?. Retrieved from: <https://www.paypal.com/tr/home> accessed on July 30th, 2017.

integrate with these online communication tools brings the opportunity to turn every exchange of information into moneymaking opportunities. Museums are now able to fulfill their education responsibility to the public and also make money out of beheld in-depth knowledge about the arts and culture. Furthermore, they can both entertain their audience and give tailor made information about the exhibition by charging relatively small amount of money, which may cover at least the production costs of the digital content. Thus, it is crucial to emphasize the digitalization of the museums operations and accelerate this process as much as possible because the digital technologies offer great opportunities for museum financing in the future.

TURKISH PRIVATE ART MUSEUMS: PRIORITIZING GIVING FREE OR MAKING MONEY

4.1. INTRODUCTION

This final part is aimed to highlight the attitude of Turkish cultural managers towards integration of online methods in their revenue generation process. It is common to see museums using social media as one of their communication tools, publishing tailored mobile applications for their institutions, using iBeacon technology at their physical space to enhance their visitors' on-site experience and give much information about the facilities offered. However, it is crucial to find out whether these technologies are just used to inform their visitors and cultivate new audiences by digital advertorials and social media promotions or these tools are also utilized as sources of alternative income creation which would positively affect the amount of earned income.

The sections of this chapter aim to provide the managerial perception of selected private art museum managers in Istanbul about the management of their institutions, technology and financing of the institutions. The following museum executives attended to the interviews; Dr. Lale Görünür, Head of the Department of Turkish-Islamic textile and fashion: costume and textile at Vehbi Koç Foundation Sadberk Hanım Museum, Dr. Nazan Ölçer, Museum Manager at Sabancı Museum and Nazlı Beşer, Responsible for Exhibition Projects and Social Media Accounts, Ebru Eğilmez, Marketing Manager at Istanbul Modern, Fatma Çolakoğlu, Head of Video, Film and Communication Programing at Pera Museum and her team Büşra Mutlu, Communication and Events Coordinator, and Irmak Wöber, Digital and Social Media Supervisor and lastly, Yağız Zaimoğlu, Administrative Director at Borusan Contemporary.

4.2. A BRIEF OVERVIEW ABOUT CONTEMPORARY TURKISH CULTURE AND ARTS SECTOR

Without question, Anatolia has been one of the key meeting point of numerous cultures and house of important tangible and intangible cultural heritage of humanity. Potbelly Hill (Göbekli Tepe), Troy, Cappadocia, Ephesus, Hagia Sophia, Topkapı Palace are the well-known heritage sites of the country. Thus, it had been common to see the exhibitions curated from the archeological remains and the collection of these historical places. As a result, these archeological and historical sites have been the primary actors of cultural life in Turkey and initial period of museums usually included the archeological museums founded during the Ottoman Empire in the 19th century (Arık, 2015:32) in order to protect the cultural heritage of the empire and to prove the remains excavated as belonging to the Empire (Buyurgan and Mercin, 2005; Tüzün, 2010:14). With the foundation of the Republic of Turkey, new archeology museums were primarily opened up in the country by the order of the founder of the republic; Atatürk, and these museums were also focused on displaying the archeological artifacts as the representative of Anatolian civilizations. (Buyurgan and Mercin, 2005; Tüzün, 2010: 15). It took slightly more than a decade to see the initial examples of art museums after the foundation of the republic. In 1937, the Painting and Sculpture Museum in Istanbul was founded by the order of Atatürk¹⁰⁸ and another painting and sculpture museum was founded in İzmir in 1952¹⁰⁹ and in Ankara in 1980.¹¹⁰ It is open for discussion that if the above-mentioned museums were active participants to the cultural life or not; however, these museums are milestones that influenced contemporary Turkish museums.

¹⁰⁸ Resim Heykel Müzeleri. Retrieved from: <http://www.guzelsanatlar.gov.tr/TR,2410/resim-heykel-muzeleri.html>, accessed on July 6th, 2017.

¹⁰⁹ İzmir Resim ve Heykel Müzesi Genel Müdürlüğü. Retrieved from: <http://www.guzelsanatlar.gov.tr/TR,3118/izmir-resim-heykel-muzesi-ve-galerisi-mudurlugu.html>, accessed on July 6th, 2017.

¹¹⁰ Ankara Resim ve Heykel Müzesi Genel Müdürlüğü. Retrieved from: <http://www.guzelsanatlar.gov.tr/TR,2411/ankara-resim-ve-heykel-muzesi-mudurlugu.html>, accessed on July 6th, 2017.

In 1980, Vehbi Koç Foundation Sadberk Hanım Museum was founded as the first private museum in Turkey by focusing on the private collection of Sadberk Hanım, which includes traditional costumes, textile, ceramics and handcrafts.

Inarguably, Istanbul Biennial has been playing a significant role in contemporary Turkish art scene since 1987. It plays a crucial role on introducing Turkish artists to the international arena and the foreign artists to the Turkish public;¹¹¹ yet, it just happens to be every two years and it carries the characteristic of a large-scale exhibition, where people come across with contemporary artistic productions. The biennial is also important that it is one of the first examples of focusing on “arts” in terms of exhibiting paintings, photography, sculpture, installations, videos and films instead of focusing on solely displaying handcrafts and archeological remains.

Turkish culture sector has rejuvenated and experienced a dramatic expansion after the establishment of Istanbul Museum of Modern Art (commonly known as Istanbul Modern) slightly more than a decade ago. The idea of founding the museum dated back to 1987 that coincides with the 1st International Istanbul Biennial. The founder of the museum, Dr. Nejat F. Eczacıbaşı who is also the founder of one of the reputable companies under the name of Eczacıbaşı Group, was impressed by the interest shown towards contemporary art and started a project to endow the city with a museum of contemporary art.¹¹² It took almost twenty years to complete the project and Istanbul Modern was opened for public visits in 2004 with its own collection committing to share Turkey’s artistic creativity with wide audiences and promoting its cultural identity in the international art world, by hosting a broad array of interdisciplinary activities.¹¹³

¹¹¹ Official webpage of Istanbul Biennial. Retrieved from: <http://bienal.iksv.org/en/biennial/history>, accessed on April 08th, 2017.

¹¹² History of Istanbul Modern. Retrieved from: http://istanbulmodern.org/en/museum/history_49.html, accessed on April 12th, 2017.

¹¹³ About Istanbul Modern. Retrieved from: http://istanbulmodern.org/en/museum/about_760.html, accessed on April 12th, 2017.

The establishment of Istanbul Modern carries two important characteristics. First one is, as already mentioned above; it is the first museum of contemporary art with its permanent collection. The second one is that it is the first privately or non-governmental not-for-profit museum which received pecuniary and nonpecuniary support from the period's government for its establishment. For instance, the period's prime minister approved the permanent use of the current site ¹¹⁴ where the museum is located and continues its operations.

Even though the idea of establishing Istanbul Modern dated back to the first Istanbul Biennial, prior to its opening, there are two other museums opened. First one is Turkey's first contemporary art museum, Elgiz Museum, which was initially named as Project4L in 2001 with the private contemporary art collection of Sevda and Can Elgiz. ¹¹⁵ The other one is Sabancı University Sakıp Sabancı Museum was opened in 2002 with the private collection of Sakıp Sabancı concentrating on calligraphy and paintings. ¹¹⁶ And became one of the key points to see the exhibitions of important artists and art movements shaped modern and contemporary art.

Another milestone for the increase in interest towards contemporary arts and culture can be stated that representing Istanbul as the European City of Culture in 2010. Istanbul was transformed into a center of tourism, culture and arts events, conventions and fairs, and sports activities. ¹¹⁷ Funding from both European Union and Turkish government, enabled the arts and culture sector agents to initiate or expand their own operations. Further, private banks in Turkey also

¹¹⁴ History of Istanbul Modern. Retrieved from: http://istanbulmodern.org/en/museum/history_49.html, accessed on April 12th, 2017.

¹¹⁵ About Elgiz Museum. Retrieved from: http://elgizmuseum.org/en/?page_id=174, accessed on July 6th, 2017.

¹¹⁶ History of Sakıp Sabancı Museum. Retrieved from: <http://www.sakipsabancimuzesi.org/en/node/540#overlay-context=tr/sayfa/muze-tarihi>, accessed on July 6th, 2017.

¹¹⁷ Istanbul: European City of Culture, Explore the city. Retrieved from: <http://www.ibb.gov.tr/sites/ks/en-US/0-Exploring-The-City/European%20CapitalofCulture2010/Pages/Draft.aspx>, accessed on April 12th, 2017.

involved in culture sector. One of the examples is that foundation of Salt by Garanti Bank in 2011. The bank donated the historical building of Ottoman Bank located in Galata in order to establish an institution focuses on researches and temporary exhibitions.¹¹⁸ Akbank Sanat is also another example of cultural institutions initiated by banks. The institution was founded by Akbank in 1993 which is owned by Sabancı Group in order to support contemporary art in Turkey by engaging with music, publishing, performing and visual arts in its agenda.¹¹⁹

Above-mentioned developments significantly contributed to enhancement of today's art sector capacity. Especially, some other nonprofit and nongovernmental museums were opened up prior to 2010, and it seems like a preparation period for the year of European City of Culture. In 2004 Doğançay Museum¹²⁰ and in 2005 Pera Museum¹²¹ openings were the important events indicating the blossom of the arts and culture sector. Establishment of Borusan Contemporary Art Museum (Borusan Contemporary) in 2011 may be regarded as a recent entry to the Turkish cultural life.

Istanbul Modern, Sabancı Museum, Pera Museum and Doğançay Museum share the common characteristic of being nongovernmental and nonprofit organizations. Except Doğançay Museum, reputable companies of the country either financially support these museums or they are founder of these museums. Sabancı Museum¹²² is supported by Sabancı Group, Pera Museum is supported by Suna and İnan Kıraç Foundation and the founder of the foundation, Suna Kıraç,¹²³ is holding the significant amount of shares of Koç Group, Istanbul Modern is founded by Nejat

¹¹⁸ Salt Galata. Retrieved from: <http://saltonline.org/tr/42/salt-galata>, accessed on July 6th, 2017.

¹¹⁹ Akbank Sanat Beyoğlu. Retrieved from: <http://www.akbanksanat.com/akbank-sanat-beyoglu/hakkinda>, accessed on July 6th, 2017.

¹²⁰ About Doğançay Museum. Retrieved from: <http://www.dogancaymuseum.org/pPages/pGallery.aspx?pgID=579&lang=ENG§ion=9¶m1=138>, accessed on April 12th, 2017.

¹²¹ About Pera Museum. Retrieved from: <http://www.peramuzesi.org.tr/Icerik/pera-muzesi-hakkinda/13>, accessed on April 12th, 2017.

¹²² Board of Trustees of Sabancı Museum. Retrieved from: <http://www.sakipsabancimuzesi.org/en/node/349>, accessed on April 12th, 2017.

¹²³ About Suna Kıraç, Forbes Online Magazine. Retrieved from: <https://www.forbes.com/profile/suna-kirac/>, accessed on April 12th, 2017.

F. Eczacıbaşı¹²⁴ who was the founder of Eczacıbaşı Group, however, the museum is managed by a board of directors including extensive members from governmental agents to businessmen and culture sector professionals¹²⁵ and the museum is financed through diverse sponsors from corporations to individuals.¹²⁶

Since these museums are supported by professional businesses or by foundations established by above-mentioned businesses, it is acceptable to observe the transfer of the corporate professionalism into these cultural institutions' operations. Moreover, these cultural institutions can be expected to show the characteristic of social responsibility projects and they usually operate like regular businesses with a difference of not aiming making profit.

4.3. EVALUATION OF THE TENDENCY OF TURKISH CULTURAL MANAGERS ON INTEGRATION OF DIGITAL TOOLS TO REVENUE GENERATION PROCESS

4.3.1. Background of the Institutions And the Interviewed Executives

As mentioned above, the executives of Sadberk Hanım Museum, Sabancı Museum, Istanbul Modern, Pera Museum and Borusan Contemporary were interviewed and these institutions shares the common characteristic of being culture and arts subsidiaries of well known businesses or business persons.

Sadberk Hanım Museum takes its name from Sadberk Koç, the wife of Vehbi Koç who was also the father of Suna Kıraç. The museum is the first private museum in Turkey, which was established by Vehbi Koç Foundation in 1980. The collection

¹²⁴ About Nejat F. Eczacıbaşı. Retrieved from: <http://www.eczacibasi.com.tr/en/eczacibasi-gruop/the-founder>, accessed on April 12th, 2017.

¹²⁵ Board of Directors of Istanbul Modern. Retrieved from: http://www.istanbulmodern.org/en/museum/administration/board-of-directors_44.html, accessed on April 12th, 2017.

¹²⁶ Support Istanbul Modern. Retrieved from: http://www.istanbulmodern.org/en/support/sponsorship_338.html, accessed on April 12th, 2017.

of the museum consist of the “private collection of Sadberk Koç, which included traditional costumes, embroidery, silver artefacts with "tuğra" and porcelain and suchlike artefacts, and in due course was augmented with donations and purchases” and also some other private collectors donated their own collections to the museum.¹²⁷

Sabancı Museum was established by Sabancı University, which is led by Sabancı Foundation and the foundation is a corporate social responsibility project and, thus, tied to the corporate entity of Sabancı Group.¹²⁸ Sabancı Group was founded by another Turkish entrepreneur Hacı Ömer Sabancı in 1967.¹²⁹ Along with the founder of Koç Group, Vehbi Koç; Hacı Ömer Sabancı was the influencer of the fellow Turkish entrepreneurs, Asım Kocabıyık and Nejat Eczacıbaşı. The museum collection initially included the Sakıp Sabancı’s rich collection of calligraphy and paintings and the furnishings of the museum building.¹³⁰ The collection is divided into three different sections as the arts of the book and calligraphy collection, painting collection, and collection of furniture and decorative arts.¹³¹ Now, the museum hosts many famous modern and contemporary art exhibitions temporarily; such as MACK, ZERO, Joan Miró, Anish Kapoor, Monet, Salvador Dali, Rodin, and Picasso. The institution follows its educational mission as a subsidy of the University by cooperating with the academic staff.

It was already mentioned about brief history of Istanbul Modern in the previous

¹²⁷ History of Sadberk Hanım Museum. Retrieved from: <http://www.sadberkhanimmuzesi.org.tr/default.asp?page=tarihce&hl=en>, accessed on April 14th, 2017.

¹²⁸ About Sabancı University. Retrieved from: <http://www.sabanciuniv.edu/en/about>, accessed on July 21st, 2017.

¹²⁹ History of Sabancı Group. Retrieved from: <https://www.sabanci.com/tr/sabanci-toplulugu/tarihce/1967-1985/i-10>, accessed on July 21st, 2017.

¹³⁰ Sabancı Museum History. Retrieved from: <http://www.sakipsabancimuzesi.org/en/node/540#overlay-context=tr/sayfa/muze-tarihi>, accessed on July 21st, 2017.

¹³¹ About Collection of Sabancı Museum. Retrieved from: <http://www.sakipsabancimuzesi.org/en/page/about-the-arts-of-the-book-and-calligraphy-collection>, accessed on July 21st, 2017.

section. Another arts and culture patron, Dr. Nejat F. Eczacıbaşı, established Istanbul Modern. And the initial donators to the collection of the museum were Oya-Bülent Eczacıbaşı and Ethem Sancak.¹³² The institution “embraces a global vision to collect, preserve, exhibit and document works of modern and contemporary art and make them accessible to art lovers”.¹³³ Chair of the board of Istanbul Modern, Oya Eczacıbaşı, states on her message on the web site of the institution that Istanbul Modern aims to both fulfill the purpose of displaying art but also to fulfill an educational role as well; therefore, the private sector, the public and the local government collaborate to satisfy the aims of the museum.¹³⁴ The statement indicates a participatory character of the museum’s organizational structure in terms of governance and finance, which distinguish it from the other ones since their foundational structure heavily depends on a certain foundation established by a businesses group or persons.

Pera Museum was established by Suna and İnan Kırac Foundation in order to “offer an outstanding range of diverse high quality culture and art services is as important today as when the Museum first opened its doors to the public.”¹³⁵ The collection of the museum was transferred from Suna and İnan Kırac’s private collection and it is divided into three main categories; Orientalist Paintings, Anatolian Weights and Measures, and Kütahya Tiles and Ceramics. Even though the collection focuses on traditional art, through the museum events and temporary exhibitions, Pera Museum brings the reputable artists of modern and contemporary art¹³⁶ by cooperating international arts and culture institutes.

¹³² Founders and the Collection Donors of Istanbul Modern. Retrieved from: http://www.istanbulmodern.org/en/support/founder-and-main-sponsors_42.html, accessed on April 14th, 2017.

¹³³ About Istanbul Modern. Retrieved from: http://www.istanbulmodern.org/en/museum/about_760.html, accessed on April 14th, 2017.

¹³⁴ From the Chair of Board of Istanbul Modern. Retrieved from: http://www.istanbulmodern.org/en/museum/about_760.html, accessed on April 14th, 2017.

¹³⁵ About Pera Museums. Retrieved from: <http://peramuseum.org/Content/about-pera-museum/58>, accessed on April 14th, 2017.

¹³⁶ Past and current exhibitions at Pera Museum. Retrieved from: <http://peramuseum.org/Exhibition>, accessed on April 14th, 2017.

Ahmet Kocabiyik founded Borusan Contemporary as a subsidiary of Borusan Kocabiyik Foundation in 2011 with concentrating the focus of the collection on new media arts.¹³⁷ Borusan Group has been one of the key patrons of the arts. A quote of the founder of the Borusan Group, Asım Kocabiyik, explains the group's vision towards social responsibility and doing good to the public: "I feel gratitude towards this country. I worked for paying it off for my whole life."¹³⁸

The group's support towards arts started with the establishment of the Borusan Chamber Orchestra that was transformed into reputable Borusan Istanbul Philharmonic Orchestra in 2000.¹³⁹ After a decade, Ahmet Kocabiyik, the chairperson of the Borusan Group's board of directors at the time being, decided to open his own private collection to public by founding and transferring them to Borusan Contemporary Art Museum. Administrative Director of Borusan Contemporary, Yağız Zaimoğlu, recapitulated the institution's vision towards arts and culture by quoting the same phrase from Asım Kocabiyik.

The executives of these museums indicate a parallel characteristic with the genre of the institutions they work for. First, all of them received higher education. Lale Görünür, head of the department of Turkish-Islamic textile and fashion: costume and textile at Sadberk Hanım Museum, holds a bachelor degree in Art History and also holds MA and PhD degrees in the same study field. Nazan Ölçer is holding the title of doctorate at the Sabancı University. She studied Ethnology, ancient history of art and worked at several museums abroad and in Turkey as curator, guest curator and director of these institutions.¹⁴⁰ Ebru Eğilmez, Marketing Manager of Istanbul Modern, holds a bachelor degree in Sociology and completed

¹³⁷ About Borusan Contemporary Collection. Retrieved from: <http://borusancontemporary.com/en/about/about-collection>, accessed on April 13th, 2017.

¹³⁸ Original quote is: "Bu memlekete gönül borcum var. Hayatım boyunca onu ödemek için çalıştım." Retrieved from: <http://www.asimkocabiyik.com.tr/tr/Tavsiyeleri.aspx>, accessed on April 14th, 2017.

¹³⁹ Biography of Borusan Philharmonic Orchestra. Retrieved from: http://www.borusansanat.com/en/bipo_2/biography_17/, accessed on April 14th, 2017.

¹⁴⁰ Nazan Ölçer. Retrieved from: <http://www.sabanciuniv.edu/en/sudirectorystaffdetay/708>, accessed on July 21st, 2017.

an Executive MBA program. From Pera Museum, Fatma Çolakođlu holds a bachelor degree in Film History and Direction and holds masters degree in Theater Direction, Irmak Wöber holds a bachelor degree in Management of Performing Arts and Büşra Mutlu holds a bachelor degree in English Language and Literature. Administrative Director of Borusan Contemporary, Yađız Zaimođlu, holds a political science degree.

Görünür has been working at Sadberk Hanım Museum for 22 years being responsible for the same job description as curator and art historian. Ölçer has taken several positions as curator and director at the museums she worked for. She retired from the Museum of Turkish and Islamic Art in 2003 and since then she has been working as the museum manager at Sabancı Museum. Eđilmez used to work at an advertising agencies and she took position as marketing communication manager prior to her current position at Istanbul Modern. Çolakođlu took several positions on communication of cultural organization prior to her current position at Pera Museum. Wöber and Mutlu took their first professional positions at the same institution. Zaimođlu has been working in the arts and culture sector for his all career. He took different operational and communication positions at different cultural organizations (IKSV and Borusan Art and Music) prior of being appointed as administrative director of Borusan Contemporary.

4.3.2. Organizational Structure And Managerial Perception

As mentioned earlier, all of the interviewed institutions are subsidiaries of established for-profit organizations and therefore, the organizational structure of these culture institutions are similar to the their for-profit counterparts. Even though, the traditional expectation about cultural institutions' organizational structure is to observe an unbureaucratic organizational structure with loose control over authorization and approval mechanism of the operational processes, the interveiwees of the selected institutions states that their institutions have formal and bureaucratic organizational structure with identified job descriptions, authorization and approval mechanisms.

The scale of the museum varies according to the mission and vision of the institution. Sadberk Hanım Museum has limited number of personnel comparing with Istanbul Modern and Pera Museum. Görünür states that there are crucial departments in the organizational structure; such as, the department of Turkish-Islamic textile and fashion, the department of Turkish-Islamic decorative arts, the department of archeology: Anatolian Civilization, the department of conservation and restoration, library, reservation and museum shop sales. Also, the museum receives shared service from Koç Group for the requests about human resources, communication, public relations and accounting.

Similarly, Zaimoğlu states that there are five personnel working at the museum during the weekdays and each personnel is responsible for different operational processes of the institution; such as, communications and events, exhibitions management, collection management and special projects. Also, the shared service model of Borusan Group replies the requests for accounting, human resources and law inquiries. There are many personnel working during the weekends while the museum is open for visit. There are outsourced personnel as well; such as education department of the museum, security, cleaning services,

management of Art Store and Müze Cafe.

Beşer from Sabancı Museum stated that the museum has several departments; such as exhibitions department, education department, IT, archives and accounting; however, the number of museum staff is not large comparing with Istanbul Modern and Pera Museum. Thus, it can be considered that the organizational scale is medium.

Istanbul Modern and Pera Museum indicates a characteristic of an extensive organizational structure. Eğilmez, from Istanbul Modern, states, there are almost seventy personnel working at the museum's various departments. Organizational structure of Istanbul Modern seems like a regular business; from curatorial and education department to human resources, finance and public relations, the museum possesses the specialists (graduated from the related departments of the universities) in order to conduct and continue its core business. Moreover, the museum does not receive shared services from the parent company as Sadberk Hanım Museum and Borusan Contemporary do. The fact contributes to this extensive organizational structure as well. Pera Museum has several departments and many employees as well, which also indicates a similar structure as a regular business. Pera Museum receives outsourced service for cleaning but does not receive a shared service from the related business groups.

All of these institutions emphasizes the importance of hiring personnel who received higher education related to the position and has foreign language skills in order to ensure international collaborations and to promote Turkey, as well. Whether any of these institutions is large or medium scale (Istanbul Modern, Pera Museum and Sabancı Museum) or small scale (Borusan Contemporary and Sadberk Hanım Museum), all of them pay attention for conducting their daily operations professionally by their specialized personnel.

The organizational scale of these institutions strongly correlates with their

institutional vision and mission. Istanbul Modern and Pera Museum executives state that they have a global vision for their museum activities and they aim to promote Turkish art and artists to the international level by collaborating with international peers and related institutions. On the web page of Sabancı Museum, it is mentioned that the museum has reached the international level of technical standards and offers a wide variety of museological environment with its rich permanent collection, the comprehensive temporary exhibitions that it hosts, its conversation units, model educational programs and the various concerts, conferences and seminars.¹⁴¹ Therefore, these institutions established a large-scale structure from finance to collection.

Both Eğılmez and olakoęlu stressed the importance of conducting their daily operations in a well organized and in a professional manner in order to reach their own mission. Eğılmez states that “it would be impossible to reach the institutional goals, to keep collection grow, to make the operations sustainable and to be successful if the organizational structure was not designed comprehensively to satisfy the complex needs of the institution”. Remarkably, olakoęlu states during her talk about why the institution pays attention to foreign language skills that “it is crucial to promote Turkey to the international arena therefore the institution cares about conducting all of the communication activities professionally and bilingually”.

Zaimoęlu states that “...probably, every museum would like to be as big as Guggenheim [in terms of budget, collection and building]; but, personally I do not find it necessary. I think, having clear targets and putting effort on accomplishing them is more important. One may have a big budget but without targets and plans, it could be wasted too”. He further adds, “Borusan Contemporary does not have a large budget; yet, by publishing, commissioning and acquisitions focusing on media arts, the institution gives substantial support to media artists comparing

¹⁴¹ Sabancı Museum History. Retrieved from: <http://www.sakipsabancimuzesi.org/en/node/540#overlay-context=tr/sayfa/muze-tarihi>, paragraph: 6-7, accessed on July 21st, 2017.

with its budget”.

Furthermore, even though Sadberk Hanım Museum seems relatively small scaled comparing with Istanbul Modern and Pera Museum, Görünür states that “the collection of the museum was established with almost 4.000 pieces of archeological and traditional hand crafts; however, today the number of artifacts in the collection is 19.000 and we expect it to grow by donations and new acquisitions. Thus, there is a plan to move out a bigger building which also complies with the legal requirements that dictate to gather the exhibition, conservation and storage areas in the same facility.”

As a result, it possible to argue that even though, Borusan Contemporary and Sadberk Hanım Museum remains in small scale, through their collecting activities and their organizational missions and targets, these institutions can be expected to grow both their organizational and physical structure in the near future.

All of these institutions are using digital technologies for their daily operations. From collection management to communication activities, they are well oriented to computers and the related software. There are processes to follow up on papers as well but all of the executives of these institutions agreed on that paper work is just a complementary procedure to make checking information and archiving it easy.

Furthermore, all of the executives agree on the importance of digital appearance of their institutions either through their Internet site or social media accounts. Zaimoğlu finds it necessary to deliver information at the right time to their visitors (or to their potential visitors) through electronic newsletters, Internet site and on social media. Other executives mentioned the importance of using digital tools to keep up with today’s fast changing and information flowing environment. Therefore, all of these institutions are following their Internet site click rates and social media reach and engagement reports regularly. Even though, it could not be

gathered enough information about the topic from Sabancı Museum, the museum manager Nazan Ölçer stated that the museum is caring about using the current technology in order to deliver information about the museum exhibitions for research purposes. The reason behind creating digital SSM ¹⁴² is that giving detailed information about the museum collection. Digital SSM gives the visitors the chance of seeing the museum collection in details with high-resolution images that enables the visitor to zoom in substantially in order to see the details and the inventory register information about the collection items. ¹⁴³

Additionally, on-site visitors are tracked in details, such as, gender, age group, education level and so forth. Eğılmez states that Istanbul Modern conducts visitor surveys by collaborating with a professional field-research firm. Çolakođlu states that Pera Museum uses visitor books to receive feedbacks about their visitors and tracks the visitor information through their ticket sales. Zaimođlu states that visitor information is both tracked by ticket sales and feedback questionnaires. Görünür agreed with tracking the visitor information of Sadberk Hanım Museum through their ticket sales. Consequently, the marketing and communication departments or the related personnel derives information regarding their visitor and their expectancies in order to develop the museum's current and prospective services.

It is important to note that Internet site and social media accounts are often utilized for promoting their current activities and informing their visitors. The executives agree for using digital tools for enhancing the visitor experience on site, however, they do not think that all exhibitions should be replicated on digital environment. Görünür states, "Both physical and virtual visit to museum is

¹⁴² Digital SSM Digital Collection of the Sabancı Museum. Retrieved from: http://www.digitalssm.org/cdm/landingpage/collection/Kitapvehat/lang/en_US, accessed on July 21st, 2017.

¹⁴³ An example from the painting collection made by Hoca Ali Rıza, the name of the artwork is Manzara (Landscape). Retrieved from: <http://www.digitalssm.org/cdm/singleitem/collection/ResimKlksyn/id/687/rec/9>, accessed on July 21st, 2017.

equally important. Although, today, young visitors find digital tools attractive, that fact should not lead to elimination of real visits to museums. It is important to see the artefact in real world -and if it is possible to touch it- because it is something different and important”. Eğılmez elaborates that fact as follows “... there is a serious difference between seeing the artifact in real and on digital which affects the experience and intrinsic satisfaction derived by the visitor. Visitors may see the details of a painting or be touched by the environment it is installed. [Therefore], ... digital communication and marketing activities of Istanbul Modern are designed to attract physical visitors or enhancing the experience of on-site visits”. It should be noted that Sabancı Museum offered its painting collection through Google Cultural Institute’s web page during hosting the temporary exhibition “MACK. Just Light and Color”.¹⁴⁴ The collection is still on view on the platform.¹⁴⁵

All interviewed executives agreed on the importance of conventional and digital tools for their communication and marketing activities. Eğılmez states that Istanbul Modern still pays crucial attention for outdoor advertisements (especially at metro stations); nevertheless, the fact does not have a negative impact on effort on digital communication and marketing activities. She stated, “60% of the communication and marketing activities took place on conventional tools (newspapers, magazines, outdoors and so on) and 40% remained on digital tools (mainly on social media accounts)”. Beşer agreed Eğılmez in terms of spending their most of the advertising budget on outdoor and press materials whereas communication and marketing through social media accounts gained significant importance in the Sabancı Museum’s communication plan.

Zaimođlu pointed out an important fact that “Turkish newspapers gives little

¹⁴⁴ About painting collection of Sabancı Museum. Retrieved from: <http://www.sakipsabancimuzesi.org/en/page/about-collection-0>, paragraph: 2, accessed on July 21st, 2017.

¹⁴⁵ Turkish painting from the Ottoman Reformation to the public. Retrieved from: <https://www.google.com/culturalinstitute/beta/exhibit/turkish-painting-from-the-ottoman-reformation-to-the-republic/bwLSdjKwCmzgLA>, accessed on July 21st, 2017.

importance to arts and culture for the past few years and the newspapers turned into a source of following the daily political situation of the country. Thus, we, as Borusan Contemporary, prefer to conduct communication and marketing activities on digital tools (mainly on our social media accounts)”. He also added that Borusan Contemporary significantly reduced the use of outdoor advertising since they are expensive and difficult to measure the reach rates, furthermore, he argued that the arts and culture followers prefer to find information online about current events.

Çolakoğlu states that Pera Museum gives equal importance both to conventional and digital communication tools. Even, the museum’s communication strategy is designed to merge both methods such as inviting columnists and bloggers to the museum for their review about the events or the exhibitions.

Görünür states that Sadberk Hanım Museum communication and marketing activities are conducted by a collaboration of public relations department of Koç Group, Vehbi Koç Foundation, museum manager and curators. She added that extensive promotion of the museum activities is not preferred by Koç family however open-air advertising or other type of conventional promotion are benefited for short period of time. Currently, social media posts are more frequently used for the promotion of the museum activities.

All of these institutions are using social media promotions for audience development activities. Also, Borusan Contemporary aims to attract new audiences by programming performance events and talks according to Zaimoğlu’s statement. Görünür stated that Sadberk Hanım Museum aims to attract more children and currently the museum does not specifically target adults as part of audience development plan. Eğilmez mentioned about Istanbul Modern’s free entrance days, special film screenings and performance events for adults and free workshops for children conducted during the weekdays.

Pera Museum's audience development effort distinguishes from its peers. Çolakoğlu and Wöber summarized some of the special events for targeting new audiences. First, senior citizens suffering from dementia were invited to the museum. Second, a rhythm workshop was programmed for grandparents and their grandchildren. Also, the museum runs a program called Bonding Program. At this program, mentally challenged students are met with their peers who have good mental health and they, together, attend to creative workshops at the museum.

All of the interviewees state that their institutions are either subject to internal or external audits in order to comply with internal code of ethics or external rules, regulations and laws. The museums' boards evaluate the results because these results may bring along strict binding enforcements from the sponsors or governmental agencies. Strikingly, Görünür made a statement that "even Koç Group's internal audits are stricter than the external ones". Since these cultural institutions are somewhat related with business groups, their compliance with the rules and regulations carry an importance, otherwise, deviation may affect the prestige of these for-profit parent companies. Zaimoğlu also pointed out this fact during the interview as follows; "the museum is an affiliate of the foundation [Kocabıyık Foundation] and the foundation is an affiliate of the group [Borusan Group], therefore, the group is subject to any kind of internal and external audits and so are the foundation and the museum."

Because of the above-mentioned reasons, museum personnel receive necessary or obligatory educations in order to conduct their professional duties perfectly. The interviewees also stated that museum personnel look for training opportunities as well in order to continue their career development. Görünür's statement sums up the general point of view about professional training "... if I can add up to my knowledge, I can do my job better while working on an artifact". Consequently, these trainings make these executives better in their job and they feel confident and secure towards their vocational responsibilities.

Moreover, the institutions replicates the business manner of their founder or related for-profit institutions in terms of preparing contracts with related first and third parties (such as, employees, artists, galleries, logistics firms, security firms and so forth). The contract texts explicitly define the duties and responsibilities of the parties and the content of the transaction. Also, all employees have their job agreements, which also define the duties and the responsibilities of the employees and protect the rights of the parties. In conclusion, business manner of the chosen institutions are similar to the characteristic of a for-profit organization and it is possible to talk about organizational isomorphism.

Table 4.1 Summary of Managerial Aspects of the Selected Turkish Private Art Museums

Managerial Aspects	Sadberk Hanım Museum	Sabancı Museum	İstanbul Modern	Pera Museum	Borusan Contemporary
Foundation / Ownership structure of the institution	<ul style="list-style-type: none"> * One founder, Vehbi Koç Foundation * Founded in 1980 * The foundation is related with Koç Group 	<ul style="list-style-type: none"> * One founder, Sabancı University. * Founded in 2001 * The university was founded by Sabancı Foundation in 1994 * The foundation is related with Sabancı Group 	<ul style="list-style-type: none"> * Several founders. The main founder is Eczacıbaşı Foundation. Commercial entities and bureaucratic and commercial persons are represented at the board * Founded in 2004 * Eczacıbaşı foundation is related with Eczacıbaşı Group 	<ul style="list-style-type: none"> * One founder, Suna and İnan Kıraç Foundation. * Founded in 2005 *Suna Kıraç is the shareholder of Koç Group 	<ul style="list-style-type: none"> * One founder, Borusan Kocabıyık Foundation * Founded in 2011 *The foundation is related with Borusan Group
Organizational size of the	<ul style="list-style-type: none"> * Small scale organizational structure * Three major 	<ul style="list-style-type: none"> * Medium scale organizational structure * Five major 	<ul style="list-style-type: none"> * Large scale organizational structure * Extensive 	<ul style="list-style-type: none"> * Large scale organizational structure * Extensive 	<ul style="list-style-type: none"> * Small scale organizational structure * Departmental structure does not exist

institution	<p>departments related with exhibitions and conservation. Also, library, museum shop and reservations are structured departmentally. Yet, these departments are not densely populated</p> <p>* Receives shared services from Koç Group on human resources, accounting, public relations and communication.</p>	<p>departments: exhibition, education, IT, accounting and archives. Yet, these departments are not densely populated.</p>	<p>departments: human resources, finance, operations, public relations, marketing and communication, collection, exhibition, education and events. These departments are densely populated.</p> <p>* Does not receive shared services from the founders</p> <p>* Rarely receives outsourced services; such as security and cleaning</p>	<p>departments: human resources, finance, operations, communication, collection, exhibition, education and events. These departments are densely populated.</p> <p>* Does not receive shared services from the founder</p> <p>* Rarely receives outsourced services; such as security and cleaning</p>	<p>yet the persons are responsible for specific duties such as exhibitions, collection management and conservation and communication and event.</p> <p>* Receives shared services from Borusan Group and Borusan Kocabıyık Foundation on human resources, finance and accounting.</p> <p>* Received outsourced services for architecture, security and cleaning. Also museum cafe and museum shop are run by outsourced firms</p>
Educational background of employees and	<p>* Employees received specific education to fulfill their duties</p>	<p>* Employees received specific education to fulfill their duties</p> <p>* Employees received education undergraduate level and above</p>			

trainings given	<ul style="list-style-type: none"> * Employees ranges from high school to graduate level * Also employees receive on the job trainings and other external trainings for professional development 	* Employees receive on the job trainings and external trainings for professional development	
Internal workflow depends on	<ul style="list-style-type: none"> * Hierarchical workflow. Authorization and approval mechanism is strongly implied * Work flows are computerized and rarely followed up on hard copies as a complimentary procedure 		
Emphasis given on marketing and communication	* Mild emphasis given on conventional communication activities; such as outdoors, printed advertorials, appearing on newspapers and magazines	<ul style="list-style-type: none"> * Significant emphasis given on conventional communication activities especially on outdoor advertorials and appearance on newspapers and magazines * Significant emphasis given on online appearance and content promotion 	<ul style="list-style-type: none"> * Mild emphasis given on outdoor advertorials * Moderate emphasis given on printed advertorials, appearing on newspapers and magazines

	* Moderate online appearance on social media and promoting the content is also considered.				* Significant emphasis given on online appearance on social media and content promotion
The institution is subject to external audits/supervision	* Subject to audits from the Ministry of Culture and Tourism * Receives internal audits from Koç Group	* Subject to audits from the Ministry of Culture and Tourism * Information regarding other external and internal audits could not be received	* Subject to audits from the Ministry of Culture and Tourism * Receives external audits for finance and internal audits regarding compliance with their code of ethics		* Receives internal audits from Borusan Group * Receives external audits for finance
Gathering information related to museum visitors	* Information related with visitors gathered during ticket sale	* Information regarding museum visitor could not be received	* Information regarding the museum visitors is gathered through period visitor surveys conducted by a professional field-research firm	* Information regarding the museum visitors is gathered by museum visitor books, feedback forms and at the time of ticket sale	* Information regarding the museum visitors is gathered by feedback forms and at the time of ticket sale
Business with third parties	All of these institutions sign contracts, which defines the duties and responsibilities of the parties and the payment methods as commercial entities do, with third parties				

4.3.3. FINANCIAL STRUCTURE

The financial structure of the institutions mainly depends on founder organizations and sponsors. As introductory information mentioned in the former sections, Istanbul Modern heavily depends on sponsors on their budget formation. Main financial sources of Sabancı Museum, Pera Museum, Sadberk Hanım Museum and Borusan Contemporary come from the establishing foundation of these institutions and the related business groups' donations.

Eğilmez mentioned some of the income sources of Istanbul Modern as follows “... the museum make revenue from numerous sources such as sponsors, entrance ticket sales, events, workshops, shop, cinema, also governmental or international funds”. Additionally, Çolakoğlu states “Pera Museum’s income comes from Suna and İnan Kıraç Foundation which is supported by Suna Kıraç’s own personal fortune. There are some sponsors; such as we received one for wall painting, but the institutional attitude does not aggressively require finding sponsors. Also the museum does not receive any governmental funds”. Also, Zaimoğlu states, “Largest revenue source of Borusan Contemporary is the donations from Borusan Group companies and we do not receive any governmental funds”. Lastly, Görünür similarly states, “All of the expenses of the museum are afforded by Vehbi Koç Foundation. Koç Group companies donate to the foundation. The museum rarely receives sponsorship and if it happens, it would be for to cover certain portion of expenses of special projects; such as covering printing expenses of a publication”.

Therefore, the sustainability issue arises from the current income formation of these museums. Except Istanbul Modern, Sabancı Museum, Pera Museum, Borusan Contemporary and Sadberk Hanım Museum heavily depend on their foundations, which are heavily depending on their related business groups financially. The latter three institutions may experience severe budget cuts at the

turbulent times of the general economic condition. Nevertheless, Görünür confidently states that “... if Vehbi Koç Foundation gets affected by any economic crisis, the economic condition of the country is in serious trouble”. The statement may be valid for Pera Museum since the founder possesses stunning personal fortune and the establishing foundation is also related with Koç Group. Zaimoğlu, in a way, confirms the fragility of the museum’s income as follows “Although we receive sponsorships from Borusan Group companies, the amount allocated by these companies is determined by their revenue for the year. So, we care about the fundamental activities for the year first and if that year, we receive a good sum of money, we plan extra museum programs”.

The reason for Istanbul Modern’s dissociation from its peers may be tied to its foundational structure. Since various businesses and patrons founded the museum (even though one of the founders distinguished from the others; Ezcacıbaşı family), the ownership of the museum cannot be attributed to any single entity. Consequently, this collaborative structure requires an independent financial management and the fact also brings along the independency of the museum activities at a certain level. Eğilmez elaborated, “Istanbul Modern engages in different sale strategies. The point is not to make profit but in order to enhance the museum activities and offer new educational programs to the visitors, we try to increase the revenue. ... Each department is responsible for its own budget and each activity (exhibitions, educational programs or events) should be supported by related funds from either sponsors or governmental and international agencies”.

Regulation of Private Museums and Their Supervision (as part of Turkish Law No. 2863 Code of Protection of Culture and Natural Properties) allows private museums to charge for admission; however, the amount should not exceed the Ministry’s annual declaration for the entrance fees of museums and archeological sites. Thus, all of selected institutions charge for museum entrance fee onsite or sell tickets for onsite visits. They usually collaborate with (or outsource) a special ticket sale company for their online ticket sales. Besides entrance tickets, some of

them charges for their adult and children's workshops and events held in their space.

Görünür states that Sadberk Hanım Museum only charges for a symbolic museum entrance fee and the museum does not apply a separate fee for children workshops. Similarly, Çolakoğlu and Zaimoğlu state that their institutions charge for entrance fee and children's workshop, yet, their institutions pricing policy is to keep the fees low. Çolakoğlu states, "Entrance to Pera Museum was free of charge during the establishment year of the museum. But, I think that free services are undervalued in Turkey probably because of a psychological attitude. So, the entrance fee should be in line with other museums' entrance fees". Görünür also agreed the fact by stating that "... if you do not charge for admission, people find it undervalued and unwilling to visit the museums. However, if the admission fee is reasonably low, they feel like they paid for a valuable service. It is important that the fee should not feel like a barrier". Therefore, these institutions bear the substantial percentage of costs of operating the workshops and events by themselves.

Ölçer also agreed on charging for certain services in order to make them worthy in the eye of the visitors. During the interview, she explained the museums perspective towards pricing is related with educating the public, first, and deliver the information free of charge; however, if the information or museum service is delivered free, people would be less willing to care about learning from the information they receive during their exhibition visits and the value of the information degrades.

However, pricing policy of Istanbul Modern differs from the other interviewed institutions. First, as Eğilmez stated before that Istanbul Modern is not a for-profit organization and offers various free of charge events and museum visit opportunities, the institution appears to price an event or a workshop according to the real cost of their operation. Especially, the prices of semester and summer

break workshops for children remain dramatically high comparing with other selected institutions. Also, Istanbul Modern is the one with charging the highest admission fee among the selected institutions. Consequently, it is possible to place the pricing policy of Istanbul Modern and its American counterparts in the same category. Eđilmez states that “... Istanbul Modern cannot survive solely depending on sponsorship, this is why we sell tickets, organize adult and children's workshops and events and sell tickets for them, and we have membership fees as well. Simply we do not aim to make profit but we need to create new income sources in order to continue and enhance our core activities”.

It is worth mentioning the concerns of olakođlu about high pricing policy of the museums. She states that “... in Britain, entrance fee to Tate is somewhere around £25. But they [British public] find visiting a museum is a necessity. Although £25 is too much for a student's budget, they still will to pay the admission fee”. Furthermore, she referred to latest report issued in February 2017 about Engaging Approaches for Culture and Arts (Kltr-Sanatta Katılımcı Yaklařımlar) conducted by Istanbul Foundation for Culture and Arts (IKSV), “... Turkish people do not spend money on culture and arts, they do not spend money on theatre or cinema, and so expecting them to spend for museums is not reasonable. ... In western world, the museum management is in a developed phase but in Turkey, we are trying to operate like them but the audience is not ready for that”. Finally, olakođlu and Wber elaborate that “... our children workshop is one of the cheapest among private museums in Istanbul. The workshops are limited by 10 kids and sometimes we do not even sell out these 10 seats”.

The entrance fees of the selected institutions vary from each other (Table 4.2).

Table 4.2 Admission Fees of the Selected Turkish Private Art Museums

	Admission Fees in TL			FX Rate as of Dec. 30 th , 2016.	Admission Fees in USD		
	Full Fare	Discounted /Group	Students/ Teachers		Full Fare	Discounted /Group	Students/ Teachers
Sadberk Hanım Museum	10	7	3	1 USD = 3,5192 TL	2,84	1,99	0,85
Istanbul Modern	25	20	14		7,10	5,68	3,98
Pera Museum	20	15	10		5,68	4,26	2,84
Sabancı Museum	20	15	10		5,68	4,26	2,84
Borusan Contemporary	10	7	5		2,84	1,99	1,42

Note: The admission fees are taken from the official web pages of the institutions. The foreign exchange buying rate is used as the conversion rate declared by Turkish Central Bank as of December 30th, 2016. Retrieved from: <http://www.tcmb.gov.tr/wps/wcm/connect/TCMB+TR/TCMB+TR/Main+Menu/Istatistikler/Doviz+Kurlari/Gosterge+Niteligindeki+Merkez+Bankasi+Kurlarii>

Istanbul Modern, Sabancı Museum and Pera Museum charge relatively higher admission fees comparing with Sadberk Hanım Museum and Borusan Contemporary. The decision if the admission fees are high or not should be left to the consumers own evaluation; yet, Ölçer made a meaningful remark about the admission fees of Sabancı Museum. She stated that the museum receives the highest number of visitors on Wednesday, which is the day the museum offers free entrance. She added that even the people who could easily afford the admission fee prefer to visit on free entrance days due to other expenses they need to bear; such as transportation and car park. Istanbul Modern and Pera Museum also offers free entrance days and free entrance opportunity to certain groups. Sadberk Hanım Museum and Borusan Contemporary offer free entrance opportunity to certain groups; yet, they do not offer free entrance days.

It should also be considered the visitor numbers of the selected institutions in order to estimate if the admission fees form a substantial amount in the museum budget (Table 4.3). However, it is difficult to state that selected private art museums receive substantial amount of visitors comparing with number of tourists visiting Istanbul and the total population of the city.¹⁴⁶

Çolakoğlu stated that admission income together with the income derived from restaurant, café and museum shop only covers approximately the 10% of the annual expenses of the museum. Further, Görünür shared that admission fees together with the restaurant, café and museum shop does not even cover the museum's electricity, water and telephone expenses.

Interviewed museum executives abstained each time they hear about the word "profit". Even though their institutions join trading activities at their shops, restaurants or cafes, and the prices of goods and services sold at restaurant and

¹⁴⁶ According to Türkiye İstatistik Kurumu (Turkish Statistical Institute), population of Istanbul is 14,8 million as of 2016. Retrieved from: <http://www.tuik.gov.tr/UstMenu.do?metod=temelist>, accessed on July 21st, 2017.

shops are considerably high, the museum executives argued that their general tendency towards pricing these goods and services is not aggressive in terms of creating substantial revenue for their institution. Therefore, their business activities at restaurant, cafe and publications are not designed for creating significant income but fulfilling their social responsibilities. As a result, they do not find it necessary to make profit out of these activities.

Table 4.3 Visitor Numbers of the Selected Turkish Private Art Museums between 2012 and 2016

	2012	2013	2014	2015	2016
Sadberk Hanım Museum	Not Available	15.921	19.975	19.409	20.262
Sabancı Museum	Institution did not share the information.				
Istanbul Modern	Institution did not share the information.				520.000
Pera Museum	107.836	89.480	127.167	136.228	95.161
Borusan Contemporary	Institution did not share the information.				

Note: The number of visitors are taken from the interviewees. Only the visitor number of Istanbul Modern for the year of 2016 is acquired through online research. Reference: Anadolu Ajansı, January 6th, 2017. Retrieved from: <http://www.ntv.com.tr/sanat/istanbul-modern-2016da-520-bin-ziyaretcisi-agirladi.rXn4Bfza2UuehgljcBPryA>, accessed on July 27th, 2017.

Table 4.4 Summary of Economical/Financial Aspects of the Selected Turkish Private Art Museums

Economical/Financial Aspects	Sadberk Hanım Museum	Sabancı Museum	İstanbul Modern	Pera Museum	Borusan Contemporary
<p>Largest income sources of the institution and financial sustainability</p>	<ul style="list-style-type: none"> * The foundation supports the museum financially * Rarely receives sponsorship. If it does, it is in the form of in-kind * The earned income by admissions, museum café and shop does not contribute to the income mix significantly * The institution does not consider any efforts on financial sustainability necessary 	<ul style="list-style-type: none"> * The museum charges for admissions, events and education programs. Also, it runs a museum shop and restaurant * Information regarding the income structure of the museum and financial sustainability efforts could not be received 	<ul style="list-style-type: none"> * The largest amount of income comes from sponsorship * The museum also has membership fees, museum shop sales and restaurant, admission fees charged for entrance, events and education programs, donations. Rarely the museum receives government and international funds. * The financial sustainability is considered thus the 	<ul style="list-style-type: none"> * The foundation supports the museum financially and its major income source. The museum charges for admissions to exhibitions, events and education programs, runs a café, shop and membership program as well. * Rarely receives sponsorships * Earned income received through museum shop sales and cafe, admissions to the exhibitions, events and education 	<ul style="list-style-type: none"> * The foundation supports the museum financially and its major income source. The museum charges for admissions to exhibitions, events and education programs, runs a café, shop. * Never receives sponsorships from third parties * Earned income received through museum shop sales and cafe, admissions to the exhibitions, events and education programs does not

			<p>institutions aggressively seeks new sponsorship opportunities, ways to increase donations and the number of members as well as engaging with commercial activities by restaurant, cafe and shop.</p> <p>* Information regarding the contribution to the earned income activities to the total budget of the museum could not be received</p>	<p>programs does not contribute to the income mix significantly</p> <p>* The institution does not consider any efforts on financial sustainability necessary</p>	<p>contribute to the income mix significantly</p> <p>* The institution does not consider any efforts on financial sustainability necessary</p>
<p>Admission fee and other programs tickets charging policy</p>	<p>* These institutions claim that their charging policy is reasonable since their aim is not generating significant revenue through admissions.</p> <p>* They only charge to make their services (exhibitions, events and education programs) seen as worth consuming</p>				

<p>Inclination to involving in profit making commercial activities</p>	<ul style="list-style-type: none"> * Mild interest on involving in commercial activities in order not to be seen as too commercially oriented * These institutions engages with online ticket sales and offers online shopping option for their gift shops
<p>Considering creating an income source through digital content sale</p>	<ul style="list-style-type: none"> * Mild interest on involving in commercial activities by selling digital content in order not to be seen as too commercially oriented * Only Istanbul Modern and Pera Museum executives stated that they might be interested in such an implication if the general consumption tendency of the visitors shifts towards digital consumption.
<p>Involving in commercial activities is in line with the institutional vision and mission</p>	<ul style="list-style-type: none"> * All of the institution representative stated that their institutional visions do not imply engaging with commercial activities aggressively * Their core mission is to deliver their services to their visitors as affordable as possible * The institutions do not prefer to price their goods and services with a profit making perspective in order to supply their non-profit making core services

4.3.4. DIGITAL STRUCTURE

As mentioned earlier, all of the institutions are integrated to digital methods for their daily operations and today they are also strongly oriented to digital communication tools. Each of them has its own web site and they all update information about museum and its events regularly and frequently. Running a mobile application is a matter of choice for the selected institutions. In order to recall Wöber's opinion about mobile apps, it is better to offer alternative and complementary features on mobile apps.

All of the museum executives find utilizing social media accounts quite crucial. The top utilized social media accounts are Facebook, Instagram and Twitter. Following these accounts, YouTube, Vimeo and Periscope takes place. The latter three gives the opportunity to upload high-resolution videos or broadcast their events live. Pera Museum also focuses on Pinterest, which includes a do-it-yourself content and emphasis on graphical design and illustrations. Whereas, Istanbul Modern puts an emphasis on LinkedIn, a platform designed to carry out the professional networking activities online.

The institutions often post images of artworks with descriptive text, announcements about their institutions and event on their social media accounts and they usually pay for advertorial campaigns on these platforms. To recall Görünür's statement "... the museum posts on its social media accounts five times a week and since outdoor advertising is limited for a short period of time, I can say that the museum cares more about digital communication". Also, Eğılmez states that "... we would like to pioneer on adopting digital technologies and we care much about integrating the museum facilities. If one looks at our follower numbers on our social media accounts, sees the benefits of adopting new technological advancements earlier".

The museums also display a selection from their own collection on their web sites. However, none of them carries out regular or irregular exhibitions on their Internet sites. Virtual Museum of Sadberk Hanım Museum is gives information about a certain number of selected artifacts from their collection. Executives of Istanbul Modern, Borusan Contemporary and Pera Museum also stated that they change the online displayed artworks on their web site at times of new acquisitions in order to highlight them. As mentioned earlier, Sabancı Museum differs from the other selected institutions in terms of designing an online exhibition curated from the painting collection on Google Cultural Institute and distributing detailed information about its collection on Digital SSM.

In addition to that none of these institutions have created a special exhibition on their social media accounts and they do not include such plans in the near future. However, they engage in different implications online. Çolakoğlu and Wöber tells that Pera Museum has launched a Wikipedia project and hired volunteers to create digital content on the platform about the artworks, the exhibitions and the museum by benefiting from the museum's publications. Moreover, the museum already applied special projects created by virtual reality. The Tortoise Trainer of famous orientalist painter, Osman Hamdi, can be detaily viewed through VR goggles at museum and an audio gives detailed information about the painting. However, this VR implication cannot be reached online but during the real visit as a tool to enhance visitor experience.

Zaimoğlu mentions that currently the museum does not have any plans integrating their collection artworks into virtual reality technology. Yet, the museum has acquired artworks produced by VR technology. Whereas, Görünür states that the museum has plans for integrating the collection artworks into VR technology but it is still negotiated if this technology will be used as part of exhibition methods or an onsite facility to enhance visitor experience. Additionally, Eğılmez tells that Istanbul Modern has not established any online exhibition or onsite facilities developed by VR; however, the museum executives follow the technology closely

and working on adopting it as part of their exhibitions in an attractive way.

Digital integration of their income creating activities is limited. Istanbul Modern has the most comprehensive and digital oriented mobile device application. Mobile application of Sabancı Museum and Borusan Contemporary works as a tool for easy access to the latest information about the institution. Pera Museum and Sadberk Hanım Museum do not offer any mobile application service. Wöber from Pera Museum stressed the importance of being creative about mobile applications and offering attractive alternatives to the visitors “... no one would like to keep a mobile app on their devices if the application is an exact replica of website”.

At this point, the digital application of Istanbul Modern is worth mentioning. The mobile application of the museum integrated with iBeacon technology and offers different onsite tour options for kids and adults. By detecting the location of the visitor, the application pops information about the important places; such as, exits, restaurant and cafe, shop, cinema and toilets. The application also supports information about the artifacts and it pops when the visitor gets in front of it. If there is a special publication; such as, a special books written about the artist can be found at the library of the museum, information alternatives are shown below. Eğilmez points out that “... we do not aggressively market the goods sold at our shop on our mobile app; by popping up an information about a discount at the related merchandise of an artwork during the exhibition visit. For now, we aim to inform people where the shop and restaurant are located at and encourage people to step in and discover the discount or special alternatives while visiting this locations. Since we are not a for-profit organization, we do not want to look like commercial oriented”. Further she adds that “... I believe that the audio guides will be sold through the mobile app instead of renting these specially designed audio guides and I expect the digital devices turn out to be a source of revenue for the museums in the future”.

Table 4.5 Summary of Digital Aspects of the Selected Turkish Private Art Museums

Digital Aspects	Sadberk Hanım Museum	Sabancı Museum	İstanbul Modern	Pera Museum	Borusan Contemporary
Institution owns a web page and the web content offered	<p>* The institutions own web pages and they display information regarding exhibitions, programs and events as well as basic information about location, admissions, publications and travel information.</p> <p>* They exhibit selected art works from their collection; however, the display is mainly showing the important pieces of the collection instead of a curated show</p>				
Institution owns social media accounts and the content/services offered	<p>* Uses Facebook, Twitter and Instagram mostly</p> <p>* Owns a page on Google Cultural Institute</p> <p>* Shares information about artworks, exhibitions and museum programs</p>			<p>* Uses Facebook, Twitter and Instagram mostly and also puts an emphasis on Pinterest</p> <p>* Owns a page on Google Cultural Institute</p> <p>* Shares information about artworks, exhibitions and museum programs</p>	<p>* Uses Facebook, Twitter and Instagram mostly</p> <p>* Owns a page on Google Cultural Institute</p> <p>* Shares information about artworks, exhibitions and museum programs</p>

<p>Institution owns a mobile application and the content/services offered</p>	<p>Does not own a mobile application</p>	<p>Owens a mobile application, yet, the information listed is limited with about exhibitions, announcements and travel to the museum</p>	<p>Owens and mobile application and offers different tour routes by implying Beacon technology.</p>	<p>Does not own a mobile application</p>	<p>Owens a mobile application, yet, the information listed is limited with about exhibitions, announcements and travel to the museum</p>
<p>Embracing the latest technologies for museum services</p>	<p>* Currently does not offer Beacon technology or VR and AR application during the museum visit</p> <p>* There is a plan to benefit from VR technology for collection management, which is in the planning phase</p>	<p>* Currently does not offer Beacon technology or VR and AR application during the museum visit</p>	<p>* Currently uses Beacon technology to enhance the museum visit experience</p> <p>* Implication of VR and AR applications to the exhibitions is in planning phase</p>	<p>* Offers a VR experience for the famous painting of The Tortoise Teacher</p> <p>* Beacon technology was left due to infrastructural problems</p>	<p>* Currently does not offer Beacon technology or VR and AR application during the museum visit</p>

4.4. FINAL REMARKS

The interviewed museum executives indicate the characteristic of an administrator as Peterson (1986) states. These executives received a formal training and strongly tied to both internal and external bureaucracy. Even though not all of them received higher education on directly related to managerial study fields, they are educated for their current professions. It is important to cite from Çolakoğlu at this point that “Employees of Pera Museum come from different educational backgrounds and each of them transfer their formal educational skills into their current position and continue to learn new professional skills during their career”. The institutions encourage their employees to keep their professional knowledge updated by offering internal trainings or letting them to join external ones.

Institutional structure and employees’ background profile have a correlation. The more the institution is structured with bureaucratic, extensive and department oriented, the employees are selected to fit right in the necessity of the organization. All of these institutions have defined their own mission and vision in order to satisfy their foundational reasons. Moreover, the institutions hire employees according to defined job descriptions and under the security of labor law. Additionally, all commercial transactions should be carried out according to the related commercial laws and museums adopt themselves by making compulsory commercial agreements with third parties. Since these institutions are needed to operate in a professional manner, their size grows and gets costly. Need of outsourcing some of their operational requirements arises.

All of the interviewed executives agreed that museum definition and the overall duties of the museums identified by ICOM are still valid. Museums are seen as entertainment places as well. As Zaimoğlu elaborates, “a museum should be a modern Agora of ancient times, where people get together and socialize, satisfy their cultural needs and also develop new cultural expectations”. Thus, these

institutions care about marketing and communicating the museum activities in order to attract masses and interact with both each other and the artworks that eventually lead to communication between different social groups.

Furthermore, in order to attract masses and make the museums more appealing and entertaining, the institutions benefit from the current technological advancements and integrate them into their marketing and communication processes. Some of them offer attractive digital services onsite through iBeacon and VR in order to improve the visitor experience and educate them while entertaining them. These efforts contribute to the development of new audiences especially the youngsters, who are looking for new and exciting experiences. As part of growing and diversifying their audience, they program events related with their exhibitions and offer free entrance days to remove the psychological barriers of non-visitors.

Nevertheless, these institutions heavily depend on the funds allocated by their founder institutions. Pera Museum, Sadberk Hanım Museum and Borusan Contemporary prefer to remain in their yearly-allocated budget. They prefer to program fewer events instead of eagerly search for alternative income sources. The main reason can be stated that the founder institutions are strong and related with the strongest business affiliates of the country. The fact may be seemed reasonable; however, it makes these institutions more vulnerable to economic downturns.

As discussed above, Istanbul Modern dissociates from the other three institutions and indicates a more reflexive attitude towards creating alternative revenue generating activities and eager to find new sponsors or funding bodies to continue its program. In an economic point of view, cultivating alternative revenue sources and receiving income from diverse bodies let the institution manage the economic risks better since the institution does not put all of the eggs in the same basket.

The executives of Pera Museum, Borusan Contemporary and Sadberk Hanım Museums states that their aim is not making money at all because it contradicts with their mission and vision. They are already funded by the founder organizations and they price their programs with a reasonable price that sometimes does not even cover the cost of initiating these programs. They argue that by this way they aim to reach the masses but it is missed out that if the content is not packed attractively, the consumption of the good and service cannot be expected at a satisfactory level. The sale success of VOS waters or paying for mobile game indicates how important the presentation. VOS water has the low water pH value which is in contrary with the current trend of consuming high pH value water, but the bottles have a simple, beautiful and award winning bottle design and sells many bottles per year. On the other hand, paying for an online game creates no physical utility except getting away with the daily boredom and spending money.

Notwithstanding, all of the institutions are engaging with digital opportunities that can be integrated to their revenue generation processes. All of them uses web sites and offers a display of artworks from their collection. Just making it more appealing and adding some extra features may encourage the online visitors to pay for them. In addition to that they also offer adult educational programs but they have not transferred their programs online. As it is seen at online education programs offered by MoMA, these institutions may receive alternative revenue through these online training programs that also allows people outside of their located city to join these programs. By this way, these institutions may fulfill their mission of “being a global representative of Turkish culture, arts and artists” easily. However, they will still be able to reach limited number of people if they do not remove physical barriers in front of attendance to the museum programs that allow their potential audiences to experience something meaningful, educative and enjoyable. Through creating creative, fun and satisfying contents, museums may increase the number of both physical and virtual audience, fulfill their education and entertainment responsibilities and also create an alternative

income source to boost their regular programs. Making the museum exhibitions, educations and other events accessible online, it should not be doubted that they multiply their number of both physical and virtual visitors. In summary, museums would benefit from finding new ways for exploiting their own resources and presenting them in a way that audience cannot resist consuming the services offered.

CONCLUSION

During this master thesis research, the notion of space for museums, macroeconomic conditions affecting the museums and their microeconomic formation, behavior patterns of museum managers, the benefits of developments in digital communication and entertainment tools and prevalence of electronic commerce has been presented broadly. It should be noted that all of the subsections are worth conducting research on in a detailed manner.

First research question was about the impact of technological developments on museum space, operations and communications. It can be observed that the museum integration to digital communication tools is prevalent. The selected examples of Turkish private art museums indicate a similar characteristic. All of these institutions care about integrating their communication and exhibition tools to digital platforms whether their collections consists of new media and modern arts or archeological remaining as well as their collection management and other operational processes. They invest in their social media accounts and frequently shares posts about their exhibitions, events and education programs. Even, Pera Museum integrated one of the famous orientalist paintings to virtual reality tools to offer an attractive experience for its visitors. Istanbul Modern makes difference by offering iBeacon devices at the exhibition areas of the museum and using it actively. Hence, the art museums are drawn to move their presence to virtual world as well. They do not only offer their collection to their visitors on their site but they also offer their collection on their web pages and other online exhibition platforms as Google Cultural Institute and Artsy. Therefore, the fundamental requirement of integration of digital tools with the museum activities in order realize the proposed implication of digital revenue generation is already achieved significantly.

Second question was about the general tendencies towards museum financing in developed countries. As a result of the research, it was found out that the support received from governmental bodies is in serious decline in the U.S., in the U.K. and in Europe. Therefore, museums are in need of finding alternative income sources today due to the volatility of economic cycles. It is important to note that not only private museums experience severe government budget cuts but also public museums, which are less reflexive for cultivating its own revenue alternatives. However, museums prefer to find funding options through sponsorships and patrons, limited earned income by admission fees and other side facilities such as running a museum shop, café and restaurant. Sponsorships and patronage are the second largest income options for the museums following governmental funds (including national lottery funds and other kind of tax related alternatives). These two elements have both advantages in terms of financial sustainability of museum operations and disadvantages, which may shadow the accountability and liability of these not-for profit organizations in terms of using the allocated funds and donations. As a result, museums may not prefer to accept sponsorship of certain companies in order to protect their prestige and also struggle to generate revenue, which may affect the sustainability of these organizations.

Third research question was about if digital communication and entertainment tools could be used to generate revenue for art museums. The answer is yes. There are numerous ways of digital content sale opportunities; such as, purchasing a virtual touristic tour of a city to experience through VR goggles. The digital content sale is also mainstream for online games and online education programs offered via platforms such as Coursera and Future Learn. Since the art museums are now offering a combination of entertainment and education, there is not any contrary reason against implementing digital content sale to museums revenue generation process. Art museums are already producing digital contents by integrating their collection items on their internet pages, offering new and exciting

ways of experiencing artworks as Pera Museum offers a VR experience of the most famous Turkish painting, Tortoise Trainer and Ai WeiWei 360 exhibition offered by Royal Academy of Arts. Several museums also offers specially designed exhibition tours reinforced by Beacon technology on their mobile apps. Some of them also offer online courses too. Thus, it can be argued that turning their available digital content is up to managerial decisions. The current management behavior of museum managers is close to engaging with commercial activities. As literature suggests that the art museums, being not-for-profit organizations, are not only getting involved with their core activities; such as programming special events, offering adult and children education programs, and exhibitions, but also they eventually end up with other profitable activities offering shops and restaurants, in order to support their core mission, to minimize or compensate the loss they bear as a result of their core activities and to keep themselves financially stable (James, 1982: 352, 353). Therefore, the museum managers possess a firm comprehension about how to promote their moneymaking activities. As a result, the museum personnel are formed by employees received a specific education to carry on specific positions and responsibilities at these institutions. Further, museum managers are expected to run the museum as they are running a for-profit business in order to ensure the accountability, liability and prestige of these organizations. The museum executives put all of their effort to create mutually benefiting collaborations with the funders.

Even though programing new and entertaining events on museums' schedule brings new opportunities for revenue generation in order to attract wider audiences and to increase visitation numbers, the new opportunities brought by online channels should be explored to improve the awareness and visitation (Hume and Mills, 2011:280). New generation learns in a different way, they are not passive learners anymore but active users of culture (Howe, 2006; Stogner 2011:118). Attracting visitors to a museum requires a different perspective, which

should be integrated with online methods and media-rich environments to be more appealing to the Millennials (Stogner, 2011:118) and it would adversely affect the attractiveness of museums if these institutions insist on controlling knowledge and having an patronizing attitude (Hazan, 2007:141, 142). Museum should adopt themselves to the current taste of consumption behavior of the visitors by integrating entertaining elements into their exhibitions and education programs, which eventually yields with increase in visitor numbers.

Fourth question was formed to identify the financial formation Turkish private art museum in order to assess the possibility of proposed implication about generating revenue digitally. As a result of the conducted interviews with the selected Turkish private art museum executives, it should be noted that Turkish museum management style shares similarities with the U.S., the U.K. and Europe in terms of operational management and financial formation. These executives show the characteristic of art administrator as Peterson (1986) argues. They rely on bureaucracy and apply authorization and approval chains. They received at least university degree that equipped them to conduct their current professions. The organizational structure of these museums is designed comprehensively, they hire many employees focusing on specific roles, operating with million-dollar budgets and cultivating new audiences in order to fulfill their mission and vision. The management behavior of these institutions are more suiting to institutional approach defined broadly by Frey and Meier (2006). Even though it was argued that most of museums remains between purely private or public museums, Sabancı Museum, Borusan Contemporary, Pera Museum and Sadberk Hanım Museum indicate the characteristic of purely private museums, whereas Istanbul Modern is close to purely private museum type. It receives governmental funds although the amount is not material. The former three receive funds from the founder companies or foundations and receives other types of sponsorships rarely and never receives governmental funds. They aim to increase the utility derived by the public and the number of visits means more than generating revenue.

Istanbul Modern's financial structure is heavily depends on sponsorships since the foundational structure includes numerous different persons and corporations. The institution also looks for high number of visitors; however, due to being more autonomous comparing with the former four institutions, Istanbul Modern looks for alternative revenue opportunities either through both domestic and international governmental funds, sponsorships or earned income.

Fifth question aimed to find out if Turkish private art museum executives were welcoming to integrate their exhibitions and educational programs with digital tools as part of their income generating activities. These institutions already charge for admissions, education programs and special events to make these offerings are perceived as more valuable. Their approach to the pricing of their offerings is to remain low as much as possible. The prices of the goods sold at their shop are usually lower than the costs of them. However, it resulted that Turkish private art museum executives are timid against integrating their exhibitions and education programs to digital tools in order to create revenue.

There are several reasons to elaborate the current attitude of museum executives towards not integrating digital tools into their revenue generation process. First, as Çolakoğlu's statement given in the earlier chapter, their institutional mission is to deliver their assets freely as much as possible. Second reason can be related with their organizational and foundational structure. Since, majority of the selected institutions directly related with only one founder as a foundation or commercial businesses, they heavily rely on funds allocated by these organizations. They do not need to put an aggressive effort on finding or creating alternative income sources. Third reason can be related with the previous factor that these institutions prefer to shrink their activities during the times of economic downturn and they are unwilling to chase after alternative sources. Final reason is that they see

joining the arts and culture as a sacred activity. None of the museum executives would like to seem “too much market oriented” and they do not like to link their activities with commercial understanding. Their point of view is valid at some point; however, it should be distinguished that the commercialized element is not the artifact but the informative, curatorial or educational assets related with the artwork, which are already commercialized and charged from the attendees by admission fees. It should also be noted that people already spend money on merely entertaining options. Thus, if museums’ assets can be turned into entertaining but also educative digital contents, people would be more interested in trying or consuming the new services. Further, the aim of the proposed implication is not to transform non-profit institutions into profit making ones; yet, the proposal aims to minimize the costs and the financial loss borne by the non-profit institutions and enable them to offer new services to their visitors. By offering new services, the museums can enhance the relationship with their public.

Integrating digital tools to the revenue generation process of the museums may bring several opportunities. First opportunity is that audience may communicate with the museum offerings in the same way as Benito argues. Especially for museums focusing their collection on media arts may benefit from this fact easily by encouraging people to engage with the artworks already produced by considering interactivity. By this way, it would be possible to maintain post visit contentment, which leads to the re-visit of the audience.

It is crucial to maintain the visitor loyalty. Encouraging them to repeat their visits, attendance to special events; such as performances and concerts, are useful; however, the main event of a museum is its exhibitions; which takes longer to change instead of a few hours event. People repeat their museum visits according to the enjoyment that they derive after their museum experience (Johnson and

Thomas, 1998:77). Consequently, people may be affected positively by creative digital contents developed for mobile devices and social media platforms. As edutainment notion is combining education with entertainment, the museums may design their education programs given during the exhibition visit and these kinds of offerings may be subject to an enrollment or attendance fee. Also finding new ways to engage the audience with curatorial practices through digital applications (Russo and Watkins, 2007:152) may be rewarding as well. Museums are not only offering a sacred activity and having distanced attitude as they did in the past, but now they have the opportunity to communicate with their audience through same media they see at the exhibition rooms (Benito, 2014: 314). Eventually, restructuring museums' revenue generation processes with mobile economy may enable museums to keep full track the relationship cycle with their audience (Palumbo et al, 2013:159) and develop a loyal relationship.

Second opportunity would be the elimination of the costly devices substantially, such as audio guides or iPods that are used to give tours for the visitors. People use their own mobile devices to explore the onsite offerings of the museums. Museums may create special tour routes to address different needs and expectation of the visitors. Some may prefer a light tour and some may prefer to learn in-depth about the exhibition, artworks and the art history in an entertaining way. The museum may also offer special educating and entertaining tours for kids in a way that appeals their attention, as Pera Museum does. It should be reminded kids will be the future visitors and participants of arts and culture.

Last opportunity is the possibility of creating a vast income in return from digital content. Let's assume a museum receives a hundred thousand visitors per year and offering per digital content for only one unit of their currency (TL 1, \$1 or €1). If solely half of the visitors purchase only one digital content, which results with an extra amount of 50.000. That should be considered as the recovering the costs of

initiating such project. The possible effect of selling more digital contents should be considered as well. If it is considered to apply such a project with one of the superstar museums that receive millions of visitors per year, the expected effect of such offering skyrockets.

Last question intended to measure the outcomes of digital revenue generation activities of the Turkish private art museum if they are already engaging with such activities. Because of the timid attitude of Turkish private art museum executives towards generating income, it is resulted that these private art museums do not engage with commercial activities in order to generate a significant amount of fund. Instead, they just sell their services in order to make them to be perceived as worth consuming by their visitors. Also, the selected institutions are unwilling to share any financial information about their institutions. Majority of them did not even share their visitor numbers too. Especially in the U.S. and in the U.K., museums' financial statements are subject to go through independent auditing and declare them to the public. Thus, the financial statements and the visitor numbers of the museums located in these countries are easily accessible. On the other hand, there is not a law or regulation forcing private museums to go through financial audits and to declare their financial statements and visitor numbers to the public in Turkey. As a result, the attempt of measuring the impact of their commercial activities on their budgets cannot be realized. Turkish arts and culture executives think that Turkish market is not ready for proposed implication on creating revenue digitally since Turkish people is still distant to arts and culture due to the perception of visiting a museum is an elitist activity and requires an intellectual background; however, these people might actually look for a stimulant or a reason to get more involved in with the arts and culture. They should be convinced that arts and culture is for everyone and it is important to address their needs according to their expectations and consumption behavior.

As a result of this research, conducting a further research on the following subject may highlight and overcome the limitations in front of effectively generating digital revenue. The Turkish public's spending devoted to cultural activities occupies narrowly in their budget. 39% of the population never read a book, 66% never attended to a concert, theatre or opera (IKSV, 2017:31). The visitor numbers of the selected private art museums validates the outcomes of the research. The report prepared by IKSV mentions about eliminating the barriers in front of public engagement with arts and culture in broad sense. From this research perspective, a detailed examination of how Turkish public can be encouraged to consume digital content should be explored. The prejudices of the public stated in the report (IKSV, 2017: 35) might be overcome by offering appealing and entertaining contents to the visitors. It should be highlighted that although smartphones are expensive for many people, still the number of smart phone users consist a considerable amount in Turkey. After this research, the timidity of the Turkish private art executive against involving more in revenue generating activities could be justified or they can shift their perception towards giving a chance to benefit from digital tools to create new income source for their institutions.

As digital advancements continue, the discussions about integrating museums into digital economy will escalate. There are already attempts to explore new ways to integrate museums into digital economy in terms of redefining the value of free admission, implying a subscription based membership models and evaluating the dynamic pricing models as airline companies do (Michaels, 2017: paragraph: 8). It can be foreseen that digitalization of the museums will deepen in the near future. Digitalization of museum operations, communication and marketing started to fall short to fulfill the museum finances and new sources of income should be investigated through digital mediums.

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APPENDIX

A. Interview Questions

General Overview

1. Would you like to introduce yourself? I would like to hear about your education and professional experience. How many years have you been working at this institution and did you have any other position during your vocation in here?
2. ICOM defines museum as “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 the enjoyment”. What would be the definition museum for you? Do you think that there is any change about the definition of museum, in terms of museums’ responsibilities to fulfill social/societal duties, today due to the social and technological changes?

Management Overview

3. How do you rate the importance of museum’s scale in terms of financial structure, collection and physical size?
4. How do you define the management manner of your institution? Is it possible to talk about the existence of practice principles, authorization and approval mechanism?

5. How many employees does the institution have? If you are required to scale the overall employee profile, please rate between 1 and 5, the most frequent as 5 and the least frequent as 1.
 - a. Graduates of Fine Arts Faculty
 - b. Graduates of Faculty of Economics and Administration Sciences
 - c. Graduates of Communication Faculty
 - d. Graduates from other faculties (social sciences, architecture, engineering and so forth)
6. How many departments are there at the institution?
7. Is there any defined institutional mission and vision? Would you like to share them in details?
8. Do you benefit from digital tools during the museum's operational processes? (Is there any process left that is still carried on without benefiting from computers?)
9. Do you think that it is important to reach to the museum through online channel? Or do you consider that it is more important to receive physical visits?
10. Do you track the visitor numbers of the museum regularly or periodically? If there is a virtual museum or online exhibitions, do you follow up the digital visitor numbers?
11. Is there a marketing department or an employee responsible for carrying out the marketing activities at the institution? If yes, is there an effort on identifying the visitor expectations? And if it is possible, would you like to share the expectations of your potential virtual visitors?
12. Do you prefer to use conventional methods (newspapers, magazines, outdoors etc.) or online methods (social media, online advertorials and editorials etc.) for your communication activities? If you are required to make segregation, which one is more dominant?
13. Is your institution required to go through any audits for financial or administrative accountability?

14. Is there any audience development plan of your institution? And is there any specific department or employee responsible for designing and executing these activities? Or would you like to give brief information about your activities to attract new audiences to the museum?
15. Are there any training programs designed by your institution to keep employees up-to-date about the new rules and regulations relating with their daily tasks? Do you think that these training programs are beneficial for your professional development in terms of giving you the confidence of excellence? Also, are all museum employees included to these training programs?
16. Do you prepare contracts or agreements defining the responsibilities of the each party (such as employee contracts, outsourcing contracts and etc.)?

Financial Overview

17. How do you segregate the income sources of the institution? (Such as, state or local government funds, sponsorships, admission fees, restaurant and shop revenues etc.)
18. How is the financial sustainability of the institution ensured? Are there any specific plans for ensuring the sustainability? And are these plans are coordinated by a specific department or a board?
19. Does the institution charge for admissions or for your events targeting adults and children? Is it possible to buy the tickets online?
20. Have you ever considered selling online tickets for your probable online exhibitions if they were prepared?
21. What do you think about non-profit institutions' engagement to profit-making activities in order to continue their non-profit duties?
22. Do you think that it is required to sell tickets for admissions and events or to rent a portion of museum space? Why? Does your institution involve in

profit making activities in order to continue its non-profit duties? If yes, what kind of profit making activities does the institution involve with?

23. Do you consider integrating your exhibitions, education programs and shops with online tools and including them to the revenue generation process of the museum?
24. Would such implication be in line with the institutional vision and mission? Do you think that such an implication have a negative impact towards your museum? If it is decided to initiate such an implication, do you think that it creates positive effects on revenue generation process?

Technological Overview

25. Does your institution have a web page? If yes, how frequently is it updated?
26. Does your institution offer a mobile application? If yes, how frequently is it updated or the information given through the app is up-to-date or not?
27. Does your institution have social media accounts? Are they used frequently? And which social media accounts does your institution use frequently? (Twitter, Instagram, Facebook and etc.)
28. Does your institution display the museum collection on its web page? If yes, does the display consist of a selection of artworks from the collection or is it possible to see all of the artworks?
29. Does your institution offers periodical/regular exhibitions on the website or social media accounts? If not, are there any plans to initiate online exhibitions?
30. Do you benefit from virtual or augmented realty (VR and AR) technologies on your online channels? If yes, which channels offer VR and AR services?
31. What are thoughts on charging for VR and AR applications?