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Digital Marketing in Cultural Institutions:
***Case Studies of the Metropolitan
Organisation of Museums of Visual Arts of
Thessaloniki and the Nitra Gallery***

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I hereby declare that the work submitted is mine and that where I have made use of another's work, I have attributed the source(s) according to the Regulations set in the Student's Handbook.

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PREFACE

This dissertation is part of my Master of Art Law and Arts Management at International Hellenic University. During the writing of my Dissertation, I have been volunteering in two essential art event exhibitions, “Athens Biennale 2018” which was held in Athens, and “Art Thessaloniki International Contemporary Art Fair 2018” which took place in Thessaloniki. My involvement in these two big events, as a volunteer, was an astonishing experience and I gained great experience in the field of art that I want to be occupied with in the future.

I would like to thank my supervisor Dr. Konstantinos Karatzias for his mentorship, useful comments, understanding and motivation throughout the research and writing process.

At this point, I would like to mention my gratitude to Ms. Chrysa Zarkali, Communication-Public Relations at MOMus, Thessaloniki, as well as Ms. Aliko Tsirliagkou, owner of Nitra Gallery, Athens-Thessaloniki, for their valuable contribution with the structured interviews included in this dissertation.

I would also like to express my appreciation and sincere gratitude to my family who is with me in all my steps from childhood by being supportive and giving me their love selflessly. Particularly, my brother has been a source of support, energy and inspiration from the beginning to the completion of this dissertation.

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ABSTRACT

The development of information and communication technologies has been recognized as an important factor that contributes to culture communication. Moreover, social media, like Facebook and Instagram, provide new means for easier communication of digitized images, and videos with no cost and in real-time. The appearance of social media can be considered as one milestone in the digital age. This work focuses on digital marketing and social media practices adopted by art and cultural organizations to exhibit and communicate their resources to various target community populations. The purpose of this dissertation is to research and present digital marketing practices as well as social strategies into art-related and cultural organizations. Thus, the digital marketing approaches used by cultural institutions and relevant European digital platforms are presented by including also for discussion the experience of individual cases from Greece-based art events, museums and galleries. To this end, the creation of a suitably-organized questionnaire has been developed and two cases are implemented in the discussion through the interview of experts from 3D art and cultural institutions, the MOMus museum and the Nitra gallery. Moreover, by including expert's opinions on how the expected future environment for the museums and cultural institutions will be, an attempt has been made to enrich discussion by taking into consideration the tremendous development of digitality, methodologies and approaches so rapidly entering human beings' daily life. Nowadays, the notion that social media influences the cultural institutions' organization and presentation of art works is well-accepted. Besides, social media provide the environmental space where knowledge is distributed and individuals learn from the experience of other people. Overall, such transforming capacity permits social media to empower the concept of 'cultural convergence', referring to an apparent decline in differences between cultures, by helping toward the better understanding of the cultural heritage environment and art globally.

Keywords: digital marketing, cultural institutions, social media, digital platforms, art events

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CHAPTER 1: INTRODUCTION

The growth of internet has affected many areas of social life changing the communication of literature, arts, music, libraries, amongst other. Moreover, the growth of Information and Communication Technologies (ICT) in recent years presents a chance for art works and cultural heritage of being more easily and quickly communicated with other nations all over the world (Healy, 2002). To this big extent, the Greek culture presents an invaluable source for civilization, science development and humanitarian aspects for modern societies. Furthermore, Greece through its natural beauty and historical monuments for landmarks and treasure, appears to be a major tourist destination worldwide. Nowadays, throughout tourism development and exploitation of information and communication technologies, Greece meets the challenge to make cultural treasures and innovations approachable for each person separately who is interested in language, age and living life places (Katsoni et al., 2017). Moreover, social networks are structured to increase individual connections, provide information, set policies, and permit the immediate transfer of digitized picture information and material. As a matter of fact, social media, like Facebook and Instagram, provide new means for easier communication of digitized images, and videos with no cost and in real time. Moreover, ICT infrastructure has been recognized as an important factor that affects the competitiveness, the consumers' buying performance and the economic outcome in the countries. Also, importantly, the relationship between cultural institutions and social media is complicated in the digital age. The appearance of social media could be seen as one milestone in the digital age. Also, social media challenged the traditional ideals of cultural institutions (Gu, 2012).

1.1 Statement of the problem

Recent developments in electronic information devices and wireless telecommunications support mobile society which is no exclusively dependent on location-based activities, as well as the physical presence of the users. Also, the capability for transforming modern art and museums' cultural objects and monuments into digitized forms of actively communicable manner to users, permits the implementation of digitized art events into offered cultural and tourism-related

packages. The only prerequisite so as to effectively pass the digitized work to users, is producers to make their work attractive.

1.2 Purpose of the dissertation

Taking into consideration the advantages for Greece in cultural heritage, and the establishment of new museums and cultural centers, for example, the New Museum of Acropolis and Stavros Niarchos Foundation, as well as the Van Gogh's alive experience in Athens and recently in Thessaloniki, the proposed dissertation will explore the manner which the implementation of digitized art could offer new directions for modern Greek society development and culture in the years to come. Since nowadays, tourism services present for Greece an opportunity for political and economic development, it will be interesting to consider the exploitation of the innovative information and communication technologies in combining digitized art and Greek cultural heritage with tourism and related events and packages. Last but not least, nowadays, due to the fact that digital art and consequently, the digital's world interaction has expanded our lives, it is becoming more and more increasingly a basic structure of modern societies. As a result, to a great extent, this new form of Art is introducing us to new challenges and perspectives.

1.3 Research questions

Nowadays, it is evident that ICT offers to art and cultural institutions a wide range of opportunities to provide their audience more individuality as well as in-real-time experience, thus improving the community participation into a broader population. In this work, the digital marketing approaches used by cultural institutions and relevant European digital platforms are presented by including also in the discussion the experience of individual cases from Greece-based art events, museums and galleries. To this end, the creation of a suitably-organized questionnaire has been developed and three cases are implemented the discussion through the interview of experts from two art and cultural institutions based on Thessaloniki, Greece: the MOMus museum (The Metropolitan Organisation of Museums of Visual Arts of Thessaloniki) as well as the Nitra gallery (Athens-Thessaloniki). Fundamental questions to be answered through this approach are considered:

- a) How does social media influence the organization and presentation of art works?
- b) How and by what activities do art and cultural institutions organize educational and events on their specialized digital platforms?
- c) How does digitalization is implemented in art and cultural institutions and how does the digital marketing department communicate the various resources in a wide-population audience?
- d) How does digital marketing is expected to formulate the future cultural environment?

1.4 Significance of the study

Digital development and social media are becoming an important factor for business success by changing the way by which customers and business interact with each other. The purpose of this master thesis is to present through research and structured questionnaires the digital marketing practices, as well as social strategies into art-related and cultural organizations.

CHAPTER 2: LITERATURE REVIEW

This dissertation aims to analyze the development of ICT applications, the digital marketing, as well as digitality in arts within the Greek cultural heritage. Thus, the following sections are organized in a way to present selected issues, to cover the existed bibliography and also to a) investigate potential ways for the museums and cultural institutions in Greece for exploiting digitalized art technologies; and, eventually, b) which are the arts managements applications in businesses.

2.1 The development of ICT and the impact of digitality on cultural institutions

Museums are representing the culture of a nation as well as the world's common heritage. To this end, initiatives should be undertaken by the authorities to share knowledge and distribute the information of museums' monuments and art collections to various age and background populations by encouraging them to participate in cultural events and exhibitions. Also, it is essential that every activity of the museum should focus on serving the education of the public (Boylan, 2004). As a matter of fact, cultural institutions must invest in developing educational activities to attract broader audience community groups, of local or national people, or even international population they target. Digitalization of the museum's activities clearly helps toward enhancing the interaction with the population groups by also promoting the implementation of educational plans within the museum's structure. Moreover, a museum is the perfect place to expand and spread, as well as encourage the awareness of the public in natural, cultural and artistic heritage, by preserving the museum's capability to educate visitors and audience in general (Boylan, 2004).

ICT infrastructure in the culture communication and distribution has been recognized as an important factor that affects the competitiveness, the consumers' buying performance and the economic outcome amongst various tourist destinations and countries. The rapid growth of technology and its use in the new generation is a great chance for cultural goods and heritage as long as the promotion of them can be easily acquired and therefore, the success is guaranteed to other nations all over the world. Last but not least, the new IT are bringing out a new era changing the conditions and the standards by which cultural goods can be born and dominate (Healy, 2002).

2.2 Social media platforms and cultural institutions

A significant shift in the strategy of cultural processes from object-based towards audience-based has been happened in the museums during the last decade. Within this transition environment and transformation of information delivering, the use of social media platforms, (Facebook, Tweeter, YouTube), by cultural organizations have provided a solid ground and supportive evidence that positively impacted the relationship between museums and their population-target groups. Indeed, the degree of digitalization of cultural institutions with Facebook, especially, seems to be an effectivity factor of their performance, since it correlates with the level of audience participation and the number of visitors attended their events. Such conclusion has been recently presented in a case study from data derived from the use of the British Museum's Facebook page. Similarly, this work has also provided a comprehensive assessment of the museum's strategy in implementing digitalization approaches (Spiliopoulou et al., 2014). Within the major transformation that happened through information technologies in learning and communication models, museums are initiated to incorporate the application of digital platforms for communicating their art events and educational activities and increasing the audience participation (Bianchi, 2016).

In recent years, official websites are almost universal in all trades, including museums, whereas the development of various digitally-based cultural institutions can offer the museums with improved ways to increase the participation of younger-age audience (Gu, 2012). Indeed, digitalization offers new ways of communications, thus it has become of obvious importance to cultural institutions in informing their audience on their activities (Wu, 2010). Moreover, websites create a new point of entry for the public to reach a museum. Compared to the days without the aid of websites, visitors can now get information about collections, educational programs, and logistics directly from websites with greater convenience, more control, flexibility of planning, and less cost. It is proposed that the three more important factors, i.e. thinking patterns, expression styles, and cultural context, that are capable of influencing the people's behavior within the digitality environment, are also manifesting the cultural values in the community (Chen, 2012). It is also thought that using social media enables the audiences to interact with curators directly (Kelly and

Russo, 2008), since the process actually empowers audiences as content creators and curators act as facilitators. While the process deepens visitor's experiences with the exhibition and museum, the inclusion of the audience's voice in exhibition development raises a challenge to the autonomy of the curator. However, from the perspective of a curator, social media is not among the priorities of the exhibition staff and is not yet considered as an extension of the museum's content or experience (Gu, 2012).

Nowadays, cultural institutions put their attention on audience engagement rather than before. The latter enhances a preferable visitor-based environment than that of object-based by encouraging the interaction within the participants and the museum's visitors (Yu, 2015). In cultural heritage institutions like the case of Australian Museum, the use of social media platform of Facebook or YouTube were applied to attract new audience, and they also used more social activities to make more audience be a part in their exhibitions (Gu, 2012). This media strategy let the elite of 'high culture' lose their participation as the exclusive population audience, so there is a public space for everyone who can access the internet today. Importantly through digitalization, the exhibitions of the museum can be presented through interactive entertainment. Thus, the communication with the target audience implicates sharing and creating stories, as well as exchanging knowledge and participating in real-time cultural dialogues (Espinós, 2016). By applying digital marketing practices, museums disseminate information by enabling the use of the existed digital platforms' contacts. Through this activity, museums are helped to spread news about their events or exhibitions, quickly across and beyond their existing local base. The latter extends museum's capacity in creating chains of information that encourage individuals to personally interact and connect by participating in the institution's activities of their interest (Gu, 2012).

2.3 Digitality and arts in the age of internet

In recent years, the computer and information technologies have transformed the way by which people communicate, interact and share personal information and this happens in real-time and irrespective of the location and the distance of the involved persons. As a matter of fact digital platforms and social networks have become

popular all over the world, and the number of participating people is continuously increasing. Importantly, these online (digitized) social platforms present their influence to cover most of the community activities in general, e.g. the market, businesses, music, entertainment and extending to the arts. As far as the role of digitized networks in the field of arts management is concerned, the present environment represents a challenging issue to the cultural community through the establishment of a new digital and highly-networking organized era. Nowadays, it is evident that impact of the digital networking and management on art, as well as the exhibition, distribution and archiving of artworks globally (Henze, 2018). Galleries from across the world, obtain many quality artworks and many that is worth exhibiting them in their platform, such as these of splendid artists that in advance will raise the range of the artist's collections which are easily obtainable (Bautista, 2014).

An online art exhibition in a museum has much more benefits since the availability of more audiovisual ways could enhance the attraction capacity of the public. It is also, more easily accessible to the public, more easily found and more frequently used. Someone can find whatever he likes and as many things as he desires. Various characteristics can be seen in an on-line gallery. First of all, it is the promotion and preservation for the next generations, it will be like heritage for them. As a matter of fact, cultural institutions can communicate their knowledge, heritage and art work to audience permanently and consistently on time. Digital communication developed in cultural institutions provide key-advantages, since they render it easier to search for artworks that people like, and that they enable discovery of artworks they would otherwise never have come across. However, the primary concern is that the artwork distributed by digital means may look different in real life compared to the online representation. Also, with increased internet commerce, museums or even individual artists are responsible for promoting their site by their own by receiving direct responses form their target community audience (Gu, 2012).

By developing digitality applications in cultural institutions for online touring, art enthusiasts can explore a variety of paintings and famous artworks without visiting different art studios, exhibition conferences and art galleries. Unlike traditional art gallery, art lovers in present time have the great opportunity to view a variety of paintings and to appreciate them in their own leisure time. Moreover, online

technologies provide people in general with useful tips and advices to rapidly communicate their art work. Various quality artworks are dominated through the art galleries from all over the world. Excellent paintings created by renowned artists could be easily acquired from online art gallery. Ordinarily, the purchase would happen directly between the buyer and the seller, however, the online art gallery, offers help to take hold of paintings directly to the artists (Espinós, 2016).

Technology nowadays has made it simpler and inexpensive to set up digitalization approaches in museums and art galleries. The digital operation of an art gallery permits the freely selection of pieces brought online by the artists with the expression of the unique creative spirit for each individual. Having an exhibition or a gala are important steps by which artists can build their reputation within the cultural community. It is common practice that the majority of the purchases of consumers starts with an online search. The cost of set-up is minimal, and the benefits are a lot and it's worth it. Besides, bringing the enjoyment of artwork and the beauty it brings into more people's lives can be its own reward (Yu, 2015).

Reputed museums, art galleries and popular cultural exhibitions attract people from across the globe by offering different variety of arts categorized by the artist name. Online art galleries exist as a great platform for all kind of home and workplace furnishing requirements. People can buy paintings of their choice and can take art advisory from the professionals. Featured collections of various art forms are available in the form of customized art, photography, prints and sculpture (Spiliopoulou et al, 2014).

2.4 Europeana, the Europe's digital platform for cultural heritage

The need for developing a digital cultural environment has been a priority for the European Commission, since the *"European Commission Directorate General for Communications Networks, Content and Technology"* expressed quoting that:

"...has conducted extensive policy, coordination, as well as funding actions to supplement Member States' cultural policy in areas of digitization and online access to cultural material and digital preservation. Such policy priority on digital cultural heritage breathes a new life with digital technologies and the internet. The citizens have now unprecedented opportunities to access cultural material, while the

institutions can reach out to broader audiences, engage new users and develop creative and accessible content for leisure and education. New technologies bring cultural heritage sites back to life. Virtual Museums offer visitors the possibility to see art works residing in different places in context and experience objects or sites inaccessible to the public” (European Commission, 2018a). Towards this direction, a digital Europe’s platform for digital cultural heritage has been created. Europeana (<https://www.europeana.eu/portal/en#>) has been established as a digital cultural platform by European Commission with the mission of the project to transform the world with culture. The first Europeana website has been launched on the 20th of November 2008 in Brussels. This was a project initiative of the European Union to make sure that Europe could take ownership over the digitization of its heritage and make it an integral part of its future. This platform builds on promoting digital access, and visibility of European cultural heritage institutions with a role of broader communication of artworks, books, music and films from various European museums, galleries and libraries. Indeed Europeana, as shown in its website “...currently provides access to over 58 million items (including image, text, sound, video and 3D material) from the collections of over 3,700 libraries, archives, museums, galleries and audio-visual collections across Europe...” The platform offers services for different audiences: data partners & culture professionals (contributing cultural institutions; cultural heritage, creative and technology professionals); citizens (anyone with an interest in culture); and for re-use of the material (such as in the education, research or creative sectors). Europeana has played a significant role in the digital development of the cultural heritage sector in Europe (European Commission, 2018b).

Europeana, focus on impact and a culturally rich and unified Europe by recognizing the social power of Europe’s cultural heritage. Europeana’s structure contributes to the democratization of cultural information through the application of evolving technologies and digital communication practices. It is thus interesting to see amongst the collections in Europeana, one collection referred as “*Greek Song in the 19th and 20th Century*” (<https://www.europeana.eu/portal/en/exhibitions/greek-song-in-the-19th-and-20th-century>) to be described as: “...Our story is based on the unique collection of Greek songs of the Music Library of Greece “Lilian Voudouri” and covers a wide range of songs that embody both scholarly and popular music expression, taking

into account that these compositional styles addressed wider audiences, whom they had no special music education. Through its content we can observe the evolution of Greek song from the 19th century until today, something that comes in close relation to the historical outline of Greece...”.

2.5 Greek cultural heritage and contemporary art in the modern digitized environment

The rapid evolution of Internet and technology have influenced museums, galleries, cultural institutions offering them more challenges and perspectives, as well as digitalization and globalization. As far as the Greek museums are concerned, a search through their websites has been undertaken in order to provide relevant information regarding their engagement in modern digitized environment and communication practices. The case study included: a) the Stavros Niarchos Foundation Cultural Center; b) the National Archaeological Museum, and c) the Acropolis Museum. However, as presented below only the Acropolis Museum’ webpage includes specific topics and information on digitalization and thus it is more extensively discussed.

A) Regarding the Stavros Niarchos Foundation Cultural Center (SNFCC), its webpage was assessed at <www.snfcc.org> on December 21, 2018, where the vision for the development is quoted as:

“the Foundation’s vision is to provide the country and the city of Athens with the new institutional foundations it needs to move forward and with a framework for the future. The Foundation by considering education and culture as the backbone of any advanced society, the SNFCC’s three main elements include education, culture and sustainability as the essential requirements in enhancing the potential of the city and its people and placing them within a twenty first century global context”. However, no specific information on the digitalization environment of the SNFCC strategic plan could be found in the webpage...”.

B) The National Archaeological Museum was assessed on its webpage at <<https://www.namuseum.gr/en/>> on December 21, 2018, where the following is presented:

“The museum has a rich photographic archive and a library with many rare editions, which is continuously enriched for the needs of scientific staff. It also has modern workshops for the maintenance of metallic objects, ceramics, stone, casting workshops, organic materials, photographic workshop and chemical laboratory. There are also halls of periodical exhibitions, a lecture theater, as well as one of the largest collections of the Archaeological Resources Fund. The National Archaeological Museum accepts thousands of visitors each year. Along with the exhibition of exhibits, it organizes periodical exhibitions and participates by lending its works to exhibitions both in Greece and abroad. In addition, it serves as a research center for scientists from all over the world and participates in the development of special educational and other programs. Archaeological lectures are organized in the amphitheater, while innovation is also the possibility of guiding people with hearing problems by scientific staff”. However as in the case of the SNFCC, no specific information on the digitalization environment of the museum’s strategic plan could be found in the webpage...”

- C) The Acropolis Museum webpage has been assessed on December 22, 2018 at: www.theacropolismuseum.gr/en/. It is important to notice, that Professor Dimitrios Pandermalis, President, Board of Directors, of the Acropolis Museum at his message dated June 2018, emphasizes on the implementation programs related to digitalization as he quotes:

“The past year saw a significant increase in visitor numbers and an impressive and unprecedented expansion of activities at the Museum. Works have commenced on making the onsite archaeological excavation accessible to the public and the development of an exhibition area for the excavation’s portable finds. The objective of these works is to establish a new museum experience that will provide visitors with the view of the authentic remains of ancient Athens and a diverse range of exhibits evidencing the daily lives of the long past inhabitants within the setting in which they were originally used. Visitors will have the opportunity to have a truly unique experience of the daily life of ancient Athenians. In early 2018 the implementation of a program of digitalization of the Museum’s exhibits commenced. Intended for web based and onsite use, a series of thematic videos presenting the history of the Acropolis and other significant content, an

interactive catalogue of exhibits, a large number of children's applications but also the digitalization of records and the diaries from the onsite archaeological excavation are all underway." Moreover, the communication and promotional directions are presented in the museum's "Communications and Promotion Department" workplan: "The role of the Acropolis Museum's Communications and Promotion Department is to promote the Museum in Greece and abroad. The development and successful implementation of effective external communications includes, among other things, the Museum's website, electronic newsletters, publications, and communication in writing with the general public and the media.....The role of the Communications and Promotion Department also includes the management of requests received from institutions for the use or hire of the Museum's public spaces, planning and overall supervision of events, and the processing of applications for filming, video recording and photography permits". Also, in the organizational status of the Acropolis Museum, the New Media Department as part of the museum's operational scheme focuses on digital work development by addressing: "The role of New Media Department is to coordinate and undertake responsibility for all matters related to the digitalization of the Museum collection and related communication media. It manages the input of material and content for the website, social media, podcasts and other multimedia applications..."

As far as the educational programs are concerned, the museum as it is indicated in its website:

"...provides activities related to educational programs and activities for students in both primary and secondary school in order to bring schools and students into close contact with ancient Greek civilization and the museum's exhibits. Furthermore, seminars for teachers addresses educators from all school levels and provides information on the educational programs offered by the museum..."

2.6 Digital travelling exhibitions and contemporary art platforms

Through the fast and rigorous development of information technologies, the organization of travelling exhibitions and contemporary art platforms has become the new way to communicate cultural sources to a continuously broaden audience in a

worldwide fashion. To this end, Manifesta, The European Biennial of Contemporary Art, was born as a nomadic contemporary art event, and has developed into a flexible and mobile structure, capable of continuously changing and reinventing itself (www.manifesta.org). As it is denoted in its website:

“...Manifesta works to develop new audiences for contemporary art and stimulate new approaches to artistic production and display....In adherence to its mandate of continuing to play a critical role in the advancement and enhancement of dialogue within Europe, Manifesta has always worked with artists and professionals who have limited access to the dominant mainstream discourse in contemporary art. This decision to work in more complex situations and geo-political areas has far reaching implications, not only in terms of the evolution of Manifesta, but also in relation to the international art scene as a whole. The complex nature of each different location provides challenges as well as specific opportunities for each individual Manifesta edition. Manifesta aims to engage itself each time in a different way, to make use of the location and its reality, not to merely utilize it for site specific projects but rather to integrate the sites into the artistic project as a resource of intellectual capital that will provide all participants ample opportunity for research and innovation. Manifesta, the itinerant biennial changes location every two years, in response to changing artistic imperatives and a variety of social, political and geographical considerations....This process aims to establish closer dialogue between specific cultural and artistic situations and the broader, international context of contemporary art, theory and politics in a changing society. Manifesta has a pan-European vocation and has successfully presented artists, as well as involving young professionals and trainees, from as many as thirty to forty different countries....Manifesta is also increasingly aiming at creating links with Europe’s neighboring regions in Asia, the East Mediterranean and North Africa, at the same time as continuing to pay special attention to minority groups and cultures within Europe itself. Manifesta thus looks forward to expanding its network still further and to building new creative partnerships with organizations, curators, arts professionals and individuals, within Europe and beyond, on a widely connected map of contemporary art (www.manifesta.org)....”.

As far as the travelling exhibitions are concerned, two of them are amongst the most popular worldwide in the very recent years: a) *Van Gogh alive - The experience* and b) *The Leonardo da Vinci collection*.

A) *Van Gogh alive - The experience*

Nowadays, the exhibition “*Van Gogh alive – The experience*” represents the world’s most visited multimedia exhibition experience. The organization of the exhibition permits visitors to change their perception on how to engage with art venture by introducing them into an exciting new world, foregoing all preconceived ideas of traditional museum visits, as well as dispelling all notions of tiptoeing through silent art galleries to view masterpieces from afar. Moreover, the digitalization of the presented masterpieces strengthens and vitalizes the senses of the audience, by challenging visitors’ beliefs in a completely unique, stimulating Vincent van Gogh exhibition experience. The experience takes audience into the complex and dynamic mind of Leonardo Da Vinci, since the exhibited masterpieces come to life in a symphony of lights, sounds and images. That digital presentation permits visitors to feel like travelling the world and moving swiftly through time, while standing in one place. The exhibition is designed and orchestrated for a vibrant symphony of light, color and sound, combined and amplified to create what visitors are calling “an unforgettable multi-sensory experience”. Instantly, as quoted in the website:

“...Van Gogh Alive – The Experience transports visitors to another time and place, immersing them in the artists’ world. Adults and children alike, wander throughout the space, exploring nooks and crannies and engaging with the experience in a manner that transcends traditional installations...”

Until now the exhibition history in various parts of the world includes the following cities: Abu Dhabi, Almaty, Anchorage, Ankara, Athens, Beijing, Berlin, Bogota, Bologna, Budapest, Charlotte, Dubai, Ekaterinburg, Florence, Hangzhou, Istanbul, Krakow, Lisbon, Medellin, Milan, Moscow, Nizhny Novgorod, Phoenix, Qingdao, Rome, Santiago, Seville, Shanghai, Singapore, St. Petersburg, Tel Aviv, Turin, Verona, Warsaw, Xiamen. Interestingly, the 500th anniversary of Leonardo da Vinci’s passing coincides with the organization of the world’s largest travelling exhibition in Athens entitled “*Leonardo Da Vinci – 500 Years of Genius*”. Such display on Leonardo opened

in Athens, Greece on 28 November, and will be running until 03 March 2019 (<http://grandeexhibitions.com/van-gogh-alive-the-experience/>).

B) The Leonardo da Vinci collection

Regarding this collection it is quoted in the website:

"...Leonardo da Vinci was the true Renaissance Master, the ultimate ideas man, virtuoso and arguably the greatest genius who ever lived. He tirelessly studied, invented and communicated across a wonderfully diverse range of subject matters throughout his incredible, turbulent life from 1452 to 1519. Unfortunately, Leonardo left behind very few tangible examples of his studies and works. Surviving artifacts are either locked away in private collections or on permanent display in a small number of renowned museums around the world. Leonardo's legacy of genius is preserved primarily in his codices; small notebooks of categorized drawings and writings on a wide variety of subjects. Grande Exhibitions' suite of Leonardo da Vinci exhibitions takes visitors on a fascinating journey, unraveling the mystery of these codices-resurrecting Leonardo's ideas, inventions and philosophies, bringing them to life...". (<http://grandeexhibitions.com/leonardo-da-vinci-collection/>).

2.7 The future environment of museums and cultural institutions

What really the future will be for the museums and cultural institutions taking into consideration the tremendous development of digitality methodologies and approaches so rapidly entering human beings' daily life? By searching, a collection of opinions expressed by experts are found in the project entitled *"The Future Museum Project: What will museums be like in the future?"* (<https://museum-id.com/the-futuremuseum-project-what-will-museums-be-like-in-the-future-essay-collection/>).

In this project, an attempt has been made this question to be addressed. Following from the experts' views included in this collection, specific statements focusing on addressing the future environment of museums and cultural institutions will be presented. In particular, as quoted by Laura Wilkinson, Program Director, New Museum, Museum of London:

"...Whilst museums as institutions have stayed static the world around us has radically shifted. We are living in times of accelerated change. Growing social

inequality, major environmental issues and the digital revolution are all affecting the role of museums as part of the cultural fabric of our society...”.

Moreover, Laura Wilkinson added:

“... Systemic problems are restraining the impact of museums. The monoculture that pervades most senior management teams remains a significant issue. Decades of attempting and failing to tackle the lack of diversity means we need to change tack.... We need to look at more than the organizational chart when we talk about change; we need to challenge the formal structures and processes; and informal norms and behaviors that shape the way we work ...

Similarly, as quoted at the same direction by Oliver Vicars-Harris, Director, Connecting Culture:

... “Increasingly aware of their role in the issues of today, they will draw on their unique evidence base to provide context to current events. Valued both as a preserver of memory and instigator for ideas, they will empower people to seek answers and foster action.” ...

Furthermore, Oliver Vicars-Harris continued:

....“Having walked the line between museums and innovation for a quarter of a century, it seems clear to me that the sector is resistant to exponential change... Future museums will continue to build on this, adding multiple layers of meaning and placing greater emphasis on brokering different perspectives.... Museum curatorship will have evolved beyond preoccupation with preserving and presenting collections, to propensity for encouraging connections... Museum professionals will be less concerned with specialization and more with making connections through collaboration across different skillsets...The physical/digital museum divide will be dissolved, with a seamless relationship created between the two...”

To address the question “*What will museums be like in the future*”, Catherine Devine, Chief Digital Officer, American Museum of Natural History, quoted:

... “Let’s look back thirty years as a way to appreciate the possibilities of the next thirty years. In 1990, technologies that we all take for granted today didn’t exist. Websites didn’t exist, Google didn’t exist, smartphones didn’t exist, personal computers barely existed. Today, we take these technologies for granted. They have fundamentally changed our lives, how we work and live and in turn how our audiences experience the Museum today and what they expect from a Museum. Technology will develop even more rapidly and whilst we may not be able to imagine the form it will

take, that exponential growth and change is a certainty. It's much easier to look to the past and see change than to imagine change in the future. We see glimpses of the future today in artificial intelligence and machine learning, use of data, augmented and virtual reality but there will many others currently unimagined..."

In addition, Dana Mitroff Silvers, Founder and Director, Designing Insights/Editor, Design Thinking for Museums, quoted:

... "The museum of the future will be more visitor- and guest-centered than ever before in the history of museums and cultural institutions. Human-centered processes such as "Design Thinking" and "Service Design" will become critical, foundational skills for emerging museum professionals, and museum staff will need to be fluent in people-centered, qualitative methods and practices in order to bring nuance and insights to the "big data" at their fingertips and better serve their audiences. "Museums that cling to traditional, authoritative models will lose audiences on a dramatic scale to new types of experience-driven, guest-centered organizations that we can't even imagine today..."

To emphasize on this, a quotation from the most recent "Culture Track report" published by LaPlaca Cohen follows: "...With loyalty now rooted in trust, consistency, and kindness, empathic, service-focused relationships will replace existing transactional models.... The museums that cling to traditional, authoritative models and artifact-driven approaches will lose audiences on a dramatic scale to new types of experience-driven, guest-centered organizations that we can't even imagine today..."

Another opinion has been shared by Diana Chen, Lecturer at MoMA, New York, Independent Art Advisor as quoted:

... "The goal of museum education in the future will be to curate experiences that reconnect visitors to their shared humanity. Museum education will be less about worshipping masterpieces, but more about enriching personal experience. Museum technology will not be the ultimate goal for museums but will instead act as a vehicle to help generate a deeper understanding for a cross section of visitors. Depth of understanding comes from taking time and looking at original pieces of art. The goal of museum education in the future will be to curate experiences that reconnect visitors to their shared humanity. By focusing too much on digital experience, we disconnect from our human senses—smell, taste, sight, hearing, and touch—and, in the process,

lose our artistic sensibility. A museum should be a place to help us be conscious of the things that make us human. Ideally, the future museum will be a place for us to redevelop our sensibilities.”...

At the same collection of opinions regarding on how different museums will be in the future, Mark Graham, Director of Research, Canadian Museum of Nature, quoted:

... “The future is full of tall challenges and that is not a new thing. Some of those are certain, and of the serious-decision-making-new-direction sort... The future museum will provide easy access to its trusted knowledge base, and to the stories to be told. Relevant, successful museums will find affordable, timely solutions for this access... Museums are full of trusted evidence (collections) marking time and place that we use to tell stories to remind us of what has happened on Earth, and beyond... The future museum will provide easy access to its trusted knowledge base, and to the stories to be told... Because of their authenticity and new-found accessibility, museums will be the enduring “-pedias.”

Interestingly, Celia Dominguez, Education and Development Officer, Museum of East Asian Art quoted:

*... “The future of museums is becoming a balancing act between surviving the devastating consequences of funding cuts and striving to make the best of the creative minds working in the sector. Over time, the image of museums has evolved throughout history. Two centuries ago, the French author and politician Alphonse de la Martine (1790 -1860) said that museums were “the cemeteries of the arts”, you can find similar quotes by John Burroughs (1837 –1921) or J.D. Salinger when he writes in his infamous novel *The Catcher in the Rye* (1951) “...museum was that everything always stayed right where it was. Nobody’d move. ...Nobody’d be different. The only thing that would be different would be you.” Contrary to these ideas of immobility associated to museums we can affirm that, no matter how hard the current situation is, museums are experiencing an exciting and vibrant moment...”. The use of imagination in order to get as many visitors involved as possible in what is not now just a “place full of objects” but rather a total vital experience...”.*

As also quoted by Ailsa Barry Head of New Media, The Natural History Museum:

*... “What is this life if full of care
We have no time to stand and stare?*

This poem, published in 1911 by Welsh poet William Henry Davies, conjures up for me the very essence of a museum – a place to pause, reflect and ponder on the amazing world and universe that we inhabit. In the 21st Century I hope it continues to be as true as it was for the 20th Century. But the 21st Century is a very different environment from that of a hundred years ago, and the museum of the future will require a rethink on how to captivate a generation brought up on gaming and Facebook. Our future visitors will expect to be able to enrich and layer their experience by seamlessly accessing multi-dimensional experiences about the objects around them through a plethora of personal mobile devices... There will be challenges in meeting such demands. How much museums invest in creating such rich and varied experiences will be a significant consideration, and new partnerships and ways of working internally, regionally and internationally will be key to successful delivery...”

CHAPTER 3: CASE STUDIES AND INTERVIEWS

Summarizing the questions received by the structured interviews from the owner of Nitra gallery in Athens-Thessaloniki and the representatives of MOMus museum in Thessaloniki, are presented in Appendix.

The MOMus, the Metropolitan Organization of Museums of Visual Arts of Thessaloniki (<https://www.greekstatemuseum.com/kmst/index.html>), is based in Thessaloniki, Central Macedonia, Greece. As it is quoted in its website:

“...It was founded in 1997,-by joining the State Museum of Contemporary Art , the Macedonian Museum of Contemporary Art, The Thessaloniki Museum of Photography, The Contemporary Art Center of Thessaloniki and the Museum of Alex Mylona-, at the occasion of Thessaloniki's year as European Capital of Culture... The museum's founding mission is to preserve and display works of contemporary art by Greek and foreign artists, to improve the public's aesthetic appreciation and art education, to develop scientific research into issues surrounding the history and theory of contemporary art, as well as to assist art historians and theoreticians who wish to specialize in museology...”

Nitra gallery (<http://www.nitragallery.com/>) is a continuation of Atrion gallery, founded in Thessaloniki in 1994.... As it is quoted in its website:

“...Nitra presents a dynamic, multifaceted contemporary art exhibition program, representing both Greek and international artists with a range of practices, from pure painting to applied Arts. Professional experience with the Greek contemporary art world, an overall conception of artistic production in Greece over the past three decades as seen through two generations, and the strong ties Nitra has developed with the city of Istanbul have all led to the creation of an international network of artists, collectors and professionals in the field...”

Qualitative content analysis and thematic analysis are classified under the qualitative descriptive design by representing methodologies applied to elucidate theme through the assessment of textual data. Their focus stands on systematically analyzing the key properties of coding, examining of meaning and provision of a description of the social reality through the creation of theme (Vaismoradi et al., 2016). Thus, coding the information included in the questionnaire forms means the process of summarizing and classifying relevant information of the most important

findings and results of the interviews in a way to simply allow a quick check of the appropriate answer in an interview and then easily the codes to be fed into computers to obtain quantitative results (Gorden, 1992). In our case and having the answers from the two interviews, the coding process has been made by taking into consideration the research questions being primarily set as the main objective of this dissertation (Atkinson, 2002; Baskarada, 2013). By summarizing the answers received from the structured interviews, the following coding thematic issues are included to analyze the relations of cultural institutions with social media: *a) the digitalization role on audience communication; b) the digital promotion ways applied; c) type of digital marketing decision-making and development; d) the interaction with other cultural institutions; e) implementation of interactive digital tools for the communication policy; and f) the influence of ICT infrastructures and applications in visibility and growth capacity.* Accordingly, the discussion on such coding of the interviewers' answers follows.

a) The digitalization role on audience communication:

It must be noted that social media represent the way by which the information regarding the art work and exhibitions is more easily communicated to the people and facilitate target audience for specific events. As far as digitalization is concerned, it is implemented by inventory, clientele, communication and marketing. However, for the gallery, no specific promotional agenda or financial budget exists, since for a commercial-oriented gallery, the on-line environment does not have a crucial impact on the sales market, but rather represents the way by which the information, regarding the exhibitions hosted, is more quickly distributed among the interested people.

b) The digital promotion ways applied:

Concerning the ways by which the promotion of the art work is organized by the museum the process includes the notification of the department of Communication and Public Relations with the yearly workplan by the Directors, and thus a communication strategy is being organized, using all the communication tools in order to promote the exhibitions and events to the broad public, like newsletters, social media (Facebook and Instagram pages), press releases, public relations, and networking. Within this frame of organization, however, the MOMus as a new

organization shows difficulty to homogenize this strategy into the five constitutional museums in terms of communication. On the other hand, for the gallery the interaction with the clients is based on physical presence, by phone or through email. This depends on where the potential client or the interested customer lives and works. Since the gallery doesn't offer artworks on-line, it doesn't matter so much to what extent the on-line environment affects sales. Rather professional photo shooting and clear text translation are considered the key factors in our case.

c) *Type of digital marketing decision-making and development:*

In questioning which type of digital marketing is being mainly used for work decisions and development, the museum applies social media, emails-newsletters, and search engines like google and yahoo. Although no independent digital marketing department in MOMus museum exists until now, however museum's work is executed either in house or in collaboration with freelance professionals in specific cases and projects. Although the museum expressed an interest for hiring a digital marketer, however this has not been possible until now. Similarity in answers exists for the gallery, since it explores main tools consisted of the website, social media platforms, i.e. Facebook & Instagram, as well as email marketing. Furthermore, the gallery adopts the philosophy of shifting from the physical space of the gallery to the digital environment, reaching the international, diversified audience through digital marketing being highly important.

d) *The interaction with other cultural institutions:*

By questioning the interaction of the art institutions with other existing cultural institutions in Thessaloniki, all museums which comprise now the MOMus used to have excellent interaction and collaboration with all cultural institutions in Thessaloniki, in terms of exhibitions program, educational programs, audience development and communication. On the contrary, the existing situation regarding the gallery it is more often applied an invitation to independent curators to organize an exhibition. Another case could be that if a museum intends to present the work of an artist whose art is presented in the gallery, a facilitation of the process for the exhibition in the museum happens. For the gallery, all the exhibitions been hosted are covered as specific events in social media in a way to communicate the art work to a broader audience. The communication and the interaction with the clients is based on

physical presence, by phone or through email. This depends on where the potential client or the interested customer lives and works.

e) Implementation of interactive digital tools for the communication policy:

As far as the interactive digital tools for the communication policy being implanted in the structure of the interviewed organizations is concerned, this represents one of the future goals for the museum. Although no need for the organization of an independent digital marketing department in MOMus exists, as expressed, however, the opinion for hiring a digital marketing marketer in the future is of demand. In addition, a high priority exists in the future plans of the museum to enrich digital marketing and communication applications for the visitors. Likewise, for the gallery no interactive digital tools incorporated in gallery's policy exist. The future gallery's plan, however, as expressed has been to create a solid digital marketing approach for different audience for managing and recreating the experience of the gallery visit digitally in a smooth way and expand the international audience through that.

f) The influence of ICT infrastructures and applications in visibility and growth capacity:

Lastly, regarding the effect that the ICT infrastructures and applications exert in the visibility and growth capacity of the interviewed art institutions, the museum is affected in a very positive way as separate five museums and will be used in the best possible way in the future. Moreover, ICT applications provide for the museum advantages to its development, since more and more people get to know its activities and interact positively. Also, clearly the gallery's visibility and growth capacity has been affected a lot by the recent ICT developments and applications, as it has been quoted, since the gallery communication strategy relies less on the physical visit of its targeted audience and clientele. On the other hand, for a commercial-oriented gallery, the on-line environment is not so influencing the gallery's sales market, but rather represents the way by which the information, regarding the exhibitions hosted, is more quickly distributed among the interested people.

CHAPTER 4: DISCUSSION AND CONCLUSIONS

By concluding, based on the previous sections presented, as well as the opinions expressed by the experts answered the structured questionnaire, shown in the Appendix, I will discuss the research questions identified in the first chapter. Specifically:

Research Question 1: How does social media influence the organization and presentation of art works?

Regarding the question on how social media influences the organization and presentation of art works, it should be denoted that social media present the place to gain and share knowledge, empowering people to learn from others and better understand the world. Moreover, social media is deeply linked to the major digital platforms that dominate information's diffusion and personal activities' distribution. Before digitalization, to get out information about art work and cultural exhibitions was costly (Spiliopoulou et al., 2014). Nowadays, almost all people and museums face significantly less barriers to reaching and communicate with others globally. Such opportunity has also permitted small-in-capacity museums and art galleries to find ground in the market and communication much easier. By considering such trends in art and exhibition organizations is often the result of harnessing social media platforms to build a following in a cost-effective and better communicative way (Lee et al., 2018). Prior smartphones enter the market and being socially adopted, a difficulty in reaching people with a higher cost existed for museums, especially for not locally-targeted audience. This has disrupted the traditional advertising model by allowing social media to grow and become of the world's biggest companies within the capitalized market environment.

Research Question 2: How and by what activities do art and cultural institutions organize educational activities and events on their specialized digital platforms?

By asking on how and by what activities do art and cultural institutions organize educational events on their specialized digital platforms, an effort has been in the previous sections to present the existing environment. In summarizing the various topics discussed it should be emphasized that the role of individuals in organizing cultural events is growing, although still culture events mostly distributed. To this end, cultural organizations create infrastructures to manage their materials and make them

more widely available. Cultural institutions started organizing their digital division and have been proactively wrestling fulfil the meaning of what to be a museum in the digital age and on how should it reach exhibitions extending beyond its walls. Furthermore, some museums choose to guard and curate their collections online just as they would in their buildings. Others fling open their digital doors and let go of control over their collections in the name of reaching more people and enabling further study and creation. Such direction is expected to allow people to be more creative and hands-on with the collections emboldened to engage with them in new ways, and-through the data that is now available for every object, painting, sculpture in the public domain- to experience a deeper exploration of and fresh appreciation for the historical context, beauty, and resources that exist within this unparalleled collection.

Research Question 3: How does digitalization is implemented in art and cultural institutions and how does the digital marketing department to communicate the various resources in a wide-population audience?

Moving forward, on how does digitalization is implemented in art and cultural institutions and how does the digital marketing department is communicating the various resources in a wide-population audience it should be outlined that marketing has been in the entrepreneurship much earlier in time than it is usually believed. On the contrary, although digital platforms are recently established, however, no doubt exists on their major and crucial impact on marketing decisions. By highlighting the manner by which the social media affect marketing behavior it is critical to know that they help people in understanding the art and exhibitions importance it has in modern business (Bianchi, 2016). Digitalization through marketing advertisement techniques transfers information on the visitors' target-population, regarding their desires and expectations on art events and cultural exhibitions. Moreover, the visitors of museums can hand a huge amount of data through exploring digital platforms and also are capable to use that information by their own needs (Yu, 2015). The proper use of digital platforms by the museums must be clearly followed to fulfill individuals demands and social habits.

Research Question 4: How does digital marketing is expected to formulate the future cultural environment?

The digital marketing finally is expected to formulate the future cultural environment and the discussion on this issue clearly allows the creation of better picture for the museums' organization in the 21st century. It must be emphasized that there has been a lot of discussion regarding the impact of digitalization on the homogenization possibility of the existed cultures globally, i.e. moving towards the so-called concept of "cultural convergence" (Bautista, 2014). Alternatively, it has been opposed that in nature universality exists to the basic human needs, and thus, a similarity also exists in trying to find solutions and achieve satisfaction. Complementary, a contribution towards the cultural convergence happens when imitation of one sub-culture in a country follows the cultural values and desires of another cultural heritage located in another part of the world (Chen, 2012). Simultaneously, the new environment in social media permits the broader connection with various target-group populations and visitors globally by opening the boundaries of living place, religion, society and language. By constantly decreasing the costs and the new value chain means that the digitalization contributes towards increasing productivity rates. The high technology becomes one of the drivers of the future trends in marketing.

It should be noted, however, that the research done and included in this dissertation with the two answered structured questionnaires presents limitations due to small sample to allow solid conclusions for the future environment in cultural institutions and the behavior of the audience in digitalized art exhibitions. The research questions investigated on the future role of social media in broadly communicating art work and cultural exhibitions should include a) larger scale of cases from various geographic parts all over the world; b) different cultural institutions and thematic art works; c) application of qualitative and quantitative poll methodologies to predict the needs and the behavior of population of diverse age; and d) focused analysis of the satisfaction rate in fulfilling the audience expectations and needs for art work and cultural exhibitions over time.

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CHAPTER 6: APPENDIX - QUESTIONNAIRES - INTERVIEWS

6.1 An Interview with a gallery owner: Nitra Gallery Athens – Thessaloniki (Ms. Aliko Tsirliagkou)

Questions

1) What is the main idea behind the establishment of Nitra Gallery in Athens and in Thessaloniki?

Answer: Each artwork is related with its artist. The more qualifications the artist has, studies, residencies workshops, exhibitions in the field of art, the more possibilities will be reflected in his artwork as well, but that doesn't mean it is absolute.

2) How the digitalization is being implemented in your gallery's organization and annual workplan?

Answer: The digitalization is being implemented in our gallery organization through inventory, clientele, communication and marketing.

3) How the promotion of the artworks is attributed and organized by your gallery and also communicated with visitors all over the world?

Answer: The communication and the interaction with the clients is based on physical presence, by phone or through email. This depends on where the potential client or the interested customer lives and works.

4) Do you apply digital marketing functions in your gallery?

Answer: Yes, we apply digital marketing in our gallery.

5) What digital marketing tools do you mostly use in your gallery?

Answer: Our main tools consist of the website, social media platforms i.e facebook & Instagram. And email marketing.

6) Which role does the digital marketing play in development and expansion?

Answer: As there is a shift from the physical space of the gallery to the digital, reaching the international, diversified audience through digital marketing is highly important.

7) Who are your partners? For example, other museums, galleries, independent evaluators and curators?

Answer: We often invite independent curators to organize an exhibition. Another case could be that if a museum intends to present the work of an artist we represent, we facilitate the process for the exhibition. However, we do not keep a strict organized and structured panel of collaborations.

8) Are there more interactive digital tools which are incorporated in your gallery's policy?

Answer: No, we do not use interactive tools in our gallery policy.

9) What are the future plans of your gallery concerning digital marketing and applications in general for visitors?

Answer: Creating a solid digital marketing approach for our different audience and manage to recreate the experience of the gallery visit digitally.

10) Which is your vision in the next 5 years?

Answer: To be able to successfully apply the different digital marketing tools in a smooth way and expand our international audience through that.

11) How and by which means ICT affected your organization's construction and development and which contemporary issues do you face in your work as far as the digitized platform and the on-line galleries present?

Answer: A lot as we rely less on the physical visit of our targeted audience and clientele. Since, Nitra gallery doesn't offer artworks on-line, it doesn't matter so much to what extent the on-line environment affects sales. Rather professional photo shooting and clear text translation are considered the key factors in our case.

12) What criteria you use upon choosing artworks?

Answer: As a first answer to your question, we must say that we are primarily interested in creating a specific portfolio of artists whose art work covers a broad area of techniques in contemporary art in a way that limited overlapping exists between them. Moreover, all the selected artists are graduates from Fine Arts Schools in Greece or abroad.

13) Which is the main aim and target of Nitra Gallery? Commercial, social, educational?

Answer: Firstly, the gallery world is a commercial field, but also it concerns a social environment, in which many people come across, such as artists, artful people, prospective customers and curators. In addition, the Gallery as an Art Space, is also defined as an educational field. In an environment where the institutions operate, it is not essential to obtain a specific educational program. In Greece, due to the financial and fiscal crisis, the galleries try to gain an educational role, regardless of the exhibits that they show through guided tours, workshops, etc.

14) Which contemporary issues do you face in your work as far as the digitized platform and the on-line galleries present?

Answer: For a commercial-oriented gallery, the on-line environment is not so influencing the sales market, but rather represents the way by which the information, regarding the exhibitions hosted, is more quickly distributed among the interested people. Since Nitra gallery doesn't offer artworks on-line, it doesn't matter so much to what extent the on-line environment affects sales. Rather professional photo shooting and clear text translation are considered the key factors in our case.

15) How is the marketing process and the way you promote your gallery's exhibitions through internet, search engines, and social media platforms?

Answer: We keep promotional pages in Facebook and Instagram with continuous information regarding the hosting events and exhibitions in our gallery. However,

no specific promotional agenda or financial budget exists. For a commercial-oriented gallery, the on-line environment is not so influencing the sales market, but rather represents the way by which the information, regarding the exhibitions hosted, is more quickly distributed among the interested people.

16) How the communication and the interaction with the clients is established?

Directly with the artists, inclusive access to new artworks, invitations, guarantee, insurance coverage?

Answer: *All the exhibitions been hosted in our gallery are covered as specific events in our pages in Facebook in a way to communicate the art work in a broader audience. The communication and the interaction with the clients is based on physical presence, by phone or through email. This depends on where the potential client or the interested customer lives and works.*

6.2 An interview from the Metropolitan Organization of Museums of Visual Arts of Thessaloniki (the MOMus museum)

(Ms. Chrysa Zarkali, Communication-Public Relations at MOMus)

Questions

1) Description of your museum's organization and yearly workplan. How is your plan digitalized?

Answer: The Metropolitan Organization of Museums of Visual Arts of Thessaloniki is officially launched last November. The State Museum of Contemporary Art, the Macedonian Museum of Contemporary Art, the Thessaloniki Museum of Photography, the Contemporary Art Center of Thessaloniki and the Museum Alex Mylona have joined their forces, comprising the biggest organization for visual arts in Greece. A new artistic program of exhibitions and projects based on modern and contemporary art, photography, experimental arts and sculpture is already on board.

2) In which ways do you promote the work being organized in your museum and communicated with visitors and society in general?

Answer: *Once the department of Communication and Public Relations is notified with the yearly workplan by the Directors, a communication strategy is being organized, using all the communication tools to promote the exhibitions and events to the broad public. Newsletters, social media (Facebook and Instagram pages), press releases, public relations, networking, are only some of the tools used. Since the MOMus is a new organization, this strategy needs to homogenize the five constitutional museums in terms of communication.*

3) Do you keep in your museum an independent digital marketing department?

Answer: *No, right now there is no independent digital marketing department in MOMus; until now, we work in house or/and in collaboration with freelance professionals in some cases/projects. We would love to have a digital marketer colleague, but this is not possible right now. It will be in the future.*

4) Which type of digital marketing (e.g. social digital, email/mobile, search engine) do you mainly use in your museum?

Answer: It is social media we use, emails-newsletters, and search engines like google and yahoo.

5) Does the digital marketing department play a role on the museum's work decisions and development?

Answer: *There is not such department in MOMus but will certainly be a digital marketing marketer colleague in the future.*

Question 6: What is the interaction of your museum with the other existing cultural institutions in Thessaloniki?

Answer: *All museums which comprise now the MOMus used to have excellent interaction and collaboration with all cultural institutions in Thessaloniki, in terms of exhibitions program, educational programs, audience development and communication. This is a capital that we already use for/working on MOMus.*

7) Do you have any interactive digital tools implanted in your museum's organization and communication policy?

Answer: *It is one of the goals in the communication strategy we organize and wish to implement.*

8) Which are the future plans of your museum on enriching digital marketing and communication applications for the visitors?

Answer: *They are both in high priority, as stated in previous answers.*

Question 9: Which is your museum's priority within the next 5-year period ahead?

Answer: *This is a question that needs to be addressed to the Acting Director of MOMus. Please contact Mrs. Mavromichali to advise accordingly.*

10) How your museum's visibility and growth capacity has been affected by the recent development of ICT infrastructures and applications?

Answer: *It has been affected in a very positive way as separate five museums and will be used in the best possible way in the future.*

11) Which is your digital basis on the criteria when organizing events?

Answer: *No relevant answer exists.*

12) To what degree the arts environment is influenced from the development of ICT applications?

Answer: *I believe the influence from the development of ICT applications to the arts environment is enormous and very much needed.*

13) What are the advantages and disadvantages from the rapid growth of ICT applications on your museum's development?

Answer: *I can personally see advantages, since more and more people get to know us and interact with us. We may be in a working process of merging which does not provide the best ground for such initiatives to be implemented but will do in due time.*