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The Ethnographic Museum and the (New) User: Guidelines in Accordance with ICOM-ITC Training Workshop in Museum Activities, Fuzhou, The People's Republic of China, November 2018

The text provides an overview of recent theoretical approaches to audience development, interpretation of museum objects and presentation of museum collections, as well as the accompanying marketing strategies and public relations in cultural institutions. The previously mentioned was prompted by the workshop entitled "Promoting your Museum: Make it Relevant and Attractive", organised by ICOM International Training Centre for Museum Studies, held from the 13th to the 22nd November 2018 in Fuzhou, the People's Republic of China. The presentation of the topic was enhanced with practical observations from the position of activity of the Ethnographic Museum in Zagreb performed over the last decade, with an emphasis on co-creation of content with the community and/or individual museum user in order to achieve the ultimate common goal – the use of the museum as a platform, for optimum (shared) personal experiences.

Keywords: Ethnographic Museum (Zagreb)
ICOM International Training Centre for Museum Studies
audience development, museum exhibition, museum marketing

Introduction

Audience development[1] is currently a very actual term in cultural activity, both at the administrative level and in individual institutions and organisations of the European Union and the Republic of Croatia. It implies activities undertaken in order to encourage participation in culture and art, meet the requirements and interests of the existing audience members and create a new audience (comp. Miklošević 2017).

The concept is primarily based on the wish to democratise a proportion of cultural activity that cannot independently survive on the market, where the state participates in the financing. The latter in itself is not considered a novelty in many developed countries and in modern Croatian heritage projects either (different types of institutions whose name includes the word *museum*, interpretation centres and memorial institutions, to name a few) that are being created and implemented in accordance with the trends in the field of culture and art (comp. Miklošević 2017) – "through the modern use of the past in order to meet political, social, economic and psychological needs both of individuals and communities" (Ashworth 2013 according to Miklošević 2017). On the other hand, museum as a cultural heritage institution, which has been operating for over a century (in the context of the Ethnographic Museum that applies literally), requires a specific period of time for adaptation to the forms of activity that in the countries of Western Europe originated primarily in the 1980's, as opposed to the US where that was the case a decade or up to two decades prior to that (comp. Hudson 1998 according to Miklošević 2017).

New circumstances dictate new laws of survival on the "market", which includes not only continuous assessment and evaluation within customer research, but also the introduction of marketing mechanisms that follow the new management techniques – exhibition planning, fundraising and digitisation, among others. Since there is a lack (or an insufficient quantity of) the domestic practices, the international practices can be helpful.

Keeping abreast of global museum trends and the problems faced by museum institutions/ cultural institutions (primarily in developing countries), while simultaneously wishing and striving to solve them, ICOM International Centre for Museum Studies in its autumn edition (from the 13th to the 22nd November 2018) provided museum practitioners of the younger generation with a ten-day workshop addressing the topic of museum promotion entitled *Promoting your Museum: Make it Relevant and Attractive*, held in Fuzhou, The People's Republic of China.[2] Workshop cycles performed by reputable international experts[3] addressed the fields of cultural branding, audience development, as well as museum marketing and public relations, in addition to the traditional practice

1 "... the term audience stopped being used both in museological and museum discourse when awareness started being raised about a more active role of the visitors in relation to the museum. It was reintroduced upon a literal translation of the English term (which in the museum context has its own special meaning)". (Miklošević 2017:21)

2 Find out more in: ICOM-ITC November 2018 Training Workshop Guidebook.

3 Mrs Cecilia Martin, Mrs Yu Zhang, Mr Claude Faubert and Mr Luis Marcelo Mendes, to whom I would hereby like to express my gratitude once again for the shared knowledge, methodology and approach.

in interpretation and presentation of museum objects entitled Reading Artefacts, based on the materials from the rich collections of Fujian Museum, where the workshop was held. The text hereinafter presents a proportion of the previously mentioned topics, through a conceptual sequence of workshop sessions, yet interpreted from a practical aspect through the recent activity of the Ethnographic Museum (the past decade has been taken as a framework of reference).

1. #BeSocial, #Be Personal, #FollowMe – how to understand the interests and the needs of the (new) users?

The main target group addressed by the institutions involved in culture and art are the users of their services and/or the buyers of their products. The terms "product" and "service" are rather inappropriate, primarily in terms of the principles of co-creation of the community and the socially engaged, inclusive, *new* museum. Nevertheless, gratifying wishes and meeting the needs of the clients (in the museum context, inappropriate yet again from the linguistic aspect), in the best possible way remains the fundamental marketing task. The basic condition is to know your users, or in other words to identify and determine what the users actually wish and/or need. All the modern (successful) institutions in this field are marketing-oriented, which means that they are clearly focused on users/buyers, as well as that they understand them and are in touch with them, that they are familiar with the types of behaviour of the users and that, in accordance with the previously mentioned, they are developing suitable programmes (comp. Dibb and Simkin 2004 according to Pavičić et al. 2006: 50).

The moment in which we, as the Ethnographic Museum, are leaving behind our first century and entering the second century of our activity (to use the jargon of cultural anthropology, that *rite of passage*) is an excellent opportunity (and a duty) to in a quality manner (and yet again) explore the user needs, as both the latter and the users themselves are permanently changing. Changing the museum – ideal is also imperative and it needs to be changed (also) by the users. Who makes the former museum audience? Who are the actual museum users and who are new museum co-creators – designers of museum programmes? Do we need to give someone precedence or it is possible to provide a quality content for everyone?

To personalise a museum visit by meeting individual requirements means to perform a large number of preparatory actions. The theory is clear – based on the experiences gained thus far and/or new insights, it needs to be determined as accurately as possible what individuals or groups are or could be the users interested in a specific programme or an exhibition. The criteria through which individual segments can be separated (homogeneous groups) as a result of the process of audience segmentation – grouping of people based on a combination of shared characteristics (comp. Martin 2018b: 8) – are different (demographic grouping, grouping in accordance with the needs and grouping in accordance with behaviour, to name a few) and they are frequently both mutually intertwined and combined. Among the behaviourists, it is important to highlight the

motivational approach by John H. Falk, who divided museum visitors into the so-called explorers, facilitators of someone else's experience,[4] visitors in search of new experiences, professionals and/or hobbyists, those who use the museums to "recharge their batteries", visitors generally inclined to cultural content and "pilgrims" who through their visit pay homage to what has been represented by the content (comp. Martin 2018b: 11-12 and Zhang 2018a: 5).

After the implementation of segmentation, the so-called targeting ensues, that is an assessment of the attractiveness of each individual segment and the selection of those considered interesting, which equally applies to end users, as well as to other target groups, such as the employees, volunteers and the external public[5] (comp. Pavičić et al. 2006:156). An example can be provided in accordance with the research performed by the company Prokotip, tourists who stay in Zagreb only for a short period of time (the average number of overnight stays for 2016 reached 1.7),[6] most commonly on their way to the Adriatic coast, as a target group of many city museums, including the Ethnographic Museum, would like to experience the city through what is specific for it. Moreover, they are striving to find a way how to bring back children to museums, they are interested in handmade souvenirs (especially the Chinese tourists) and they are recognising the value of naive art. In addition, they believe that Zagreb lacks quality storytelling in museums and they turn to TripAdvisor for recommendations on visits, while their principal motive for visiting a destination is the so-called responsible tourism.[7]

Upon further identification, projections of personal profiles of ideal visitors are desirable: the so-called brand persona.[8] Humanisation of models results from conversations both with the visitors and employees who interact with them on a daily basis (museum entrance – ticket sale, the Education Department and volunteers, the souvenir shop, security service, to name a few), by determining interests and life goals of the users and upon identification of their mindset. The latter process is implemented by a committee (working group) established especially for this purpose, while the final product is treated as a hypothesis and the Pareto principle is taken into account (80% of the results are achieved within 20% of the total time of project duration – the achievement of the remaining 20% requires the greatest amount of work) (comp. Martin 2018b: 13-15).

If they are striving to survive (justify their status) on a dynamic global market (which is accessible or even more accessible than the local market), museum brands need to

4 A typical reply by a facilitator would read: "I came because of my child".

5 Classifying the local community in the area in which the institution operates as external public, which "generally, as a rule, includes all those who do not belong to the category of basic target groups/ interested parties" (Pavičić et al. 2006:57), shows a broader need to examine the activity of the institution involved in culture/ the museum, in the context of new needs of the audience and the accompanying forms of branding in culture.

6 Rašić-Bakarić, Ivana. 2017. *Sectoral analyses – tourism* 6/57. Zagreb: The Institute of Economics, Zagreb.

7 Information in accordance with a PowerPoint presentation prepared by the same company, delivered at the Ethnographic Museum in Zagreb, in March 2019.

8 The attendees of the ICOM-ITC workshop were provided the opportunity to practice this skill, as well as to go through the steps within the process of the personalisation of museum visit (development and creation of museum content tailored to meet the needs of an imaginary, targeted visitor) by Mrs Cecilia Martin, an independent expert for branding strategies in culture and co-founder of *Lava Lab,* using personally developed methodology and interactive sessions based on the principles of design thinking.

keep abreast with personally productive and collectively creative users, as well as support and empower them with one's own ideas. There are no boundaries, since the strategy of brand creation is an integral part of audience development. Moreover, brand is (external) audience, *what they say it is* (comp. Mendes 2018b: 2). Segmentation and creation of personal profiles are only the initial steps in understanding of the visitors (and an enhanced understanding of oneself). At an internal level, through strategy one arrives at the "great idea"– the guiding idea in everything one does (ideally, we develop a participatory experience for the visitor) that conveys the fundamental messages of the museum. The completeness of this process is yet again shown by the fact that we are not the most delighted ones with the brand, as the unmatched delight is shown by our users, the people we bonded with, *our* community[9] (comp. Martin 2018b: 18).

At the beginning of March 2019, the employees of the Ethnographic Museum were invited to participate in the activity of ideation within the research on museum products and services and identification of the need for creation of new (experiential) models suited to meet the needs of the visitors/users, for whose implementation a consulting company for innovation management from Zagreb had been engaged. Work in groups included brainstorming around the selected brand personae created based on the previous research performed both on the market and the users of the Museum, where thinking "outside the box" was given precedence (for the purpose of differentiation) and intergenerational perspective as one of the practical and currently the most popular approaches to the development of (museum) audience.[10]

1.1. Intergenerational approach

Museums currently generally have three generations of visitors. Each of them has specific characteristics and shared values and an insight into them primarily enables the creation of the background for co-creation of optimal museum experience. The same applies to the Ethnographic Museum and hence the above-mentioned ideation was harmonised with the specific characteristics and requirements of the Museum visitors and it was simultaneously also used as a form of team building that is always welcome.

The post-World War II generation (*Baby Boomers),* born between 1946 and 1964, is known as the one that calls into question the norms. Baby boomers are idealists, striving to find hope and meaning (they are the protagonists of stories with a meaning). Moreover, they strive to leave a trace in the world and continue learning, keeping

9 Keeping in mind the frequency of the use of the term, it is worth defining what exactly is implied by (the museum) community. The notion of community refers to all the existing and potential museum users who live in the vicinity of the museum. Hence, it does not include all the museum public of a country or tourists. Very frequently the meaning of community includes user groups who share some socio-cultural characteristics (ethnicity, religion, origin, professionalism, to name a few) (comp. Miklošević 2017).

10 In view of the date of the implementation, by the date of the completion of this text, the findings of the research were not presented to the collective of the Ethnographic Museum in Zagreb. Nevertheless, an overview of the current situation (from the aspect of the market) of the Museum was provided, primarily at the level of the City of Zagreb (and beyond), with an emphasis on strengths and challenges in terms of competitiveness and competition, tourism attractiveness, location, programmes and content and approach to users, among others.

abreast of new contents. They are known as altruists – less self-centred and focusing more on the others (comp. Martin 2018a).

In the context of museum audience development, it is necessary to work on establishing of relationship marketing, both in relation to the new and the existing museum users, who in case of the Ethnographic Museum, largely comprise of the previously mentioned generation (which is evident from the everyday work practice with the visitors). They are frequently prompted to visit the museum by the nostalgic reminiscences of their own childhood or youth (e.g. the project entitled *The World of Toys – Children's Toys from the Croatian Heritage*, 2012/2013 or the accompanying exhibition *International Folklore Festival* with regional and local, annually changing topics[11]). Relationship marketing strives to emphasise and develop permanent and long-term relationships with the users/buyers in order to make a once established bond as high quality as possible, resulting in good and long-term co-operation. The previously mentioned also clearly has economic justification, it is simpler and more cost-effective from a marketing perspective to retain the existing user/buyer who is satisfied and informed about the product /service range, rather than attract a new one because, as a rule, the latter requires higher investment in marketing and advertising, personal selling and distribution channel development, to name a few (comp. Pavičić et al 2006: 52).

Persons born between 1965 and 1980 (*Generation X, Lost Generation, MTV Generation*) yearn for entertainment, are attracted by the image and style and, as users of early technology, they also accept the new technology. They on average have a lower income compared with their predecessors (which was largely due to the recession 1990/2007) and they share the attitude of distrust of the authorities and government structures. Furthermore, they rely on themselves and are autonomous and effective (they are in search for the meaning along with the facts). Moreover, they are sincere, friendly and practical (comp. Martin 2018a).

Members of this generation, as working age population, carry a daily burden of a large number of work-related and family-related responsibilities. They visit the Ethnographic Museum most frequently at weekends, in the role of facilitators, in other words accompanying their own school-age children (in the absence of recent survey results, the latter conclusion was yet again made based on everyday observations and practices of the curators). They are the users of our family programmes and workshops, which shows the potential of the strengthening of their inclusion through partner involvement linked with the parental role and interest in the field of child education.

In 2025, the generation born between 1980 and 2000 (*Millennials)*, will account for 75% of the world's working-age population (Forbes according to Martin 2018a: 3). Children of the hyperconnected world are described as hyperfast and hyperfrequent, inclined towards micro-content for micro-moments. They never stop creating and sharing and spend on average five hours per day consuming user-generated content, they create (invent) their own reality and are excellent storytellers. What they want is *good, fresh*

11 Find out more at http://www.emz.hr/Izlo%C5%BEbe/Projekt%20Svijet%20igra%C4%8Daka_5556 i http://www. emz.hr/Izlo%C5%BEbe/Pro%C5%A1le/2016/Smotre%20folklora%20i%20simboli%20identiteta_8869 (visited on 23rd February 2019).

and smart content. As a beyond-sex and beyond-gender generation, they question and challenge conventions, introducing a new normal – they are known as the generation of disruption. They are open, bonded and equal in their diversity. Connecting emotions with usefulness, they do not want only to read/receive the news/information, but they are striving to know what can be done in connection with a specific matter. They expect to be asked about the things they find important, rather than being told what (we consider) important. They put emphasis on meaning and collective human power – they wish to create the world to their taste. They are characterised by a boom of ideas, problem solving skills and finding new meanings for a new world. They are innovators, fond of visual culture that they co-create. Consequently, they have a better understanding (recognition) of the significance of a brand, what is more, they demand it. They continuously create venues, platforms and the media intended for exchange of creative ideas and own production (e.g. *YouTube, My Space, Facebook, Instagram, Vimeo and Snapchat,* to name a few). They are self-confident and full of creative energy for the purpose of self-actualisation/self-realisation – in continuous search for the authentic. They are fast, active and *colloquial*, inclined to self-learning and personal progress, experience sharing and problem solving through innovation (comp. Martin 2018a).

The potential of this generation has been indicated by a large number of implemented, educational and exhibition programmes of the Ethnographic Museum in Zagreb, from creative expression in classical media of photography and drawing, to unique products made through creative reuse of objects, the so-called upcycling (e.g. *Ponesi more* (Take the Sea), 2017, in co-operation with the students of the School of Applied Arts and Design in Zagreb) to fashion creations inspired by the Croatian traditional culture (e.g. *Kako te mijenja maska* (How the Mask Changes You), 2017, in co-operation with the students of the Faculty of Textile Technology, Department of Design and Fashion and the students of the Crafts School for Personal Services) and new information technology solutions planned within the forthcoming permanent exhibition of the Ethnographic Museum (e.g. Museum Hackathon – "Hack Ethnographic Heritage!", 2018, held in co-operation with Zagreb Innovation Centre and the Zagreb University of Applied Sciences[12]). Opening up to the community, the last example approached the principle "created by us, about us, for all (of us)"[13], with the museum as the venue for creative expression and in the role of the mediator in further development of the initial idea or the facilitator of its final realisation through interdisciplinary co-operation between young innovators and experts from different fields of profession and science. The end product – a mobile app for digital storytelling will be available for use within the new permanent exhibition of the Ethnographic Museum in Zagreb.

A wide range of projects under the common denominator of culture and art programmes intended for middle aged and elderly persons (54+) can be referred to in order to provide an actual example (dating back to 2019) of intergenerational approach to museum audience, resulting from the involvement of institutions at the level of the City of Zagreb (as well as the activities beyond it). The Ethnographic Museum became actively

12 Find out more at http://www.hackethno.com.hr. (visited on 15th March 2019).

13 Find out more at https://www.ofbyforall.org (comp. Mendes 2018b: 5-12).

involved in the initiative in order to develop their social, cognitive, emotional and creative skills with the project *#Za BITI +54_Na Zagorkinom tragu: baština i inovativnost* ("To BE +54_On Zagorka's Trail: Heritage and Innovation") which, in addition to its intergenerational significance, is significant from the social aspect at several levels.[14]

In the context of (ideal) performance, the museum needs to serve all the involved parties, which implies not only engaged action in accordance with the principle of intergenerational approach, but it also involves a broader plan for diversity, equity and inclusion. The Ethnographic Museum, primarily its educational (andragogical) programmes, implemented independently, in inter-museum co-operation or in co-operation with private/ legal partners, have been focusing on vulnerable social groups for decades – from persons with different types of disability, persons suffering from Alzheimer's disease (e.g. "Album", 2017[15]), persons with mental illnesses (guided tours for outpatient clinic patients at the psychiatric clinics in the city), to patients of the children's hospital (e.g. "Two Museums in the Neighbourhood", 2013/2014[16]) and migrants, in the midst of the global migration crisis (e.g. *Near East and Far West,* 2015 and the related "Museums, Migrants, Integrations" – an educational programme for museum professionals, 2018[17]). Within the exhibition "Of Animals and Humans" (2017) we stepped outside of the framework of the species from the common socio-humanistic orientation on human species, through the previously established co-operation with the Shelter for Abandoned Animals of the City of Zagreb (Use Your Head and Beard –

14 The project is implemented by the Centre for Women's Studies with the partners – the Ethnographic Museum and the Local Action Group Zagorje – Sutla. It is intended to reduce the risk of social exclusion of women over the age of 55 through their inclusion in reading activities, ethnographic and visual art workshops, as well as participation on stage and exhibitions, which are held over a period of 13 months in Krapina – Zagorje County, the City of Zagreb and Lika – Senj County. Elements of cultural heritage, as well as both of tangible and intangible heritage of the Republic of Croatia are used during the workshops, while the emancipatory ideas of the writer and journalist, Marija Jurić Zagorka, provide the inspiration for artistic interventions by which, through work with the participants, they innovate traditional elements while forming new design products (comp. http://zenstud.hr/projekti/zabitiplus54/ (visited on 15th March 2019).

15 ALBUM is the name of the programme jointly provided by three museums (The Typhlological Museum, The Ethnographic Museum and Nikola Tesla Technical Museum) and two old people's homes (Villa Brezovica Home for the Elderly and Disabled and Medveščak Home for the Elderly) intended to encourage persons with Alzheimer's disease to retrieve forgotten memories using museum objects (comp. http://www.tifloloskimuzej.hr/news.aspx?idNews=446) (visited on 15th March 2019).

16 The Ethnographic Museum and the Museum of Arts and Crafts, located in the immediate vicinity of the Children's Hospital Zagreb, in Klaićeva Street, are the holders of this project. Pupils and students staying in this hospital are introduced to two museums and their collections. Moreover, in addition to creative work in workshops, they additionally learn about tangible and intangible cultural heritage preserved in museums. The project is implemented in co-operation with Izidor Kršnjavi elementary school that operates the hospital school (comp. http://www.emz.hr/Edukacija/Programi%20izvan%20muzeja/Dva%20muzeja%20u%20susjedstvu_5614) (visited on 23rd February 2019).

17 The event held on the occasion of the International Migrants Day in co-operation with the Ethnographic Museum, the Centre for Peace Studies and the Serb National Council, hosting the culinary collective "*Okus doma*" (The Taste of Home) (Find out more at: http://www.emz.hr/Izlo%C5%BEbe/Ostala%20doga%C4%91anja/2015/Povodom%20Me%C4%91unarodnog%20dana%20migranata%20Bliski%20istok%20i%20daleki%20zapad_8789) (visited on 27th March 2019). The Ethnographic Museum and Malmö University organised an educational programme entitled "Museums, Migrants, Integrations", which saw the presentation of the project entitled "Museums as Arenas of Integration – New Perspectives and Methods of Inclusion", where the role of the museum and the problems concerning migrations were considered, as well as inclusion of migrants into museum programmes, co-operation with organisations of civil society and perspective of migrants (comp. http://www.emz.hr/Edukacija/Programi%20za%20odrasle/Muzeji%20migranti%20integracije%20jednodnevni%20edukacijski%20program%20za%20muzejske%20stru%C4%8Dnjake_10273) (visited on 27th March 2019).

Think and Adopt!, 2017[18]) and (in anticipation of the exhibition) with a large number of local associations for animal welfare and protection (*Sedma od devet, Plava* Šapa*, Merida*), the Centre for Adult Education *Nova Arka (*New Ark*)* and the association Animal Friends (*Prijatelji životinja)*. Good practices need (and are planned) to continue (and expand) through sensory enriched and spatially adapted new permanent exhibition, strengthening of human resources (volunteers, expert associates, the local community and museum staff – in co-operation of planning and programme implementation), a significant increase in infrastructure capacity (*conditio sine qua non*) and further efforts in terms of financing, since (i) intergenerational approach to users – for generational sharing of knowledge, skills and entertainment – implies different expectations, requiring a corresponding scope of provided programmes and standards of comfort.

1.2. *I Am the Future – Do You Like Me?*[19]

The characteristics listed in the previous chapter, in this case of the common denominator from the generational aspect, provide the answer to the question what a good museum visit means (or what makes a good museum visit) for different types of audience? The first prerequisite for identifying the answer is to both listen to and understand the visitor, focus on their needs and define what they are looking for. The latter requires a shift from the internal to the external, which is not so simple, in other words from the collections to the user, from the knowledge to the conversation. Hence, the curators of the 21st century are faced with new requirements, set by the above mentioned and their scope of professional work has been continuously increasing: they are experts, as well as story tellers, entrepreneurs and fund raisers, facilitators, mediators and educators.[20] (And) they are the ones who need to understand the variety of needs, consider

18 "Use Your Head and Beard – Think and Adopt!" (2017), programme with the World Beard Day (held on the first Saturday of September), following in the footsteps of the successful Museum event, enhanced from the marketing aspect (external assistance) entitled "A Fistful of Beard" (2016) (Find out more at: http://www.emz.hr/Izlo%C5%BEbe/Pro%C5%A1le/2016/Puna%20%C5%A1aka%20brade_8896) (visited on 27th March 2019), appropriately linked with the major exhibition of the year "Of Animals and Humans" (2017), implemented in co-operation with the Shelter for Abandoned Animals of the City of Zagreb in Dumovec, the Zoological Garden of Zagreb, *Mambo* Dog Grooming Salon, a team of barbers called The Barbers and the band Picksiebner. During the three-day programme, the visitors had the opportunity to see an exhibition of photography by Sven Čustović within the initiative of the Shelter for Abandoned Animals of the City of Zagreb and MC Hollister "Stop and Think. Adopt!" (the photography exhibition was open for a month), listen to a concert of the band that is publicly involved in animal welfare and protection, as well as listen to true stories about the value and the beauty of animal adoption, groom their beard or support the grooming of dogs from the shelter in order to make them more appealing for adoption. The youngest ones, assisted by the educator of the Zoo, attended workshops in which they found out why animals have the beard and moustache. All the programmes were intended to face us with the issue of abandoned animals (for which we all as a community share the responsibility) and raise the awareness of the need to adopt animals, to which the opportunity to see the exhibition "Of Animals and Humans" was added. The latter was partially dedicated to the unique (historical) relationship between humans and domestic animals - pets. From the marketing aspect, this time without external assistance, bringing together several partners interested in public relations, proved to have been the winning combination, especially in terms of the media coverage of the opening. (Find out more at: http://www.emz.hr/Izlo%C5%BEbe/Glavom%20i%20bradom%20razmisli%20i%20udomi_9583). (visited on 27th March 2019).

19 A song: I Am the Future; Performed by the band Majke; Album: Milost (Mercy), 1994.

20 Covering such a broad spectrum of work tasks is particularly demanding in conditions of a huge backlog of work in terms of physical processing and digitisation of museum materials. In that sense, the curators of the 21st century are also (simultaneously) also curators both of the 20th and of the 19th century.

the museum visit from the point of view of the visitor – "get into their head" (consider their interests, worries and occupations, motivation, wishes and characteristics) and be aware of the importance of steering the museum activities in conditions of huge demographic changes – world population growth, migrations, urbanisation, population aging, global culture upswing and "the end of nations" (comp. Martin 2018b: 1-5).

What new visitors crave for is in accordance with what they are already doing in other aspects of life. Firstly – *to connect*. The latter has been proved through social networks that, besides connecting people, also have the role of personal presentation (personification) merely through the very accessibility ("a few minutes of glory") and preferably through self-actualisation through lifelong learning and focus on differences in accordance with the model of the citizen of the world, as well as the distinction (through identity), participation (through interaction), with a continuous (mass) use of content upon request/ on the move (comp. Martin 2018b: 5-8).

It is primarily for that reason that the role of visual culture in planning and realisation (co-creation) of museum content is greater than ever[21]. New visitors need services that will lead to their new product or to the venues in which they can create their own work (the best example can be given by Rijskstudio Rijksmuseum, presented to the users as "Your Personal Collection, a corner of creation and museum all in one"[22]) and share it, whereby, it can be pointed out by the way, to declare that jigsaw puzzle solving or taking photographs in the exhibition is productive interaction with the visitor would be, to say the least, to undervalue both the visitor and oneself. Following the principle "created by us for (all of) us", common space (real or virtual) needs to be provided, which will function as incubator of ideas and peer inspiration, or platforms intended to provide a meeting venue for the like-minded (communities for dialogue) in which collaborative processes lead to collective action. As in many other fields of human activity, the best results are achieved through interdisciplinary approach – by bringing together people of different professions and orientation (artists, publishers – writers, ecologists, designers, activists, musicians and gastronomes, among others) hybrid urban communities are established that *tell their own* stories (also) through museum exhibitions, museum events and museum entertainment. In that way the space is transformed into a shared experience – culture becomes a form of socialising, that provides an opportunity to express one's identity and create new meanings of the world/ in the world – of what the new audience (as a co-creator) wishes more than anything else (comp. Martin 2018a: 19-29).

21 Exhibitions of the Ethnographic Museum in Zagreb are linked with the historical and cultural presentation of water elements (Water-blue gold, 2005), fire (Fire, 2011) or colour itself (The Power of Colours – How Colours Conquered the World, 2009), have a special (symbolic) potential in terms of categories (inclusive) in participation in the field of visual culture of the Museum.

22 Comp.: https://www.fabrique.com/cases/digital-design/rijksmuseum (visited on 30th April 2019). Find out more at: https://www.rijksmuseum.nl/en/rijksstudio. (visited on 30th April 2019).

1.3. *Here and now* – museums, digitisation and social networks

Digitisation of materials, irrespective of how dextrously transformed into a publicly (globally)[23] accessible and attractive as media from the aspect of content, as well as from the visual and auditory aspect (a virtual exhibition and / or a catalogue, online collection and website, to name a few) has not even been introduced in many museums and it is no longer sufficient.[24]

"Concerning digitisation, heritage professions should have a control package of conceptual shares, so the quality of their products would depend on them and heritage information would not be yet another type of material" (Šola 2001: 130).

The trap of content saturation also needs to be avoided or transferring the entire range of museum collections into the digital media (the result: the old malaise referred to as the museum fatigue,[25] in a new form). The provided content needs to repeatedly enable participation. Participation influences recognition, the element of brand and this simultaneously facilitates marketing – "when the museum identifies itself with its audience and their requirements, there is hardly any need to win it over with aggressive advertising: when the museum is adapted to user requirements, all it needs is to inform about the programmes" (Šola 2001: 86).

Nevertheless, informing is not simple (as it once was?). The modern museum brand exists in transmedia[26] environment: it needs to be channelled through different communication forms, where one must not stop at dissemination of information (propaganda), but one needs to focus on involvement and creation of connection with the audience.

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23 In the context of content accessibility and museum recognition at what is an expected global level in the modern living and working conditions, requires ensuring the translation of online types of communication to at least one, if not several world languages, of which the latter is desirable. As much as this remark may appear superfluous, practice frequently proves otherwise.

24 The Ethnographic Museum has to date shared four collections with the public in the virtual world: The Collection of Drago Muvrin's African Objects of Art (2010), The Perinić Collection (2014), The Collection of Musical Instruments and The Collection of Musical Instruments by Franjo Ksaver Kuhač (2019), as well as the website dedicated to explorations by the Seljan Brothers (2017), with the presented materials from the museum collections, to name a few. The latter project was intended to make the materials held by the Ethnographic Museum accessible, as well as those held by other Croatian institutions. The objective was to bring together in one spot all the currently accessible materials that show the activities of the Seljan Brothers. (The collections and the website are available at www.emz.hr).

25 "The museum is the only institution that knows the specific term used to denote its failure to retain the user. The term in question is museum fatigue. It denotes the state of physical exhaustion and psychological saturation. The former is the consequence of insuperably large permanent or temporary exhibitions that the museum provides its users with, while the latter is the result of an excessive amount of information and cognitive dissonances". (Šola 2001: 50).

26 Transmedia denotes a storytelling technique that is simultaneously used on several media platforms, albeit in a manner that is appropriate for the platform itself. The content itself is simultaneously transferred through several media, encompassing not only and exclusively the digital media, but also a combination of several traditional channels, such as real environment, the radio, the television, the Internet and mobile communications, among others (comp. *Interakcije* 2012, http://interakcije.net) (visited on 5th March 2019). The so-called content marketing comes to the fore in the previously mentioned circumstances. The purpose of content marketing is not presence "because that is imperative nowadays" and it is not to produce content "because I was told to frequently post new content". The point is to continuously and consistently produce content in conformity with our brand, intended to provide our target audience with value added and will eventually result in the achievement of measurable business results (Žilavec 2013).

It does not only matter who they are, but also where our users are. How to make our field of activity important to them? What format to choose? The right platform needs to be accompanied with the right content. The principle of involvement and the needs of the new audience are both reconciled by the previously mentioned digital participation (comp. Martin 2018c).

According to the observation by Nina Simon[27] dating back to 2008 "From the physical aspect, during the last 20 years museums have become more inclusive, yet outreach is still an unknown term on our websites" (Martin 2018c: 4), not much has changed over the last decade. We tend to opt for more direct communication on social networks that by their nature enable both a more relaxed and a more personal mode of expression. Nevertheless, we are currently still rather far from using a significant number of benefits of this type of community outreach. Being active on Facebook, Instagram or Twitter implies much more than simply posting news about newly opened exhibitions and the forthcoming events or supporting the idea of involvement of museum staff and museum attendance through posting photographs from the previously mentioned events and exhibitions. It is much more than the form of expression that accompanies the media (although it also frequently to a greater extent suits the advertisement on the notice board in a public institution or in a daily newspaper, rather than a dynamic social network with a developed virtual language). "... To embrace the old way of thinking in the cyber-space circumstances is a waste of time, capital and chances" (Šola 2001: 130). What we need is, yet again, a shift from *our position* towards *them*, since communication is currently based primarily on mutual inspiration of the like-minded in a specific field. Here, too, all the previously mentioned rules of getting to know and knowing "friends" and "followers". In order to get to know the users and to be able to meet their real needs one needs time, commitment, expertise and techniques, keeping abreast of the competition and improving one's competitiveness, networking, continuous (and current) communication, in other words (external or internal) team of people oriented exclusively (or at least predominantly) towards the domain of virtual communication work with the audience. Social media habits have been constantly evolving and hence continuous professional development and attentive monitoring are vital, rather than, what is most frequently the case, occasional posting for the audience (!) of the ready-made (!) content and replying to "technical" questions. Social media managers are not (only) administrators, but brand ambassadors. The level of seriousness that we show in our approach to them reveals the level of respect for our users (because they, too, are a brand), as well as for ourselves (since we are a brand, as well). (comp. Martin 2018c)

In the context of museum as a platform intended for expression of creativity, a venue of personal stories and a provider of "tools" for the creation of new values, websites and social media are a part of the strategy of brand creation as a point of view. How to stand out? What people do with the brand is more important than what we do with it. Authentic presentation of a "great idea" on social media implies different content, different types of insight into the daily work of the museum. A brand is not a logo,

27 Nina Simon, Executive Director of Art&History Museum in Santa Cruz, US. The author of the books entitled "The Participatory Museum and The Art of Relevance".

but it is a story (and it is a "name"). Story telling needs to follow the visitor, consider the experience of museum visit through their eyes and, like in the physical museum visit, provide (plethora of) opportunities for personal involvement and interaction. "Museums need to stop making people follow the paths of involvement that they assume they would and start reacting to what people actually do in their own (virtual, author's comment) space."[28] (Martin 2018c: 18)

Duly used social media can facilitate both local and personal experiences, which does not mean that there is a universal magic formula and that experimental content is not useful. Still, whatever we do requires a personal signature – brand development for transmedia includes colour, picture, language, film/ video, typography, sound, logo and layout. All these elements contribute to enhancement of the perception of the museum (art and heritage) or recognition of its (their) role of the catalyst for game and participation through conversation and reciprocal relationships (comp. Martin 2018c: 21, 27).[29] Hence, the question of style becomes the question of attitude (brand).

2. *Exercises in Style* – interpretation of (museum) object and (museum) community

Steering the programme activities towards audience development absolutely does not mean neglecting the importance of collecting, preservation and research. Collections, as the backbone of museums and the verified information associated with them, need to provide the foundation for quality communication and educational programmes, or activities whose design will involve the entire museum team (curator, museum educator, IT specialist and marketing specialist, to name a few). Museum, and primarily its basic communication medium, exhibition, is currently considered in all its complexity. It is a venue in which verified and authentic information is (transactionally, author's comment) transferred through specially designed space and media about all the aspects of life to the visitors arriving individually or in small/larger groups (comp. Miklošević 2017).

The way visitors experience physical and intellectual challenges provided by museums depends on a wide range of factors – their knowledge, experience, expectations and intentions, as well as, last, but not least, their physical and mental state, with motiva-

28 W. Ryan Dodge, ROM, Digital Content Manager & Digital Engagement Co-ordinator.

29 Personal signature is a required category also in the development of lines of quality and diverse souvenir products that accompany the "great idea" of the institution (the museum) because, irrespective of diversity, it makes them recognisable and it highlights them on the market of "typical" museum souvenirs. For example, it was primarily through its uniform recognition (in a wide range of different products) that the award-winning *Suzhou Museum* stood out among the huge souvenir product range provided by Chinese museums within EXPO 2018 in Fuzhou. Suzhou Museum bases its product range on a combination of modern architecture, museum collection and local culture, designing products that are "practical, beautiful and collectible" (comp. The Catalogue of Suzhou Museum Merchandise). Upon conceptualisation of a fresh approach to souvenir programme range of the Ethnographic Museum in Zagreb, the simplest and the most advisable way is to follow the previous interest shown by consumers and build on that. This certainly includes traditional children's toys and handmade ceramics, licitar souvenirs and conveniently (accompanying bigger exhibitions) usable objects, such as a canvas bag that accompanied the exhibition entitled "If You Carry a Bag, You do not Have to Beg; with a Bag across Croatian Regions" (2010), where (yet again in accordance with experience) the price needs to be acceptable for the average Croatian pocket (on the way to the museum).

tion lately being highlighted as a dominant variable. Besides personal characteristics,[30] adventures and experiences of the visitors depend also on all the media and methods in which these messages are conveyed in space, as well as on the social context and who they interact with during the visit (Falk and Dierking 2011 according to Miklošević 2017). Museum exhibition normally emphasises learning and contemplation (currently a dominant attitude concerning the museum as a learning venue is close to the constructivist approach to education and learning and cultural models of communication that prove through research that visitors acquire knowledge through independent creation of meaning from museum or exhibition environment (comp. Miklošević 2017), which implies that exhibition content and form are in harmony with visitor competencies (*what* they know about it already). Questions about learning style (*how* they learn), and even the awareness that they do not (necessarily) learn the way the curator does (the author of the exhibition) have hardly (if at all) been addressed (comp. Van Mensch 2015: 37).

There must be a difference in learning and motivation (for arrival to the museum) and in the same way, there can (must) be a difference in interpretation. New approaches to museum audience follow the idea of providing the community with the opportunity to choose *what* it wants and interpret it *the way* it wants, with emphasis being on the process, personal experience and differentiation, rather than insisting on (professional/scientific) exactness. This can be achieved at both the level of exhibition and the level of individual object, but only under the assumption of museum as a facilitator, rather than the authority (which does not exclude the necessity for authenticity). In order for us to "give" the community an object and/or content for interpretation, we need primarily to (within ourselves)[31] raise awareness about its (multiple) potential, rather than only reading it at the level of the basic function, date, locality or material/technique of making, not even placing it into a ("corresponding") context. An entire range of meanings appears as a result of this process, each of which has its own unique value, contributing to the emotional (individual or collective) experience of museum and its role in the society.

In the context of the experience economy, *tailor made* museum experience is no longer sufficient (neither is the traditional demographic segmentation). What the *new* visitor wants and the *new* museum provides is the possibility of dialogue for significant personal experience[32] (comp. van Mensch and Meijer-van Mensch 2015:45) or, more specifically – transformative experience based on perception of authenticity (the same authenticity that builds the brand). Living in an increasingly *unrealistic* world, the visi-

30 The change in terminology – from *audience* or *public*, to *users*, or *visitors* (Miklošević 2017) results primarily from the awareness of personal characteristics of the visitors, their interests, reasons for arrival and learning methods.

31 The users need to be provided an opportunity for this type of interaction with museum materials and, preferably even before them, all (not only professional) members of museum staff. The participants of the ICOM-ITC workshop in Fuzhou were convinced of the effectiveness of the exercise referred to as within the traditionally held sessions referred to as Reading Artefacts under the guidance of the ICOM-ITC Co-ordinator, Mr Claude Faubert, a Canadian Museum Consultant. This time the read artefacts were selected original samples from the rich collections of Fujian Museum, while the attending professional staff had the task to inform (and possibly provide assistance) exclusively concerning object manipulation.

32 This has been proved by the international success of the Croatian museum brand Museum of Broken Relationships, with the concept of a confessional in which the visitors can (but they do not have to) build in (anonymously or publicly) fragments of their intimate life into the mosaic of the museum collections (beyond the physical dimension).

tors make choices (to buy or not to buy) based on how *real* the offer appears to them (comp. Pine and Gilmore 2007b according to van Mensch and Meijer-van Mensch 2015: 46-47). Hence, we yet again return to the starting point, to sincerity and transparency, from where everything starts and to which everything returns. The example of renovation of the Ethnographic Museum in Zagreb is basic, yet actual. Direct daily experience shows that people love being able to see what happens behind the closed doors, they are interested in the museum renovation and they are more inclined to accept objectively poor conditions (exceptions certainly always exist) if they are given an explanation why, identifying the museum with their own home in the renovation process and spontaneously transforming the experience from limited, noisy and dusty into a dynamic insider experience justified with the purpose of improvement of new shared experiences (of users and employees) in the future.

New trends in the profession/science are moving towards the development of platforms for different forms of active, intrinsically motivated participation, steering museum activities towards musealisation. Musealisation includes a detachment (alienation) from physical (contextual) relationships towards objects, as well as renunciation of legal and intellectual property ownership. Instead, the principle of guardianship was introduced in modern museum ethics, in order to establish the respect of the original *creative/ user community* and hold/ support its interests (comp. van Mensch and Meijer-van Mensch 2015: 19). Guardianship gives precedence to forms of *shared ownership* based on which museums and the community also share the responsibility of object protection as *living heritage*, the concept of protection in accordance with which the heritage value does not exclude the use of the object outside the museum context (Meijer-van Mensch 2015 according to van Mensch and Meijer-van Mensch 2015: 20).

This type of *dynamic protection*, combined with shared ownership, has already become a specific tradition primarily in ethnographic museums, primarily through the concept of the so-called autochthonous curation/ *indigenous curation* (Kreps 2008 according to van Mensch and Meijer-van Mensch 2015: 20). Certainly, within the framework and the position of the Ethnographic Museum in Zagreb, it is not possible (nor necessary) to literally copy the methods of work of international museums. What is possible (and necessary) is to identify niches through which it is possible to act (indulge in action) towards the previously mentioned goal in the urban environment of the capital of Croatia as a melting pot of individuals originating from different and local communities from which, both from the historical and the modern perspective, we obtain both the materials and the background for professional /scientific work.

"Museums would do well to focus more on the creating and spreading the digital DNA of our shared cultural heritage and less on controlling access to those assets. This is a call to be both more promiscuous and more discriminating in what we share and how." (Ed Rodley - Peabody Essex Museum according to Mendes 2018a: 20).

3. Museum marketing and some eternal questions[33]

What is the price of culture? How much money, time/ energy/ nerves (human resources) and morals? And would we be all we need to be (inclusive, involved, participatory, personal, recognised – branded, etc.) if the abovementioned were not in question?

Irrespective of the fact that all the institutions involved in culture and art do not belong to the non-profit sector, most of them are still involved in activities characteristic primarily of that type of sector – raising funds for own operations in order to be able to implement programmes intended for the users. Fundraising for the purpose of meeting the requirements of culture and art in Europe has a long tradition and includes a wide range of both short-term and long-term activities, primarily in terms of organisation of exhibitions, public events, cultivation of cultural tradition, as well as more significant types of contribution, such as building and equipping of museums. In domestic practices, there is not much fundraising to meet the requirements of culture and art in mega-entrepreneurial sense, yet there are positive examples of win-win situations, where the promotion of corporate identity is combined with actual financial and logistic support to institutions (museums), individuals and the local community. (comp. Pavičić et al. 2006: 258).

In the context of the Ethnographic Museum, one of the examples that needs to be highlighted from the marketing aspect during the last several years is the partnership with one of the leading Croatian beer producers at the exhibition entitled "Let's Go for a Beer! An Overview of the Beer Culture" (2012), in which the recognition of the partner occurred at the right time.[34] Irrespective of a huge thematic potential and the prepared marketing background by the authors of the exhibition, a more significant sponsor/ donor/ patron was not found for the exhibition "Of Animals and Humans" (2017), which was explained by the culmination of adverse political and economic situation (for a large number of leading domestic companies that may be interested in patronage/sponsorship of an exhibition addressing the issue of the relationship between humans and animals throughout history) especially in the months preceding the opening of the exhibition.

It is impossible to avoid the impact of external factors (continuous social, economic and political changes, primarily of the demographic dynamics) on the work in the museum,

33 In accordance with the date of the start of the first session, the last cycle of lectures ("What´s your Job" / "Money, Money, Money" / "Planning the Exhibition") at the ICOM-ITC workshop in Fuzhou was dedicated to every day issues faced by the participants, primarily those practically involved in the field of museum marketing and public relations, in order to facilitate facing with (shared) difficulties at micro-levels of museum activity and identifying optimal solutions. It was held by Mrs Yu Zhang, the founder of *Yu Culture* (mediation in cultural co-operation between China and the rest of the world) and a long-term employee at ICOM headquarters in Paris. Like all the others, this segment of the training was significant and applicable also to organisation of work performed by curators, who, against the backdrop of a reduced number of employees and the necessity of multitasking (actual in most institutions throughout the world, represented by workshop participants), increasingly more frequently and more closely co-operate with the museum marketing department or even independently perform the work in the field of marketing and PR.

34 The exhibition resulted from a one-year research, initiated and financed with the resources provided by exhibition partners, focused on studying beer-drinking culture both in Croatia and in Europe (comp. http://www.emz.hr/Izlo%C5%BEbe/Pro%C5%A1le/2012/Idemo%20na%20pivo%20Pogled%20na%20kulturu%20konzumiranja%20piva_5554) (visited on 23rd February 2019).

which has simultaneously been changing its (traditional) role in the society, increasingly focusing on the community and striving to stand out through (radical) differentiation. Consequently, it is currently more important than ever that the structure of the department of marketing and public relations is adapted to individual needs and institutional values. Co-operation *(Do not work alone!)* is imperative in terms of overcoming the challenges of a high volume of work (Zhang 2018a: 3), while a special attention was paid to the planning of museum (exhibition) projects from the marketing and communication aspect (which curators/authors of exhibitions of the Ethnographic Museum have been increasingly faced with over the last years) – structuring of the so-called communication plans that imply the following elements: situation analysis, objectives, target audience, message, action plan (with the preparation of detailed activity trails with a real time estimate concerning the implementation of all the necessary steps within the organisation of an individual event, which is particularly important), the budget, as well as the sources of finance and evaluation / report (comp. Zhang 2018c: 1).

It is important to highlight the project entitled "The World of Toys" (2012/2013), from our own environment, as an example of multiple success in meeting (also the marketing) requirements of the exhibition project. The latter, through a systematic upgrade of exhibition content and a continuous PR support (media presence in order to facilitate co-operation with the community), achieved significant success in terms of attendance and recognition of the Ethnographic Museum. The same applies to a related initiative "Let Us Give Children Roots and Wings" (2014), which has been transferring the Museum values through community outreach (preschool institutions throughout the country) for five years, with partner support provided by a still actual medium – the regional radio.

On the other hand, the project "Two Stops on the Croatian Silk Road" (the academic year 2016/2017), was developed through inter-sectoral and multidisciplinary co-operation of the Ethnographic Museum and the Zoological Garden of the City of Zagreb, with the support of the Zagreb City Libraries, striving to connect the institutions with a similar programme orientation (education and preservation of natural / cultural heritage) in order to facilitate financing and audience development, irrespective of innovativeness, did not achieve its marketing potential (at the level of both institutions, perhaps primarily due to shared responsibility) and hence a very positive feedback provided by the users of this programme is simultaneously a source of both joy and grief.[35]

The co-operation with the same partner (the institution of the Zoological Garden of the City of Zagreb, under whose competence operates also the Shelter for Abandoned Animals of the City of Zagreb in Dumovec) also caused polemics among a proportion of the public (and insecurity in terms of the attitudes of a proportion of Museum staff) concerning the accompanying programme to the exhibition "Of Animals and Humans"

35 The key activities of the project are intended both for older preschool-aged and school-aged children. They included educational programmes (exhibitions and thematic guided tours, lectures, presentations and workshops) in connection with the rearing of silkworms and domestic production and use of silk thread. In addition to inter-sectoral co-operation of heritage institutions, as the value added of this project it is important to highlight the established connection between teaching areas and informal learning in a relaxed atmosphere, based on authentic biological/ ethnographic material. (Find out more at: http://www.emz.hr/Izlo%C5%BEbe/Ostala%20doga%C4%91anja/2016/Dvije%20stanice%20na%20hrvatskom%20putu%20svile_8833) (visited on 27th March 2019).

(2017) in which we strived to give room to all the interested parties in order to involve as many individuals, associations, organisations and institutions as possible in public discussion, while the topic deemed challenging from the research and interpretation aspect, as well as ethically demanding, was considered from many points of view. The opportunity for participation was exploited by those who saw it as an opportunity to speak up about the attitudes they advocate and/or to promote their own activities. It has to be pointed out that those equipped with a stronger marketing strategy and logistics, were able to better highlight their presence in the programme of the Ethnographic Museum in Zagreb in the media, which, again, may have resulted in making an impression of favouring one partner over another, during the selection upon the organisation by the Museum.

The ethical question, like the above mentioned one (providing room to partners who do not enjoy public support), is particularly emphasised in the field of financing of museum projects. The statistics are unrelenting: only in Croatia, the government funding for museums has plunged by over 600 % during the last decade, concerning which we keep abreast of the trends in the European Union. Less than 10% of museums in Croatia are not located in the buildings constructed for this specific purpose. Moreover, less than 10% are adapted to persons with disabilities (in case of the Ethnographic Museum in Zagreb, the capacities of the museum building, constructed to meet the requirements of a museum of the 19th century, have been exceeded a long time ago, while the adaptation to persons with disabilities is partial and falls outside the standards). Under pressure to generate income, museums are forced to increasingly turn to commercial activities (souvenir sales and renting premises, among others), looking for private donations rather than public financing, which certainly affects their autonomy (for example, museums whose donors are oil companies, tobacco industries or weapon factories can hardly address the issue of ecological sustainability, human health promotion and the propagation of world peace), while those with high admission fees do not meet the conditions of open access (comp. Domladovac 2019). Moral dilemmas differ, as in other fields of human activity, from case to case, from one set of circumstances to another and they do not provide a universal solution. The recommendation is, certainly, to act in accordance with ICOM's Code of Ethics for Museums,[36] which was pointed out also at the workshop held in Fuzhou, where the latter was used in exercises in providing reasons *for* and *against* action in morally questionable situations inspired by actual museum practices.

As in case of museum branding, audience development and interpretation and presentation of museum materials, so in business ethics, planning and financing, we eventually go back to where we started – the need for a clear vision *what, to whom, when, how* and *why*. Irrespective of whether it is the case of profit or non-profit sector, individuals and organisations address buyers/users, as well as business associates and sponsors – all those that they consider as potential partners in any sense. The museum needs to carefully choose its partners through well-prepared and implemented marketing

36 The Code represents the minimal standard for museums (http://www.icom-croatia.hr/wp-content/uploads/2011/11/Eticki-kodeks-za-muzeje.pdf) (visited on 17th March 2019).

activities. It needs to segment and target them, in order to position itself, i.e. create both a favourable positioning on the market, and a favourable perception of one's own organisation, as well as of the provided programmes and services in the awareness of those it addresses. Those who address everyone or the wrong ones, actually address no one (comp. Pavičić et al. 2006: 150).

Instead of a conclusion

Audience development, as a top topic in museology addressed both in Europe and Croatia, to put it simply, includes programmes focused on user retention and attraction of new users, as well as those who raise awareness especially among young population, of types of art and cultural activities that perhaps are not accessible to them or those who originate from areas that do not have access to cultural and artistic programmes, as well as the programmes intended for vulnerable social groups. It is a long-term process whose results are visible only in several years' time (comp. Zrnčić according to Barbarić 2018). It includes different methods, practices and experiences from the field of creative education, mediation and communication through digital platforms (comp. Ministry of Culture 2017). Hence, activities within marketing and public relations, work in connection with programming, exhibition planning, interpretive and presentation tasks in connection with museum materials, as well as collection policies and primarily, intense and two-way co-operation with the community. In other words, everything that eventually contributes to recognition of authenticity of the "great idea" of the institution – brand creation.

Against the backdrop of a lack of resources, as well as both the intellectual and social threats that the museum is faced with, user research has the potential to lead cultural institutions towards the fundamental understanding of the necessity of the new models that are more sustainable than those used in the past (comp. Friedman 2007 according to Miklošević 2017). In its 101st year of activity, primarily when faced with the challenge of realisation of the new permanent exhibition, retention (and building) of the image of the parent institution in the country, and market survival in general, the Ethnographic Museum cannot and must not miss the opportunity for reprogramming – a movement directly linked with the understanding of expansion of parameters of the museum of the 21st century and its new role in information age, based on the inversion of focus where the system/authorities give way to a broad range of what is worth – to the public (comp. Mendes 2012). The initial steps in the quest certainly include assessment – an assessment of the current situation and a projection of the state one is striving to reach, as well as evaluation – quality assessment, as a part of the evaluation process and, primarily, a clear awareness of the need for change.

According to Neil Cossons, "If museums strive to be effective instruments of society in which they operate, they need to reflect and react to fundamental social and economic circumstances of a specific society. This does not mean that they need to bend themselves in the way temporary trends dictate – which is probably one of the problems we are currently facing. Nevertheless, this means that we need to accept the fact that the

society, which over a specific period and for its own reasons founded many of these large museums, does not exist anymore and that the current society has very different needs and strivings, although they need the same collections" (Miklošević 2017: 23).

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