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Museum Management and Cultural Policies in the 21st Century

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Abstract

This dissertation was written as part of the MA in Art, Law and Economy, at the International Hellenic University. The aim of this research is to examine the concept of museum management in the 21st century and its relation to the today artworld, based on the challenges they face and their role in the society. This assignment will be based on books from the international bibliography, articles from academic journals, as well as articles and reports from the Internet. Based on the opinions and the results of other researchers, and what has been found regarding the role of museums and their challenges, this research will try to answer its basic question, which is related to the management of the museums in the today era.

The outcomes of this study will be useful for the managers of the museums, who will have the opportunity to consider the challenges that these cultural organizations face today, and the need to focus on a strategy that will allow them to fulfill their role in the society and the cultural policy at local, regional and national level, as a part of the artworld. In addition, this research provides an opportunity to begin a cultural dialogue with regard to the important role of the museums today in the shaping, support, implementation and promotion of cultural policy, through their appropriate management.

Keywords: museum, management, cultural policy, marketing.

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INTRODUCTION

Cultural heritage includes both tangible and intangible aspects of a culture. More precisely, cultural heritage defines the tangible cultural goods, such as buildings, archaeological areas, cemeteries, artworks, and archaeological artefacts, as well as the intangible cultural goods, as for example language, music, customs and traditions.¹ The preservation and protection of cultural heritage is in fact the protection of cultural goods.²

Cultural heritage is preserved, exhibited, and communicated to the public through the institution of museums. The contemporary museum has defined its role in the 20th century and has a multiple role, as it is described by Hatton (2012) and presented hereunder: A) collector-carrier of cultural heritage, through the collection of artefacts that need preservation in order to prevent their wear and loss; b) research-academic assessment of artefacts; c) exhibition and communication of the new knowledge; d) interpretation-translation from the scientific language to more comprehensible from the public languages; e) centers of joy, pleasure and recreation; f) education. A museum is a non-profit institution in the service of society and its development, open to the public, which acquires, conserves, researches, transmits and exposes the tangible and intangible cultural heritage of humanity and its environment for the purposes of education, study and pleasure.³

The assessment of the temporal interrelationships between people, places and events is very crucial for the concept of cultural heritage. Of central importance is the notion of cultural customs, which are inextricably linked with the concepts of

¹ Konsola, N. (2006). *Cultural development and policy*. Athens: Papazisis.

² Mpitsani, E.P. (2004). *Cultural management and regional development*. Athens: Dionikos.

³ Pitman, B. (1999). Muses, Museums, and Memories. *Daedalus*, 128(3), 1-31.; Hatton, A. (2012). The conceptual roots of modern museum management dilemmas. *Museum Management and Curatorship*, 27(2), 129-147.

identity and continuity, personal and shared memories and a sense of place.⁴ Within this framework, museums, through their work, can offer the public an opportunity to get in contact with their past, and help them in shaping and preserving a cultural identity, and understand the importance of the place, through their location at historical places and their exhibitions.

In the today era, museums play an important role in the local, regional and national cultural policy. The local authorities are involved in the support of the intrinsic values of culture, through their institutional support of specific events of local identity processes, which can be interpreted as a cultural heritage and which should be evaluated by the wider community.⁵ This can occur where many cultures interact with each other in a region, through migration, or where the younger civilizations move into an already established area of preexisting cultures.⁶ Museums are significant actors in this process, through their exhibitions, and the multicultural dialogue that they promote through their cultural activities. Apart from local government, the state plays a key role, as well. The phenomenon of globalization has led the national states to decentralization, especially with the transfer of some powers at the local governmental agencies. The political emergence of this local level leads to better policy coordination, but also to the creation of closer links between the region and the local public policies.⁷ In any case, the central government should support and promote the regionalization and regional cultural policies that focus on cultural heritage and cultural activities. This can be achieved through museums, since the activities of these cul-

⁴ Lennon, J.L. (2006). Cultural heritage management. In: Lockwood, M., Warboys, G., Kothari, A. (Eds.), *Protected areas management: a global guide*. London: Earthscan; Scorrano, A. (2012). Constructing national identity: national representations at the Museum of Sydney. *Journal of Australian Studies*, 36(3), 345-362; Rahimi, F.B. (2014). A model for sociocultural interactions in museums. *Museum Management and Curatorship*, 29(2), 174-187.

⁵ Bailey, C., Miles, S., Stark, P. (2004). Culture-led urban regeneration and the revitalization of identities in Newcastle, Gateshead and the North East of England. *International Journal of Cultural Policy*, 10, 47-65; Mulligan, M., Humphery, K., James, P., Scanlon, C., Smith, P., Welch, N. (2006). *Creating community: Celebrating arts and wellbeing within and across local communities*. Melbourne: The Globalism Institute.

⁶ Merlino, D., Duffy, M. (2011). Listening for a change: Sound and agency at the urban/rural interface. Proceedings of the 2010 International Association for the Study of Popular Music Australia-New Zealand Conference on instruments of change, Melbourne, Vic., Australia. Retrieved from: <https://minerva-access.unimelb.edu.au/handle/11343/31320>.

⁷ Breaux, S., Collin, J.P., Négrier, E. (2007). Political Rescaling and Municipal Cultural Public Policies: A Comparison of France and Québec. *International Journal of Urban and Regional Research*, 31(1), 128-145.

tural organizations can support the regional and national cultural policies, through collaboration, research, and exhibitions.

From the above it can be concluded that museums are required to play a multiple role in the today era, since they act as carriers of cultural policy at local, regional and national level. In addition, museums help in the highlighting of both artists and artistic movements, as they are part of the so-called artworld.⁸ Within this framework, however, museums have to respond to many challenges, such as the reduced state financing,⁹ the imperfect, sometimes, public cultural policy, the increased competition,¹⁰ as well as their changing role, as demanded by the public and the changes occurred in the wider environment in which they operate.¹¹ Besides, the International Council of Museums (ICOM) recognizes that museums should evolve in accordance to the social developments.¹²

Within this context, museums have to shape a management strategy, which will allow them to reconsider their role in the today society, with the above mentioned demands and challenges, and which will provide them with the necessary tools in order to survive.

⁸ Danto, A. (1964). The Artworld. *The Journal of Philosophy*, 61(19), 571-584.

⁹ Inkei, P. (2001). Tax incentives for private support to culture. Retrieved from: [https://www.coe.int/t/dg4/cultureheritage/culture/Completed/MOSAIC/DGIV_CULT_MOSAIC\(2001\)13_EN.pdf](https://www.coe.int/t/dg4/cultureheritage/culture/Completed/MOSAIC/DGIV_CULT_MOSAIC(2001)13_EN.pdf); Rectanus, M.W. (2002). *Culture incorporated*. Minneapolis: University of Minnesota Press.

¹⁰ Vicente, E., Camarero, C., Garrido, J.M. (2012). Insights into Innovation in European Museums. *Public Management Review*, 14(5), 649-679.

¹¹ Waltl, C. (2006). Museums for visitors: Audience development-A crucial role for successful museum management strategies. Retrieved from: <http://www.intercom.museum/documents/1-4waltl.pdf>

¹² Hatton, A. (2012). The conceptual roots of modern museum management dilemmas. *Museum Management and Curatorship*, 27(2), 129-147.

CHAPTER 1. THE ROLE OF MUSEUMS TODAY

1.1 Museums as carriers of cultural policy within the art world

The museum is an important institution that acts as carrier of cultural policy. Since the mid-1990s, cultural policies were reinvested with the following new objectives:¹³ a) to promote and tighten the link between the arts and business; b) to reduce state regulatory legislation of cultural industries; c) to encourage private patrons and companies to act as sponsors, to buy art, and to support the artistic institutions; d) to increase the political settlement of the arts and artistic institutions through performance contracts, centralized management and transformation of 'unspecified instruments', which are allocated based on specific evaluation of designated revenue sources for specific purposes and politically appointed aims, e) to revitalize the national dimension of cultural policy in order to strengthen the national identity of the people and to promote social cohesion, as a response to globalization, immigration and individualism.

The fact that the museums act as collective social institutions, performing cultural policy and promoting cultural heritage has been observed from the 1970s onwards.¹⁴ Museums are considered as 'models of non-verbal reality', as consolidation of the past, as promoters of cultural taste and judges of artistic value, as well as the collective memory of the community, shaping and forming this memory, and taking shape from it at the same time.¹⁵ According to Article 45 of the Greek Law 3028/2002¹⁶, a museum is a non-profit organization, with or without legal personality, which acquires, receives, holds, maintains, records, documents, researches, interprets and mainly exhibits and displays to the public collections of archaeological, artistic, ethnological or other evident materials of humanity and its environment, for the purposes of study, education and entertainment.

¹³ Duelund, P. (2008). Nordic cultural policies: A critical view. *International Journal of Cultural Policy*, 14(1), 7-24.

¹⁴ Hatton, A. (2012). The conceptual roots of modern museum management dilemmas. *Museum Management and Curatorship*, 27(2), 129-147.

¹⁵ Supra note 14.

¹⁶ Retrieved from: http://www.wipo.int/wipolex/en/text.jsp?file_id=187585.

The role of museums as carriers of cultural policy can be better understood within the concept of art world. This term was first introduced by Danto in 1964,¹⁷ in an effort to explain and present a network of individuals and organizations within a cultural context, which contribute to the recognition of artists and artistic movements, as well as the promotion of art. What should be emphasized is that in essence, the art world is an intermediary between an artist and a buyer of art,¹⁸ while it is also an area with conflicting (economic) interests¹⁹. The art world consists of all those players involved in art, having a different role each, in areas such as the creation, review, distribution and promotion of works of art. Therefore, the art world consists of various institutional factors, which are, in essence, a network, defining the relationship between art and art market.²⁰ This network consists of art collectors, dealers, art critics, museums, auction houses and galleries. These institutional actors in the art world have played, and continue to play, an important role in the promotion and recognition of artists and artistic styles / movements. Besides, it is supported that museums perform as 'cultural elites'.²¹

For example, art collectors, dealers, and art critics are all involved in the identification of the artists and the theorization of their work, as well as the exhibitions of their collections in various museums. Museums are positively predisposed towards the recording of new artistic trends in the framework of the increased competition created by their proliferation in recent decades.²² The art critics are an important institutional factor of the art world. Through their work, which refers to the valuation of art works, they contribute to the promotion of artists, works of art and artistic movements. This is achieved because the art critics have come into contact with

¹⁷ Danto, A. (1964). The Artworld. *The Journal of Philosophy*, 61(19), 571-584.

¹⁸ Duncan, C. (1993). *The Aesthetics of Power: Essays in the Critical History of Art*. Cambridge: Cambridge University Press.

¹⁹ Heilbrun, J. (2001). *The Economics of Art and Culture*. Cambridge: Cambridge University Press.

²⁰ Joy, A., Sherry, J.F. (2003). Disentangling the paradoxical alliances between art market and art world, *Consumption Markets & Culture*, 6(3), 155-181.

²¹ Durrans, B. (1992). Behind the Scenes: Museums and Selective Criticism. *Anthropology Today*, 8(4), 11-15.

²² Souliotis, N. (2008). Collector activity and creation of cultural institutions in Athens. Basic cases and one case study. *Social Research*, 127(C), 108-140.

the philosophy of art, the aesthetic trends, whereas they have also studied the historical, social, economic, political and cultural context in which an artistic movement and an artwork was created.

Special role is played by the great collectors of art. The collectors are buying art directly from the artists or their managers / traders representing them, thus being the first to feature artists, which are considered as representative of the artistic movements. Therefore, the emergence of an artist can be achieved through the collections of individuals, which are promoted through the museum exhibitions. Besides, private collectors have contributed to a great extent to the promotion of artists, while they constitute the basis for the creation of local galleries and museums.

Auction houses are also an important factor in the emergence and development of artists and artistic movements, and the promotion of cultural artefacts, through the disposal of artistic works from different periods. In addition, in these auctions participate also art collectors, art dealers, and museums' managers. What should be emphasized is that the auction houses are not directly involved in the promotion of artists, artworks and artistic movements, but indirectly, through their interrelationship with other institutional actors gathered at auctions, such as managers of various museums.

Apart from the above, galleries, and especially large-scale international galleries, constitute one more institutional factor of the art world. These galleries, during the decades 1960-1970, and then in the 1990s, took part in a trend of completion of the international art trade, in which the emergence of multiculturalism and international orientation dominated, by focusing on projects of 'contemporary art'.²³ The contribution of galleries in the promotion of cultural diversity and intercultural dialogue in the arts is also emphasized by the European Union.²⁴ These galleries either promoted worldwide local artists or helped international artists to exhibit their work locally.

²³ Supra note 22.

²⁴ European Agenda for Culture (2014). Report on the role of public arts and cultural institutions in the promotion of cultural diversity and intercultural dialogue. Retrieved from: http://www.europa-creativa.eu/Files/uploads/30-role_arts_diversity-dialogue_en.pdf.

On the other hand, art dealers and museums, especially in metropolitan centers, sought artists from local / regional markets, with the aim of organizing international exhibitions and resulting in their international recognition.²⁵ Thus, the cooperation of galleries with the artists themselves and the museums, help in the promotion of artists, artworks and cultural activities.²⁶

1.2 Museums and cultural landscapes

What is more, it should be noticed that museums play an important role in understanding and preservation of cultural spaces, via their location at historical and significant places. Cultural landscapes are considered to lie at the interface between nature and culture, tangible and intangible cultural heritage, biological and cultural diversity, representing an interwoven network of relationships, the essence of culture and of human identity and a symbol of the growing recognition of the fundamental link between local communities and their cultural heritage, humanity and the natural environment.²⁷

It is suggested that two centuries is the minimum time in which a landscape may be recognized as 'traditional'.²⁸ The education and training for the management of these landscapes requires specific guidance functions, including the understanding of the ecological and cultural underpinnings of traditional systems, as well as learning how to use new technologies. Then the challenge is to integrate traditional cultural knowledge with local management systems to ensure the protection of the important universal values of the landscape. An example of the relation between the museums and the landscape is the museums which are located at historical cemeteries, of great historical, aesthetic and / or archaeological values (e.g. Museum

²⁵ Supra note 22.

²⁶ Sokou, K. (2000). Auctions. The limit up of the Greek art. Retrieved from: <http://www.tovima.gr/culture/article/?aid=121370>.

²⁷ Rössler, M. (2006). World Heritage cultural landscapes. *Landscape Research*, 31(4), 333–353.

²⁸ Fowler, P.J. (2003). World Heritage Papers 6. World heritage cultural landscapes 1992–2002. Paris: UNESCO. Retrieved from: <http://whc.unesco.org/en/series/6/>

Glasnevin Cemetery & Museum in Dublin and The Cemetery of the Tumuli in Aigai, Macedonia).

1.3 Museums as actors in the local cultural policy

In addition, it should be noticed that museums play an important role within the framework of the local cultural policy, contributing to the local development and the creation of a local identity. The concept of local development refers to the process through which governments or communities attempt to stimulate or maintain productive activity and employment in the society itself. However, one could disagree with the definition of development based purely on economic measures, indicating that development is ultimately a diverse and complex, often contradictory, element of the human condition, a process which enables communities to create their own stories with the conditions chosen by themselves.

This evolutionary process usually begins through the identification and confirmation of the geographical, cultural and socio-economic temperament, which is attributed to common terms as local identity. The perception of the particular importance of local identity is a difficult task, partly because of the conceptual complexity of this notion, as well as the realization of its perpetually changing nature. Although identity is rooted in the individual, eventually it acquires a collective meaning, above the social systems, leading to the development of local, regional and national identities. As it is suggested,²⁹ local identity can also be seen as compensation for the aggregate trends, not only in the field of national loyalty and citizenship behavior, but also as a resource to be capitalized in the local development.

The expansion of the view of museum policies at an international frame highlights issues connected to the interrelated processes of globalization and fragmentation. In this frame of reference, the exhibition of cultural diversity, providing cultural expressions and spaces of identity experience, as well as gaining knowledge and under-

²⁹ Rausch, A.S. (2005). Local Identity, Cultural Commodities, and Development in Rural Japan: The Potential as Viewed by Cultural Producers and Local Residents. *International Journal of Japanese Sociology*, 14, 122-137.

standing of other cultures, is becoming more and more relevant. The expected humanitarian benefits of cultural participation and expression are particularly mentioned in relation to minorities and indigenous peoples.³⁰ At the Australian Museum, the Indigenous Australian Gallery is an example of this relation. Moreover, artworks of Aboriginal artists were exhibited at Yiribana Aboriginal and Torres Strait Art Gallery in the Art Gallery of Sydney. The Caravan Project in Greece during 2016, telling stories of people, identities and landscapes, is one more example indicating the above mentioned relationship.

Museums collaborate with the local governmental institutions, in an effort to shape and promote art and cultural activities, within the context of cultural policy. Local government is a significant producer of politics for the arts and cultural policies, which contribute to the strength and social relevance of culture. Local government has a large and growing area of responsibility. In fact, its role has expanded considerably over the last thirty years, since now contributes to the development and design of services and strategies for the local economy, society and culture.³¹ However, local authorities are often either overlooked or criticized for being highly bureaucratic in their management of the cultural policy. It has also been argued that both the 'institutional form' and the 'culture' of local government are not able to maximize the effectiveness of leadership and management of cultural activities and policy.³²

In any case, though, local state agencies benefit the local cultural policy, since the latter: 1) focuses on cultural needs, demands and aspirations of the communities and includes the vision of local authorities; 2) brings cultural activities at the center of activity of local authorities; 3) shows that cultural needs of the region are met in an efficient, fair and efficient manner; 4) contributes to the assurance of equality and access for all to cultural activities; 5) sets both the intrinsic value of cultural activities, as well as their functional benefits - the positive contribution made by cultural activi-

³⁰ Reussner, E.M. (2003). Strategic management for visitor-oriented museums. *International Journal of Cultural Policy*, 9(1), 95-108.

³¹ Johanson, K., Kershaw, A., Glow, H. (2014). The Advantage of Proximity: The Distinctive Role of Local Government in Cultural Policy. *Australian Journal of Public Administration*, 73(2), 218-234.

³² Supra note 31.

ties in the economic, social and environmental welfare of the local population; 6) inspires local residents and communities, and promotes volunteering in cultural activities; 7) creates guidelines for people to participate in various cultural activities throughout their lives, and encourages lifelong learning; 8) sets priorities within and between departments, and reconciles competing demands; 9) informs about the analytical plans and the work of independent executives, departments and other services; 10) acts as a framework of performance revision; 11) encourages innovation and identifies opportunities for the fulfillment of local needs; 12) sets the direction and priorities of local authorities and other agencies and organizations; 13) provides links with other plans and strategies of the authorities and partners, and promotes partnerships; 14) contributes to the establishment of a clear vision, which is shared by other (financial) services; 15) acts as a lever and means of justification for obtaining funding from external agencies, including the regional financing of subsidized services, the European Union and private sponsorships; 16) is linked to the central government agendas and strategies of national and regional services, thus achieving synergy in the work of all the agencies involved, and informs and influences regional cultural strategies.³³

Government exercises influence upon local authorities through financing, legislation and promotion of good practices.³⁴ The factors that can lead towards a successful development of cultural policies at local level are the following: involvement of all stakeholders, as for example museums, in the local government, full public consultation, tailored to the needs of the target groups, as for example museums' visitors, careful selection of the strategy group, exploitation of the contribution of the voluntary sector in support of the strategy, (e.g. through the network of friends of the museums), usage of the strategy for identifying communication gaps, setting priorities and allocating resources, and leveraging of external funding, and finally commitment to the strategy's implementation in the medium to long term, since the planning at a cultural level does not often produce quick benefits.³⁵

³³ Gilmore, A. (2004). Local cultural strategies: a strategic review. *Cultural Trends*, 13(3), 3-32.

³⁴ Stratton-Smith, R. (2004). Local cultural planning: the view from the Department for Culture, Media and Sport. *Cultural Trends*, 13(3), 33-36.

³⁵ Supra note 34.

In summary, there are three main approaches of culture as a local policy, in which museums can participate: The creative city, the city as a cultural scene and the educational city. The creative city is based on both cultural and industrial structures. Additionally, this approach has a political aspect, in which the main social partners are businesses that promote economic development, despite the fact that the target should not only be economic growth, but also community development. Regarding the distinction between the city as a cultural scene and as an educational city, the first approach is based on cultural consumption, but without referring to the access of all people to culture, such as the educational city approach. The aim of the latter is the development of the wider community, since the citizens are at the center of this approach, with a redistributive political character, with the neighborhood playing an important role in urban development, as well as with equal access of all persons to culture.³⁶

1.4 Museums as actors in the regional cultural policy

Regional policies are particularly related to issues of identity. The 'production' of regional identity is an essential step for the regional institutionalization process.³⁷ The local identity and the corresponding cultural policy are mainly used by local authorities as resources for addressing the competition in the cultural production.³⁸ Moreover, the dialogue of regional policy on culture and identity can be oriented towards 'non-local' cultures, giving birth to 'stratified' and 'purified' expressions of local culture and identity, which do not correspond to the lived reality of local people: the 'migratory multiculturalism' is actually accepted and tolerated, but almost never promoted as a development resource area.³⁹ This, however, can be changed through

³⁶ Ibid.

³⁷ Paasi, A. (2009). The resurgence of the 'region' and 'regional identity': theoretical perspectives and empirical observations on regional dynamics in Europe. In: Fawn, R. (Ed.), *Globalising the Regional, Regionalising the Global*. Cambridge: Cambridge University Press.

³⁸ Leresche, J.P., Saez, G. (2002). Political frontier regime: towards cross-border governance. In: Perkmann, M., Sum, N.L. (Eds), *Globalization, Regionalization and Cross-Border Regions*. Basingstoke: Palgrave Macmillan.

³⁹ Syssner, J. (2009). Conceptualizations of culture and identity in regional policy. *Regional and Federal Studies*, 19(3), 437–458.

the participation of museums to cultural activities that actually take into consideration and exploit this multiculturalism. The Caravan Project mentioned earlier is an example. The exhibitions of Ai Weiwei in museums throughout the world, and The Migration Museum Project in the UK can also be included in this discussion, as examples of how the 'migratory multiculturalism' can contribute towards the local and regional cultural development.

In this context, the regional cultural policies focusing on cultural heritage appear as a fundamental element of regionalization. One of the distinctive features of the new regionalism from the 1990s was the proliferation of agreements and partnerships between regions, and the development of a 'cooperative regionalism', particularly at European level, through the cooperation of cultural organizations.⁴⁰ These actions allow the regions to enhance their socio-political identities and properties, and promote economic and social development. The regional leaders also use the regional promotion and brand marketing to promote and enforce their own place in the European political arena. In fact, other factors such as economic globalization, the improvement of information and communication technologies, the development of individualism, and the decline of the welfare state changed the regional context, both for society and for politics.⁴¹

Characteristic examples of collaboration at regional level are the cooperation of the United States Holocaust Memorial Museum and the Guggenheim Museum Bilbao (GMB), which is supported to be "quite embedded into the local and regional context of institutions, private agents and policies. This effect increases with the growing recognition of the potential effects of the GMB on the creative and service industry in the Bilbao region. On the other hand, there is also an increasing tendency for Bilbao and the GMB to be included in global networks, as can be demonstrated by the branding effect of the GMB on the attraction of tourists or the increasing importance

⁴⁰ Crikemans, D. (2010). Regional Sub-State Diplomacy from a Comparative Perspective: Quebec, Scotland, Bavaria, Catalonia, Wallonia and Flanders. *The Hague Journal of Diplomacy*, 5(1-2), 37-64.

⁴¹ Keating, M. (2008). Thirty years of territorial politics. *West European Politics*, 31(1-2), 60-81.

of the term “Bilbao” in semantic networks”.⁴² What is important to be mentioned is that, this situation requires business strategies in order to develop an attractive regional marketing, and to enhance the new regional cooperation at the level of cultural organizations.⁴³

The cultural heritage action is not limited to references to the past, since the promotion of cultural heritage programs can support the socio-political and regional changes: e.g. European integration, urban and regional regeneration and strategies of regional marketing, as it was indicated through the example of Guggenheim Museum Bilbao. The resources of cultural heritage, not only allow one region and society to have historical roots, but they can also be used from the museums to renew the identity and visibility of populations through modernity, giving them a sense of their common history.

At the same time, the cultural identity of a region also includes 'creative' reports and can be oriented to aesthetic innovation, leadership and emerging artistic practices, promoted by the museums. The support of contemporary creation on behalf of the museums can also be part of a policy aiming at attracting high artistic prestige flows, as for example through the concept of creative city mentioned earlier. The 'creative' policies, designed, supported and promoted by the museums, develop an approach to culture that connects cultural programs with global strategies for regional attractiveness, such as the tourism industry and the strengthening of social cohesion through cultural activities.

1.5 How the state affects the function of museums in the today era

Today, cities and regions are facing the challenge of a governance form with two sides. The first is to establish policies for the common good, where culture is an integral part of urban and regional social welfare system. The second aspect of multicultural integration is the promotion of places at national or international level. That is

⁴² Plaza, B., Haarich, S.N. (2015). The Guggenheim Museum Bilbao: Between Regional Embeddedness and Global Networking. *European Planning Studies*, 23(8), 1456-1475, p. 1456

⁴³ Supra note 38.

the reason of the development of urban and regional initiatives, the aim of which is to place themselves at a global context. The internationalization of local and regional public institutions uses the cultural policy as a key tool.⁴⁴

Moreover, the New Public Management (NPM) can be seen as a movement in which the business practices apply also to the public sector.⁴⁵ A key feature of this movement is the strengthening of accountability to the citizens for the quality of service through the application of performance indicators. With regard to the effects of NPM in the cultural sector, a key issue concerns the fact that the NPM generally assumes a direct relationship between the means and the results, and that these results can be measured. These assumptions are rather problematic, as they allow little tolerance of the complexity of modern societies.⁴⁶ Generally, scholars researching cultural policy warn against the tendency of cultural policy to become operational, and not intrinsic towards the arts and culture. The functionalization of cultural policies means that the issues that are external to the content of the cultural policy itself, receive much more attention and acquire more central role in the consideration of what intended public policies to achieve.⁴⁷

Some researchers⁴⁸ observe that the NPM has led to a situation where subsidies to museums are regarded as 'investments' which should produce concrete gains. This deeper economic paradigm is not a good sign for the inclusion of cultural values in policy assessments. This issue has been summarized in what is called as 'commercialization of cultural policies'.⁴⁹ It is argued that there are three consequences for cultural policies from this commercialization: a) the increasing emphasis on the benefits for individual 'consumers' rather than the society as a whole (social benefits); b) pub-

⁴⁴ Bonet, L., Négrier, E. (2011). The end(s) of national cultures? Cultural policy in the face of diversity. *International Journal of Cultural Policy*, 17(5), 574-589.

⁴⁵ Belfiore, E. (2004). Auditing culture. *International Journal of Cultural Policy*, 10(2), 183-202.

⁴⁶ Radin, B.A. (2006). *Challenging the performance movement, accountability, complexity and democratic values*. Washington, DC: Georgetown University Press.

⁴⁷ Gray, C. (2007). Commodification and instrumentality in cultural policy. *International Journal of Cultural Policy*, 13(2), 203-215.

⁴⁸ Selwood, S. (2002). The politics of data collection: gathering, analysing and using data about the subsidised cultural sector in England. *Cultural trends*, 12(47), 13-84; Belfiore, E. (2004). Auditing culture. *International Journal of Cultural Policy*, 10(2), 183-202.

⁴⁹ Supra note 47.

lic policies will become more selective regarding the target audience; c) the financial instruments will leave more and more room for non-governmental funding mechanisms.⁵⁰ However, the issue of funding of cultural activities, such as those of museums, will be examined later.

What should be mentioned at this point is one interesting assumption, according to which the reluctance of national governments to participate directly in cultural production is often reflected in the preference of establishing the cultural policy as discriminatory function and not as an established function on regional and local governments. This leads to the lack of policy coordination, resulting in uncoordinated and sometimes contradictory policies, affecting negatively the operation of cultural organizations, such as the museums.⁵¹

⁵⁰ Ibid.

⁵¹ Gray, C. (2009). Managing cultural policy: Pitfalls and prospects. *Public Administration*, 87(3), 574-585.

CHAPTER 2. MUSEUMS' STRATEGY IN THE TODAY ERA

2.1 The problems faced by the museums today

One important and interesting question regarding the operation of museums today is the following: how can a cultural organization today survive and grow in a period of prolonged economic hardship.⁵² The answer to this question can be given as follows: through the smooth operation of supply and demand of cultural goods offered. Cultural institutions, although the majority are non-profit organizations and therefore do not seek profit, should offer goods that will satisfy the demand of the public in order to meet the demands and needs of individuals and to ensure their viability. Therefore, the concepts of supply and demand, although outside the scope of economic, are also applied in the field of cultural goods. Moreover, it is supported that culture is an area of economic discussion as a result of different factors, such as the economic changes induced by globalization and the changes in the scope of the cultural policy pursued by the state and the local and regional authorities, as discussed in the previous chapter.⁵³

In addition, from the 1980s and especially 1990 onwards, cultural organizations, including museums, were faced with a major challenge: to find alternative sources of financing, given the reduced aid from state funding.⁵⁴ Cultural activities are now financed through a mixed funding system, i.e. both the public and the private sector, which is considered as a model of economic sustainability. The mixed financing is an important opportunity for the development of the role of arts and culture.⁵⁵ The reason for which it is important to discuss the way of financing of museums and cultural

⁵² Ellis, A. (2012). Some Reflections on the Relationship between Supply and Demand in the Formalized Arts Sector. *GIA Reader*, 23(1). Retrieved from: <http://www.giarts.org/article/some-reflections-relationship-between-supply-and-demand-formalized-arts-sector>.

⁵³ Einarsson, A. (2016). Cultural economics. Retrieved from: http://rafhladan.is/bitstream/handle/10802/10953/cultural-economics_rafbok.pdf?sequence=1

⁵⁴ Supra note 9.

⁵⁵ McIlroy, A. (2000). "Funding the future". A user's manual for fundraising in the arts. Retrieved from: [https://www.coe.int/t/dg4/cultureheritage/culture/Completed/MOSAIC/DGIV_CULT_MOSAIC\(2000\)24_EN.pdf](https://www.coe.int/t/dg4/cultureheritage/culture/Completed/MOSAIC/DGIV_CULT_MOSAIC(2000)24_EN.pdf).

activities is because this method of funding affects the provision, use and assessment of cultural goods.

Through the cultural sponsorship and donation, museums are given the opportunity to produce and promote to the wider public cultural activities of high aesthetics and quality. A typical example is the sponsorship of American Express for the exhibition about Rembrandt in Berlin, London and Amsterdam. It is stated that this is an example of blockbuster art exhibitions organized by museums in an effort that began in the 1970s and aims at: a) attracting museums a wider and new audience; b) providing financial and cultural legitimation to museums and the donors under the cultural policy of pluralism.⁵⁶

In addition, private investment in the cultural sector poses many possibilities. More specifically, it enables the display and promotion of more cultural activities, compared with the cultural activities taking place only under the state funding. Apart from this, it is considered as an effective solution to enhance and ensure the financial viability of cultural institutions, which is particularly important in times of economic crises.⁵⁷

In this context there is one more advantage of private investment (through sponsors / donations) in the cultural sector for museums and their cultural activities: the reduction of imbalance of power that exists in finding funds between the various cultural institutions. More specifically, it is argued that there is an uneven distribution in terms of economic power of different cultural organizations, as some have more human and economic resources than others (e.g. local vs. big museums located at the metropolitan areas). The result is that there are cultural institutions that may have innovative, original and important ideas that will further develop and advance

⁵⁶ Supra note 9, Rectanus.

⁵⁷ General Administration of Internal Policies of the Union (2011). Encouraging private investment in the cultural sector. Retrieved from: [http://www.europarl.europa.eu/RegData/etudes/etudes/join/2011/460057/IPOL-CULT_ET\(2011\)460057\(SUM01\)_EL.pdf](http://www.europarl.europa.eu/RegData/etudes/etudes/join/2011/460057/IPOL-CULT_ET(2011)460057(SUM01)_EL.pdf).

the field of culture, but fail due to lack of financial or other resources.⁵⁸ In this light, cultural sponsorship and / or donation can help to reduce the gap that exists between the various cultural institutions, enabling smaller cultural organizations to express themselves and become major 'players' in the field of culture and the art world.

Moreover, in this way one can assume that cultural pluralism is also increased, since there are not specific cultural institutions dominating in the cultural landscape and there are not specific cultural activities promoted. Additionally, it should be mentioned that through private investment in the cultural sector, smaller cultural organizations have the ability to increase the popularity of their own cultural activities, as for example through effective marketing campaigns.⁵⁹ Thus, a cultural activity which is sponsored by a very large and well-known company or a wealthy and well-known sponsor acquires great publicity and prestige and therefore it can attract more visitors and greater public participation, offering bigger economic resources.

Another two important advantages raised through donations and sponsorship in the field of culture, both for cultural organizations and for companies that invest in them, are as follows: a) the stimulation of employees increases, leading to higher levels of job satisfaction and to higher levels of commitment to the organization, which results to increased productivity; b) the creation of better relations between the museums and the local community and the strengthening of their bond, while contributing to the increase of the active participation of citizens in cultural activities.⁶⁰

Finally, it should be mentioned that through cultural sponsorship and cultural donations to local museums, there is the possibility of upgrading the deprived areas of a

⁵⁸ The Culture and Sport Evidence (CASE) programme (2011). Fundraising activity in arts, culture, heritage and sports organisations: a qualitative study. Retrieved from: https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/186823/CASE_fundraising_report_Sep11.pdf.

⁵⁹ Supra note 58.

⁶⁰ Ibid.

city, leading to their regeneration, as mentioned earlier.⁶¹ For example, through the maintenance of sculptures in deprived areas of Athens, a program sponsored by Alpha Bank, the aesthetic improvement of the area, and consequently the center of the city, is achieved. In another activity, such as a photography or music festival designed, supported and promoted from museums, there is the option of promotion of the local community, and of attracting more people to it, which enables the community to make known to the public its problems - aiming the contribution of all stakeholders to solve them - and to be upgraded as a region. This coincides also with the view according to which there is an intense localism in the private support to culture.⁶² This is related to the former discussion about the relationships between museums and local development.

However, one important drawback of the private investment in culture in the form of cultural sponsorship or donation is that it focuses mostly on conventional artistic programs and prominent cultural organizations. This means that the private sector finances selectively some cultural activities, according to its preferences.⁶³ This may not lead to a better relationship between quality and price, whereas it may also contribute to the exclusion of certain cultural activities that might be considered as less profitable. This coincides with what mentioned earlier, about the local development and that its aim should not be only the economic growth, but also the social enhancement, the social cohesion and the multicultural dialogue.

This is also supported by another researcher, who argues that in some cases, the promotional value of different cultural activities as part of cultural sponsorship or donation, in terms of their economic value (profit) is more important than the content itself of these cultural activities.⁶⁴ Consequently, cultural sponsorships and donations towards museums strengthen the investors who invest in cultural activities, while contributing to the strengthening of their corporate business image. However,

⁶¹ Fredericks, S.P.K. (2005). Funding for Arts and Culture in the New South Africa. Retrieved from: http://www.acpcultures.eu/_upload/ocr_document/SSARN-Fredericks_FundingArtsCultInNewSouthAfrica.pdf

⁶² Supra note 9, Inkei.

⁶³ Supra note 57.

⁶⁴ Supra note 9, Rectanus.

in this way significant substantive cultural activities may be excluded, preventing the public from its participation in them, just because they are considered as less profitable and that they would yield less profit to the investor. Accordingly, this may result in an alteration of the nature of public participation in cultural activities, which is downgraded from critical engagement to mere consumption.

Additionally, it can be assumed that, because the private investment in the form of cultural sponsorship or donation highlights specific cultural activities depending on the preferences of the investors, activities falling in the entertainment industry and in the so-called mass culture are promoted. Through the investment in and therefore the visibility and promotion of specific cultural activities, cultural industry has been able to exclude activities falling under the so-called elitist art, based on the approach developed from the Frankfurt School⁶⁵, and promote activities intended to establish a new type of mass consumption and pluralism.⁶⁶

2.2 The role of strategy in the museums

The strategy is integral to the sustainability of a cultural organization. This is due to the fact that the strategy is the means by which the cultural organization acquires a certain direction, defining objectives and actions in order to fulfill its mission and achieve its vision, through the utilization of resources (financial and human resources).⁶⁷ The strategy chosen by a cultural organization determines its actions on the basis of both the interior and the exterior environment, oriented towards the future. For this reason, the process of cultural organization's strategy consists of several stages and more specifically the design, implementation, and evaluation.⁶⁸

Particularly in museums, the strategy is especially important because of their role in society and culture, as indicated above. The museums are social institutions, aimed

⁶⁵ Trommler, F. (2004). Mixing high and popular culture: The impact of the communication revolution. In: Mueller, A.C. (Ed.), *German Pop Culture*. Michigan: University Of Michigan Press.

⁶⁶ Supra note 9, Rectanus.

⁶⁷ Supra note 30.

⁶⁸ Supra note 30; Edson, G. (2004). Museum management. In: *Running a Museum: A Practical Handbook*. Paris: ICOM – International Council of Museums.

at the preservation, promotion and protection of tangible and intangible cultural heritage, as well as the communication with the citizens and the education of the public⁶⁹. Besides, the primary purpose of a museum is to create value, which results from a combination of social benefits and resources available.⁷⁰ Another reason that makes strategy important in the case of museums is the fact that these cultural organizations are required to survive in a highly competitive environment,⁷¹ but with reduced state funding,⁷² as already mentioned.

More specifically, museums today are required to survive and develop in a fluid and uncertain economic and socio-political environment,⁷³ with reduced state funding,⁷⁴ and with questionable to insufficient, sometimes, cultural policy on behalf of the governments.⁷⁵ Moreover, cultural institutions should operate in an environment with increased competition, because of the increase in the number of these organizations, and because of the increase of consumers' leisure time.⁷⁶ Apart from the above, cultural organizations today should not only justify financing by the state budget, but also review and thus reformulate their role in the society.⁷⁷ Therefore, museums should develop a strategy that will help them survive and grow in today's era of both cultural and economic crisis.

Museums have an available set of financial resources, human resources, cultural assets, expertise, buildings and equipment. However, they need to develop these resources and make rational use, to enable them to meet the standards of modern times and the expectations of consumers, but also their role in cultural life, as stated

⁶⁹ Supra notes 11, 12.

⁷⁰ Porter, M.E. (2006). Strategy for Museums. Retrieved from: http://www.hbs.edu/faculty/Publication%20Files/Strategy_for_Museum_20060427_8d7858e7-8066-4cdb-a790-986f55e87ae4.pdf

⁷¹ Ebewo, P., Sirayi, M. (2009). The Concept of Arts/Cultural Management: A Critical Reflection. *The Journal of Arts Management, Law, and Society*, 38(4), 281-295.

⁷² Supra note 9, Rectanus.

⁷³ Supra note 52.

⁷⁴ Supra note 9.

⁷⁵ Supra note 53.

⁷⁶ Supra note 10.

⁷⁷ Supra note 11.

above.⁷⁸ This strategy can be seen through the prism of three different approaches: a) the strategy as aspiration (e.g. the strategy of a museum can be the increase in revenue, or to attract a certain number of visitors); b) strategy as energy (e.g. the strategy of a cultural organization can be the extension of its collections or the creation of a new building); and finally c) the strategy as a vision / mission (e.g. the strategy of a museum may be to serve the community or to further develop the science).⁷⁹

According to other researchers⁸⁰, an important factor towards this direction is the establishment of clear and well-defined objectives, which do not contradict each other. It is also important the management of cultural organization and the sponsors not contradict each other but have the same goals. In addition, cooperation with other institutions / stakeholders through the development of synergies, as well as the participation of the local community, is an important factor towards the successful development of a strategy for museums.⁸¹

Another important element in the development of museums' strategy, is finding the appropriate economic resources,⁸² given the problems that museums have to face today, as mentioned above. In addition to reduced state funding, it should also be mentioned the fact that consumers have reduced their participation in cultural activities (such as visits to museums), due to the reduction of their disposable income.⁸³

⁷⁸ The Museums of New Zealand (2005). A Strategy for the Museum Sector in New Zealand. Retrieved from: http://www.museumsaotearoa.org.nz/sites/default/files/strategy_1.pdf

⁷⁹ Supra note 70.

⁸⁰ Ibid; Mork, P. (2004). Marketing. In: Boylan, P.J. (Ed.), *Running a Museum: A Practical Handbook*. Paris: ICOM.

⁸¹ Edson, G. (2004). *Museum management*. In: *Running a Museum: A Practical Handbook*. Paris: ICOM – International Council of Museums; Porter, M.E. (2006). Strategy for Museums. Retrieved from: http://www.hbs.edu/faculty/Publication%20Files/Strategy_for_Museum_20060427_8d7858e7-8066-4cdb-a790-986f55e87ae4.pdf

⁸² Supra note 70.

⁸³ Morris Hargreaves McIntyre (2006). Audience knowledge digest. Why people visit museums and galleries, and what can be done to attract them. Retrieved from: <http://webarchive.nationalarchives.gov.uk/20120215211132/research.mla.gov.uk/evidence/documents/audience%20knowledge%20digest.pdf>; Farrell, B. (2010). Demographic Transformation and the Future of Museums. Retrieved from: <http://www.aam-us.org/docs/center-for-the-future-of-museums/demotransaam2010.pdf>.

Through private sponsors, museums have the financial resources needed for their cultural activities in order to achieve their objectives.⁸⁴

⁸⁴ Supra note 55.

CHAPTER 3. MANAGEMENT AND MARKETING IN THE MUSEUMS TODAY

To begin with, on the one hand, museums should take into account that the internal environment must meet specific criteria, such as the protection of collections (e.g. moisture, temperature), as well as the creation of an environment that will attract visitors.⁸⁵ In this context, it is very important to ensure that all the conditions of collections management are met, namely the registration of collections, their maintenance, and the provision of access to the public in these collections.⁸⁶ This is part of the strategic management of the museums.

On the other hand, the communication and marketing strategy is an important element of museum management, as it contributes to increased reputation and thus to the attraction of more visitors⁸⁷. This will help the museums to survive in an era of increased competition.⁸⁸ Thus, museums should integrate in their strategy specific marketing activities,⁸⁹ especially with the use of new, digital technologies that have penetrated in peoples' daily lives (e.g. social media and other Web 2.0 tools),⁹⁰ enabling these cultural organizations to attract more visitors and to respond to a wide range of needs, interests and expectations of diverse visitors,⁹¹ as well as to form relationships with them, boosting the interactive engagement of visitors in the cultural activities of the museum.⁹²

⁸⁵ Vranikas, N., Kosmopoulos, P., Papadopoulos, A.M. (2011). Management of museums' indoor environment: An interdisciplinary challenge. *Advances in Building Energy Research*, 5(1), 43-51.

⁸⁶ Ladkin, N. (2004). *Collections management*. In: *Running a Museum: A Practical Handbook*. Paris: ICOM – International Council of Museums.

⁸⁷ Supra note 81.

⁸⁸ Supra note 10.

⁸⁹ Lehman, K. (2009). Australian Museums and the Modern Public: A Marketing Context. *The Journal of Arts Management, Law, and Society*, 39(2), 87-100.

⁹⁰ Siano, A., Eagle, L., Confetto, M.G., Siglioccolo, M. (2010). Destination competitiveness and museum marketing strategies: an emerging issue in the Italian context. *Museum Management and Curatorship*, 25(3), 259-276.

⁹¹ Chang, E. (2006). Interactive Experiences and Contextual Learning in Museums. *Studies in Art Education*, 47(2), 170-186.

⁹² Heath, C., vom Lehn, D. (2008). Configuring 'Interactivity': Enhancing Engagement in Science Centres and Museums. *Social Studies of Science*, 38(1), 63-91.

3.1 Strategic management of museums in the 21st century

Strategic management ensures an organization's success in the long term, addressing the changing relative conditions and competition. The strategic direction is expected to support the museums, by putting the mission in action, and proving that museums can make a difference in the community. What is important to be mentioned is that this strategic direction should be translated in correct terms, with regard to the orientation of the museum sector to the visitors.

The strategic concept of a museum that is oriented to the visitors should be integrated in three respects: First, an integrated strategic concept for museums should be consistent with the cultural policy guidelines and the museum's role as a public institution. The strategy may be appropriate and valuable for museums geared to the customer only on the condition that they respect the educational purpose and the social mandate of museums: namely, providing access to the public, enabling social inclusion and promoting cultural diversity. Secondly, the principles of customer orientation need to be taken into account in order to make a visit to the museum attractive and worthwhile. And finally, it is questioned whether the strategic considerations are related exclusively to the design and marketing, and have an impact on the overall museum project. The museum project as a whole should be committed to the overall strategic direction.⁹³

Thus, the strategic museum management consists of organizing, planning, leadership and monitoring of all areas of museum work, such as collections, research, exhibitions, public programs, administration and marketing, in view of the main objectives of the museum. The museum goals are largely defined by the cultural policy and the challenges of competition, as well as all the changing circumstances involved and discussed earlier. In order museums to face the challenges, the strategic museum management requires self-evaluation, analysis of competitors and monitoring of relevant developments at a strategic level. On this basis, the strategic direction of mu-

⁹³ Supra note 30.

seums provides thought-directed goals, is guided by the value and is oriented to the future.

The first step in strategic museum management is planning, which may include some or all of the following:

1. Financial Planning: Are the issues related to current and future needs of the museum and its ability to ensure sufficient resources, in order to support enforcement activities of its declared mission.
2. Community Needs of Participation: Planning for the changing needs of the community, so that the museum be able to develop effective responses, which are properly matched to its mission and priorities.
3. Human Resources Planning: These issues concern the recruitment, training and retention of adequate qualified staff with sufficiently diverse backgrounds, to meet the demands and needs of both the museum and the visitors and voluntary service.
4. Organizational / Structural Issues: These matters evaluate the structure of the museum, to determine the best configuration, in order to meet current and future needs of the museum and the community, through the provision of quality and efficient services.
5. Communications / Marketing / Visibility: These subjects raise the question of how the museum can be more visible, while inform the public about the mission and its services, and to consider what resources will be needed for achieving this visibility.
6. Contribution to National Agendas: Whether the museum is part of the national museums network or not, its institutional agenda should uphold an increased awareness and support for issues such as maintenance, financing, accountability and standards.
7. Service Effectiveness: These issues are related to the evaluation of services, programs, exhibitions, and results, in order to measure the effectiveness of the museum in meeting the needs of the targeted populations, and ensuring the improvement of its services.⁹⁴

⁹⁴ Supra note 81.

After the planning, the identification of museums' goals is important. This process is influenced by values and standards, such as professionalism, and the desire to contribute to a better understanding of customer needs and interests. Additionally, the museum should take into account the interests of all stakeholders and those of its competitors. Because the museum is not independent in setting its objectives and purposes, the general aims and guidelines should be translated to specific, more operational objectives, and should decide on the strategic priorities that will shape the main focus of the museum's effort. During the development of these objectives, some information is required. The strategic analysis provides this information.⁹⁵

Strategic analysis deals with the analysis of the internal and external environment of the museum. The internal analysis shows on which factors can the museum be based in order to achieve its strategic goal (e.g. precise knowledge of staff, specific properties of the collection, image / brand name). At the same time, it is equally important to find out the weaknesses that threaten or at least reduce its success. Examples of external analysis areas are: the competitive situation within the museum field, demographic trends and leisure preferences. The focus on this analysis is defined by the strategic objectives. At the same time, this analysis helps the museum to clarify the strategic objectives, showing what is recommended, achievable and appropriate for it. The analysis strategy helps museums to set priorities in relation to realizing gaps or power positions. Moreover, the data obtained through the analysis can help in the design of strategic programs.⁹⁶

Apart from the above, the museum should incorporate into its strategic management the management of collections.⁹⁷ The preservation of the cultural heritage, including that associated with the museum collections, is based on two decision-making stages⁹⁸: a) selection (what can and should remain within the available resources of the museum) and b) evaluation and risk management (use of human and

⁹⁵ Supra note 30.

⁹⁶ Ibid.

⁹⁷ Appelbaum, B. (1993). Criteria for Treatment of Collections Housed in Historic Structures. *Journal of the American Institute for Conservation*, 33(2), 185-191.

⁹⁸ Michalski, S. (2004). Care and preservation of collections. In: *Running a Museum: A Practical Handbook*. Paris: ICOM – International Council of Museums.

other resources to reduce future damage). The three main interrelated elements of collection management are the following: a) Registration of collections that provides the starting point of institutional accountability for numerous and varied objects, artefacts and documents that the museum retains under its authority for current and future generations of mankind; b) The maintenance of the collections, which is an important, active aspect of collections management that underlies all other museum activities; c) The provision of controlled access to collections through the exhibition or research that fulfills the mission of the museum to educate and interpret while protecting collections. The registration, maintenance and access issues can also be used to provide a framework for policy management of collections.⁹⁹

A final important aspect of strategic museum management is the process of control. Control is designed as a process that accompanies and supports other phases of management strategy. On the one hand, the function of strategic control is to provide further information, if necessary, to support strategic planning. On the other hand, there is a need to review the planned strategies, oversee their implementation and introduce program modifications in order to ensure the achievement of strategic objectives. Finally, in a narrower sense, control is understood as a final judgment of the progress and success of the measures in the light of the main objectives. This can be done either on a single activity or a set of activities.¹⁰⁰

3.2 Evaluation of cultural policies on behalf of the museums

One important issue is the measurement of results of cultural policies. Cultural policies sometimes do not take into account that there may be negative consequences from a cultural policy or cultural activity, and for this reason these consequences may be ignored. At the same time, it is supported that some cultural policies or activities may have no consequence at all, arguing that the arts have no impact on society and their value lies strictly in the realm of aesthetics.¹⁰¹ Hence, the evaluation of the

⁹⁹ Supra note 86.

¹⁰⁰ Supra note 30.

¹⁰¹ Belfiore, E., Bennett, O. (2008). *The social impact of the arts: an intellectual history*. London: Palgrave Macmillan.

impact induced by the arts is precarious, as the results may show little or no impact at all.¹⁰²

In addition, quantitative performance indicators can be useful as they provide focus and a common language for the multiple actors included in the art world. At the same time, nevertheless, their applicability in the cultural sector is questioned, which is perceived also through the lack of such indicators. Traditional policy evaluation mechanisms favor quantitative performance indicators, however, they may not be suitable for assessing the cultural impact of cultural policies and activities.¹⁰³

For this reason, the impact of cultural policies and activities should be measured by means of both quantitative and qualitative methods and indicators. Apart from this, it is indicated that the scientific framework, applied in the evaluation of cultural impact, limps.¹⁰⁴ There are doubts whether this framework can be shown by means of technical measurements, which are borrowed from the natural sciences, and particularly measurements using control groups and effects before and after. The reason behind these doubts is that this kind of methodological framework 'stifles' the essence of arts and culture: there are unique, site-specific 'interferences', which have specific characteristics, and which allow specific impacts from specific activities. This framework selects the 'evaluation based on theory', which provides contingent data, based on case study material, rather than macro-data, and taking into account the specificities of the cultural and artistic products. In fact, this argument lies on the support of NPM, which was mentioned earlier, according to which the evaluation should include specialized knowledge of causal relations.

Within this frame of reference, there are four critical questions: a) which native benefits of art and culture should be integrated into efforts of evaluation of public cultural policies; b) if these inherent benefits can be measured for the purpose of policy evaluation; c) how the cultural organizations should deal with both voluntary and

¹⁰² Belfiore, E. (2012). 'Defensive instrumentalism' and the legacy of new labour's cultural policies. *Cultural Trends*, 21(2), 103-111.

¹⁰³ Ibid.

¹⁰⁴ Galloway, S. (2009) Theory-based evaluation and the social impact of the arts. *Cultural Trends*, 18(2), 125-148.

involuntary side effects of these policies, for example, economic and social aspects of policy evaluation and finally d) to whom these intrinsic and organic side effects are addressed, and if this is reflected in the evaluation data.

The quality of cultural products determines the specific intrinsic nature of aesthetic experience for consumers. These experiences are an asset for these customers, and can lead to the realization of the inherent and organic functions of cultural activities. Together with the institutions, these experiences can also produce favorable benefits regarding the image of the place, and its economic and social development. Moreover, the consequences are considered to be maximized when cultural institutions are able to meet the needs and demands of as many wider audiences as possible, while at the same time the organizations should be able to provide services on an ongoing basis (hence special attention is given to the economic health of organizations and cultural governance). This implies that at least four types of evaluation are required to evaluate a cultural policy: the evaluation of the products (their intrinsic properties), the evaluation of the organizations (and their functions, which affect the local community), the impact of the experiences on the audience (and which are the characteristics of these audiences) and the impact on society (at an aggregate level).

In general, the evaluations of cultural products, the experiences they provide and the impact on society correspond to three perspectives, which are usually distinguished in the literature of quality management: the professional perspective (which corresponds to the quality of products, and usually the technical specifications), the customer's perspective (the values carried by customers during the consumption of the product) and the societal perspective (contribution or negligible impact on society from the production and consumption of goods).

3.3 Museum marketing in the 21st century

Marketing can help museums to attract more visitors, to become oriented towards people, to transmit their resources to the public, to develop and promote exhibitions

and generate funds through sponsorship.¹⁰⁵ Moreover, it is argued that internet offers sponsorship opportunities to museums innovative marketing strategies.¹⁰⁶ It should be mentioned that the nature of the sponsorship may affect the perceptions of customers. There are cases where customers used to consider sponsorship of cultural events from a ministry as less positive compared to the sponsorship of a private company, and react less positively to the sponsorship of a cultural heritage institution, rather than through a private sponsorship.¹⁰⁷

Overall, the museums should be aware of the changes which have occurred in the wider social and economic environment, and should be able to incorporate these changes into their strategic planning and marketing plans.¹⁰⁸ Social networking can be another useful tool in museum marketing, and therefore should be incorporated into their typical strategic marketing plans.¹⁰⁹ Within this framework, digital technology has much to offer in museum marketing, particularly in the development of innovative marketing strategies through the integration of technology.¹¹⁰

Both e-marketing through websites,¹¹¹ and advertising through the internet,¹¹² may be two effective marketing tools. More precisely, the website of a museum can be useful in attracting more visitors and building a dedicated and strong relationship with them, not only before but also after their visit to the museum.¹¹³ In addition, the profile of visitors to both the website and the social media platforms can help museum in the better market segmentation, and thus targeting to specific groups of

¹⁰⁵ Cole, D. (2008). Museum marketing as a tool for survival and creativity: the mining museum perspective. *Museum Management and Curatorship*, 23(2), 177-192.

¹⁰⁶ Drennan, J.C., Cornwell, B.T. (2004). Emerging Strategies for Sponsorship on the Internet. *Journal of Marketing Management*, 20(9-10), 1123-1146.

¹⁰⁷ Colbert, F., d'Astous, A., Parmentier, M. (2005). Consumer Perceptions of Sponsorship in the Arts. A Canadian perspective. *International Journal of Cultural Policy*, 11(2), 215-218.

¹⁰⁸ Supra note 89.

¹⁰⁹ Chung, T.L., Marcketti, S., Fiore, A.M. (2014). Use of social networking services for marketing art museums. *Museum Management and Curatorship*, 29(2), 188-205.

¹¹⁰ Supra note 90.

¹¹¹ Lehman, K., Roach, G. (2011). The strategic role of electronic marketing in the Australian museum sector. *Museum Management and Curatorship*, 26(3), 291-306.

¹¹² Sylvestre, C.M., Moutinho, L. (2007). Leveraging Associations: The Promotion of Cultural Sponsorships. *Journal of Promotion Management*, 13(3-4), 281-303.

¹¹³ Marty, P.F. (2007). Museum Websites and Museum Visitors: Before and After the Museum Visit. *Museum Management and Curatorship*, 22(4), 337-360.

people, and to the evaluation of the website's effectiveness.¹¹⁴ Museums today should place much emphasis on their relationship with the audience, which is active and not passive receivers of authentic knowledge from the museums, as some decades earlier.¹¹⁵ For this reason, the communication with these audiences should be based on interactive tools.

The basic characteristics of museums include education, preservation, research and funding. In this context, the website of a museum should reflect the organization's mission. Moreover, the museum should ensure that its web content is consistent with its efforts to promote this mission. The characteristics of a museum's website are determined to a great extent based on the following questions:

1. Technical capacity: Is the website loaded satisfactorily? Was it browsable? Was its design acceptable from the current web presentation standards in multiple devices?
2. Information on visitors: Has the website some essential information requirements, such as operating hours, plans, directions, etc.?
3. Collections, attractions and exhibitions: Does the website provide information about collections, exhibitions and programs? Does it assist in planning visits (e.g. from schools)?
4. Education: Is there evidence of the professional profile of the museum, such as collections, education, conservation, research, etc.?
5. Relations with visitors: Are there elements of guest service, as shown in guest books, email forms, newsletters, etc.?
6. Marketing: Does the website allow the museum to personalize the experience of visitors?
7. Funding: Does the museum offer an economical and simple way to create direct revenue through e-commerce applications?¹¹⁶

Apart from the above, one more important aspect of museum marketing is the creation of a brand name. Brand is an identifiable product, service, person or place,

¹¹⁴ Supra note 90.

¹¹⁵ Hooper-Greenhill, E. (2000). Changing Values in the Art Museum: rethinking communication and learning. *International Journal of Heritage Studies*, 6(1), 9-31.

¹¹⁶ Mason, D.D.M., McCarthy, C. (2008). Museums and the culture of new media: an empirical model of New Zealand museum websites. *Museum Management and Curatorship*, 23(1), 63-80.

which is improved in such a way, so that the buyer or user receive relevant unique added value, which corresponds more closely to his / her needs.¹¹⁷ The brand is associated with the notion of added value, taking into account the needs of consumers. The brand creation is an integral part of marketing strategy.¹¹⁸ This is based on the fact that marketing, as a philosophy that guides the operations and actions of organizations, is an organizational function and a set of procedures for creating, transmitting and providing value to customers, and managing customer relationships in ways that benefit the organization and its stakeholders.¹¹⁹ The creation of a "brand" for the museum consists of the following: a) recognition, which means that the public recognizes the museum, the name and type of the museum; b) importance, which means that the profiles of the exhibitions and the profile and behaviour of the visitors contribute in the shaping of the importance that the public attributes to the museum; c) responsiveness, which refers to the fact that guests will shape judgments, and develop certain feelings about the museum; d) relationships, which refers to the fact that some visitors may recommend the museum to others, work as volunteers and in a way let the museum become part of their lifestyle.¹²⁰

As mentioned above, museums play an important role in the preservation of the landscape and the building of a relationship between humans and the environment, based on their location. For this reason, the creation of a place brand can also help in museums' marketing, along with the creation of their brand name. In some cases, place branding and museums' brand name may be inseparable. The benefits derived from the effective creation of place branding, are as follows¹²¹: achieving higher profit margins, create commercial value, achieve a higher level of commitment and loyalty in the tourist destination on behalf of tourists, have smaller degree of vulner-

¹¹⁷ Scott, N., Ashton, A.S., Ding, P., Xu, H. (2011). Tourism branding and nation building in China. *International Journal of Culture, Tourism and Hospitality Research*, 5(3), 227-234.

¹¹⁸ Pinar, M., Trapp, P.S. (2008). Creating Competitive Advantage Through Ingredient Branding and Brand Ecosystem. *Journal of International Food & Agribusiness Marketing*, 20(1), 29-56.

¹¹⁹ Davies, M.A.P., Ardley, B. (2012). Denial at the top table: status attributions and implications for marketing. *Journal of Strategic Marketing*, 20(2), 113-126.

¹²⁰ Supra note 80, Mork.

¹²¹ Aziz, N., Friedman, B.A. (2013). The role of nonprofits in the process of place branding: a case study of Turkish cultural centers. *Dumlupınar Üniversitesi Sosyal Bilimler Dergisi*, 38, 87-96; Pereira, R.L.G., Correia, A.L., Schutz, R.L.A. (2012). Destination Branding: A Critical Overview. *Journal of Quality Assurance in Hospitality & Tourism*, 13(2), 81-102.

ability to the marketing actions of competitive museums / tourist destinations, existence of greater cooperation and support from its trading partners, increased efficiency of marketing communication, and the creation of a base of coordinated actions of the private sector. Additionally, the creation of place branding reinforces and enhances the tourist destination as a memory in the minds of consumers, which will help in the creation and preservation of museums' brand name.

Finally, it should be mentioned that, an integral part of place branding is the creation and development of an image for the destination.¹²² The image of a destination can be defined as a feeling of people to a place, in which they do not live, or as the set of beliefs, ideas, impressions and expectations regarding a place, as the perceptions of the specific characteristics of the place, and the holistic impression created by the place itself. Based on the above, it can be argued that the image of the destination is the result of beliefs, ideas, feelings, expectations and perceptions, which has a person for a place. Hence, these feelings contribute to the creation of place branding, which, in turn, helps in the creation of a brand for the museum.¹²³

¹²² Pereira, R.L.G., Correia, A.L., Schutz, R.L.A. (2012). Destination Branding: A Critical Overview. *Journal of Quality Assurance in Hospitality & Tourism*, 13(2), 81-102.

¹²³ Beerli, A., Martin, J.D. (2004). Factors influencing destination image. *Annals of Tourism Research*, 31(3), 657-681.

CHAPTER 4. CONCLUSIONS-SUGGESTIONS FOR FURTHER RESEARCH

4.1 Conclusions

A museum can and should play a social, cultural and economic role in the local communities. Museums should unite people with their actions. Museums act as guardians of the history and culture of the regions and countries, while contributing to the education of visitors. Museums offer an opportunity for people to gain knowledge about the past, to improve their historical thinking and gain critical evaluation and analysis capabilities, through the historical information that they provide. Apart from the above, it is argued that museums are an important development tool for national identities, while the museum space serves as a means of creating strong socio-cultural interactions between people and places. The main messages of any cultural exhibition enable the better understanding of cultural objects, and ensure the preservation of cultural heritage for the future.

In general, museums can be considered as knowledge institutions, whose primary purpose is the preservation and exhibition of cultural heritage, the education and enlightenment of the public, as well as the provision of experience to their guests. Regarding visitor experiences, the results are an important resource for management implications. Since the experiences of visitors determine whether visitors are satisfied with their visit to a museum, their level of satisfaction will be used by the managers of museums to review their marketing plans, according to the needs and desires of the visitors. Last but not least, management and marketing of museums are important aspects of their viability and sustainability, including the fulfilment of their role in the today cultural framework, as discussed above.

4.2 Suggestions for further research

This research was based only on secondary resources, which is its main limitation. For this reason, a future study could also use primary resources, from the conduct of a research in various stakeholders, such as managers of museums and visitors. Through this research, the following questions could be answered: which is the main

purpose of museums today, if museums fulfil their role in the today art world, if museums contribute to the enhancement of cultural policy, and the improvement of social and economic development, whether the management and marketing of museums today are suitable, given the wider economic, historic, cultural and social environment, and whether they meet the needs and demands of all stakeholders. Besides, the above mentioned issues should be constantly on the public discourse, since museum operate in a dynamic environment, which is continuously changing.

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