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YEDİTEPE UNIVERSITY

GRADUATE INSTITUTE OF SOCIAL SCIENCES

**Marketing Strategies for The State Museums in Turkey:
The Case of The Museum of Turkish and Islamic Arts**

by

Sebla Şahin

**Submitted to the Graduate Institute of Social Sciences
In partial fulfillment of the requirements for the degree of
Master of
Arts Management**

ISTANBUL, 2010



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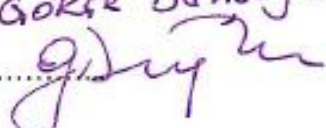
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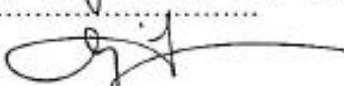
MARKETING STRATEGIES FOR THE STATE MUSEUMS
IN TURKEY: THE CASE OF THE
MUSEUM OF TURKISH AND ISLAMIC ARTS

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Table of Contents

Table of Contents	ii
Table of Figures	v
Acknowledgments	vi
Abstract	vii
Özet	viii
Introduction	1
1. Development of Museums and Museology in Turkey	5
1.1. The Ottoman Era	5
1.2. The Early Republican Era	16
1.3. After 1960s	19
1.4. 1980s and Onwards	21
2. Customer Oriented Marketing Strategy	31
2.1. The Concept of Marketing	31
2.1.1. Definition of Marketing	31
2.1.1.1. Generic Definition	31
2.1.1.2. Definition of Marketing in the Case of Museums	32
2.1.2. Evolution of Marketing Philosophy.....	35
2.1.2.1. The Production Era	35
2.1.2.2. The Sales Era	36
2.1.2.3. The Marketing Era	36
2.1.2.4. Holistic Marketing	37
2.1.3 Customer-oriented Museum Marketing.....	38
2.1.3.1. Customer oriented marketing approach in museums.....	38
2.1.3.2. Meeting social and economic obligations.....	40
2.1.4. Fundamental concepts of marketing.....	42
2.1.4.1. Exchange.....	42

2.1.4.2. Segmentation	43
2.1.4.3. Competition	46
2.2. The Marketing Mix	47
2.2.1. Product	49
2.2.2. Price	52
2.2.3. Place.....	55
2.2.4. Promotion	57
2.2.5. People	60
2.3. Marketing-oriented Strategic Planning.....	60
2.3.1. Mission	61
2.3.2. Objectives	63
2.3.3. Goal setting.....	63
2.4. SWOT Analysis as a Strategic Market Planning Tool.....	65
2.4.1. Environmental analysis.....	65
2.4.1.1. Internal Environment	65
2.4.1.2. <i>Market Environment</i>	65
i. Observing visitor demands	66
ii. The motivations for attending museums	68
2.4.1.3. Regulatory Environment.....	69
2.4.1.4. Competitive Environment.....	69
2.4.1.5. <i>Macro-environment</i>	70
2.4.2. Internal Resources Analysis	70
2.4.3. Strategy Determination through SWOT Matrix	71
3. Marketing Strategies in the State Museums in Turkey: The Case of the Museum of Turkish and Islamic Arts	75
3.1. Empirical Research	75
3.1.1. The aim of the research.....	75
3.1.2. Methodology.....	75
3.1.3. The limitations of the research.....	76
3.2. An Overview of the Functioning of the State Museums in Turkey.....	77

3.3. Marketing Mix	79
3.3.1. Product	79
3.3.2. Price	82
3.3.3. Place	85
3.3.4. Promotion	86
3.3.5. People	88
3.4. Marketing Plan for MTIA	89
3.4.1. Mission	89
3.4.2. Goals and objectives	89
3.5. Marketing audit through SWOT Analysis.....	90
3.5.1. Internal analysis	90
3.5.1.1. Purpose	90
i. History	90
ii. Policy	93
3.5.1.2. Resources	94
i. Physical resources	94
ii. Human resources	94
iii. Financial resources	95
iv. Marketing Resources	96
3.5.2. Environmental analysis.....	96
3.5.2.1. Market.....	96
3.5.2.2. Regulatory.....	97
3.5.2.3. Competitive.....	99
3.5.2.4. Macro-environment	100
3.5.3. Strategic Assumption.....	101
3.5.3.1. SWOT Analysis	101
3.5.3.2. Suggestion.....	103
Conclusion	105
Bibliography	108

Table of Figures

figure 2 1SWOT Analysis Matrix.....	74
figure 3 1Visitor Figures of MTIA (last four years).....	83

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Abstract

This study aims to shed light on the possible marketing approaches that could be used for enhancing the content of The Museum of Turkish and Islamic Arts, namely the collection, services, and programs, and finding competent ways for communicating the content to the public, which are available by all present means. In order to adapt the possible marketing efforts to the museum, marketing-oriented strategic planning which involves the marketing mix and marketing audit for museums through SWOT analysis is examined. SWOT analysis is a crucial factor since it shows the way of determining the strategies. It enables to examine the museum's internal resources and capabilities, and its environmental conditions, which encompass the market, regulatory, competitive and macro environments that the museum may interact. Before the marketing approach is used particularly for the museum, the historical and current situations of the state museums in Turkey are examined. Also, the tools of marketing-oriented strategic planning are discussed through the museum marketing theory. Even though, every state museum in Turkey has distinct characteristics, the limited visitor-oriented marketing strategies are relatively valid for the other state-run museums as well. Thus, the suggestions in this research are applicable to most of the other state museums that are similar in administrative and financial structure.

Özet

Bu araştırma, Türk ve İslam Eserleri Müzesi'nin koleksiyon, hizmetler ve çeşitli programlardan oluşan içeriğini geliştirmeye ve bu içeriği kamuyla buluşturabilmek için en verimli yolları bulmaya yarayabilecek olası pazarlama yaklaşımlarına ışık tutmaktadır. Mümkün olan pazarlama girişimlerini müzede uygulayabilmek için, SWOT analizi üzerinden, pazarlama karması ve pazarlama denetimini içeren bir pazarlama odaklı stratejik planlama hazırlanmıştır. SWOT analizi stratejilerin belirlenmesi açısından çok önemlidir; bu tez dahilinde müzenin iç güç ve kaynaklarının ve etkilenebileceği çevresel koşullarının incelenmesine olanak sağlamıştır. Bahsi geçen müzede pazarlama yaklaşımını bir inceleme yapılmadan önce, Türkiye'deki müzeciliğin tarihsel boyutu ve mevcut koşulları incelenmiş, ve müzelerin kendine özgü yapıları özelinde pazarlama odaklı stratejik planlama için kullanılacak araçlar ve mecralar müze pazarlama teorileri üzerinden tartışılmıştır. Türkiye'de Kültür Bakanlığı'na bağlı her müze farklı özelliklere sahip olsa da, izleyici odaklı pazarlama stratejilerinin uygulanabilirliği bu diğer müzelerin de birçoğunda limitli kalmaktadır. Bu sebeple, bu çalışmada tesbit edilen sorunlar ve öneriler, yönetsel ve mali açıdan benzerlik gösteren diğer birçok devlet müzesi için de geçerlidir.

Introduction

The notion of collecting and preserving objects has undergone a long process that starts with the ‘cabinet of curiosities’ as central pieces for the houses, and ‘architectural spolias’ kept in the façade of buildings. Starting with the 18th century, this notion has been embodied in museums. The process of collecting has shifted from an individualistic action to a societal one, which is providing public benefit. The concern of providing benefit is clearly indicated in various contemporary definitions of museum. The International Council of Museums (ICOM), has defined the museum as “a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment”.¹

Considering the ideal definition of museum stated above, the first research question was whether the Museum of Turkish and Islamic Arts (MTIA), as a representative of the other state museums that are affiliated to the Ministry of Culture and Tourism* in Turkey as well, carries the features and functions of a museum that are identified in ICOM’s definition. In order to identify the structure and capabilities of the museum, firstly the history of the developments of museums in Turkey, secondly the current administrative and legal framework that encompass the museum was examined.

The second research question was to what extent MTIA has adopted marketing approach to be able to communicate itself to the public, to build strategies to best serve for the public, and to provide accessibility for the society. Marketing for non-profit organizations is broadly regarded as a functional and practical tool to enable museums to be “in the service of society”,

¹ ICOM, "International Council of Museums," http://icom.museum/hist_def_eng.html (accessed August 10, 2010).

* It is important to mention that throughout this research, “the state museum” terminology refers to the state museum that is affiliated to the Ministry of Culture and Tourism in Turkey. The terminology does not include other state-run museums in Turkey like military museums, national palaces or foundation museums.

to develop strategic plans for providing a variety of services and to use its resources and capabilities in an uncontrollable environment most efficiently. Museum marketing literature has showed that customer-oriented marketing is essential for a museum's viability and progress in the light of its mission.

Since there is limited number of research on the 'museum marketing' in Turkey, the efforts and suggestions of Istanbul 2010 European Capital of Culture agency for encouraging the researchers to study the current situation and future of the state museums with the new museological concerns have led this MA thesis to come out. This study aims to shed light on the possible marketing approaches that could be used for enhancing the content of a museum, namely the collection, services, and programs, and finding competent ways for communicating the content to the public, available by all present means.

The first assumption of this research is that the current administrative structure and the lack of autonomy does not make it possible for museums to adapt any customer-oriented museum marketing practices, and it will only be eligible with a decentralized system that allows the museums to be partially autonomous in administrative, legal and financial matters. When more responsibility arrives with this partial autonomy, museums will possibly lean on strategic marketing planning to see ahead. The second assumption is that it is possible to observe the traces of marketing efforts based on the strategic analysis of internal strengths and environmental opportunities for MTIA since the importance of marketing approach in museums has been emphasized more by the stakeholders.

Throughout the research, qualitative methods are used to verify which of such assumptions are true. As primary sources, in-depth interviews have been conducted; legal documents like laws, regulations and guidelines have been examined. The stakeholder mapping has been done, and in-depth interviews with the main stakeholders have conducted accordingly. As secondary resources, many subject-related books and articles in direct and indirect relation to history of museums, museum marketing theory, museology, and administration of state-run museums have been conducted.

This research is organized into three chapters. The first two chapters are intended to deepen the understanding about the museum developments particularly in Turkey, and museum marketing theory in general. In the final chapter; the case study is introduced and analyzed, and it concludes by giving insights about the outcomes of the research.

The first chapter; “Development of Museums and Museology in Turkey” examines the developments chronologically in four periods. The first period involves the Ottoman era where the first museological efforts started in 1840s, and the first museum “Imperial Museum” was founded in 1869. Besides various archeological excavations flourished during that period. The first laws on the protection of antiquities are examined. The second era is “the Early Republican Era” that includes the period between 1923 and 1950s. Many new museums started to flourish throughout the country, within new cultural policies during that period. Many historical buildings in which the Ottoman sultans had lived before, converted into museums. Cultural inventory of Turkey was enlisted during that period. In the section “After 60s”, it is mentioned that new museum building were constructed whereas most of the museums were in old buildings before. A new law about the antiquities was prepared in 1973 after the previous one’s stay in effect for sixty-seven years.

From the “1980s and Onwards”, National Council of Cultures were established and museological issues were discussed. In 1983, the law on “the Protection of Cultural and Natural Properties” was replaced with the previous one, the law, with some additional articles, is still in effect and hence, it is examined in detail in this section. One significant development in this period is the emergence of the private museums in Turkey. The directorate of revolving funds for the now called Ministry of Culture and Tourism is established for providing and managing revenue resource by “the Law of Revolving Fund”. This section is concluded with the current administrative structure that the museums are in, and some highlights are given about the inadequacy of such structure and reasons for the need of outsourcing.

The second chapter “Customer-oriented Marketing Strategy” examines firstly the general marketing evolution throughout the years, and the fundamental concepts of customer-oriented museum marketing theory. In the museum marketing theory, different perspectives are

discussed since there are a large variety of approaches on the matter. Some researchers consider museum marketing as a threat that may diminish the integrity of museums; some think it is indeed a useful tool that makes it possible for museums to attract audience and thus provide public benefit. Some accept marketing in the museum concept, but suggest that it should be production-oriented for protecting the artistic integrity. On the other hand, some suggest marketing activities' being centered on the customer does not necessarily mean that they disregard the product and artistic autonomy and try to change 'the core product' in an arts organization in accordance with the customer needs and expectations.

The marketing-oriented strategic planning which involves the marketing mix and marketing audit for museums through SWOT analysis is examined. SWOT analysis is a crucial factor since it shows the way of determining the strategies. It enables to examine the museum's internal resources and capabilities, and its environmental conditions, which encompass the market, regulatory, competitive and macro environment that the museum may interact.

In the third chapter, the current and possible marketing strategies in state-run museums in Turkey are examined through the case study of MTIA. It is important to note that generating the case study was possible in the light of the first two chapters; by evaluating the historical and current situation the state museums are in, and by adapting the tools of marketing-oriented strategic planning that are discussed through the museum marketing theory.

1. Development of Museums and Museology in Turkey

1.1. The Ottoman Era

Long before the Ottoman state designated spaces devoted to collection and public display, there was a tendency to adopt the pre-Turkic valuable works of art and display them in various ways.² The interest and the propensity in preserving the art relics trace back to Seljuk Empire (13th century). On the walls of Kadın Hanı or Obruk Han (Seljuk Caravanserais), there were ‘architectural spolias’ dating back from the Roman period. Instead of deconstructing the old structures entirely, they had preferred to keep and to reuse the already existing art pieces found in these dwellings. It was not done with the deliberate purpose of collecting the antiquities, nonetheless this customary action indirectly helped to incubate a cultural heritage. Thus, it could be considered as a type of collecting; as Eyice states, “Seljuk Empire’s collecting the old relics and reusing them could be considered as the earliest museologic attempt in the Turkish history”.³

In the period of Ottoman Empire, many relics, works of art and/or pillages (ganimet) were collected and kept in storages or chests throughout the centuries as well. Besides, various antiquities were used in new buildings and arches as spolias, and this method gave rise to new contexts for the old forms. At the stage of decline, the purpose to keep the items of value was not due to any museological concern in the Empire. Collecting and displaying pieces of art became more of a vital issue in the sense of re-establishing the cultural and political relation between the certain European states* and the Ottoman Empire. Hence, it can be deduced that the new contexts of the old pieces functioned as concrete proofs of the imperial supremacy.

² Wendy M. K. Shaw, *Possessors and Possessed: Museums, Archaeology, and the Visualization of History in the Late Ottoman Empire* (California: University of California Press, 2003), 31.

³ Semavi Eyice, *Arkeoloji Muzesi ve Kuruluşu*, Vol. VI, in *Tanzimat'tan Cumhuriyet'e Türkiye Ansiklopedisi*, 1596 (Istanbul: İletişim Yayınları, 1985).

* Particularly Germany and France were interested in Greco-Roman relics within the territories of the Ottoman Empire.

The reuse of specifically Byzantine statuary like the lion statues suggests that in a way, their new use marked the Ottoman imperial dominion.⁴ It was a visual reminder that the Ottoman Empire owned the territories which were once belonged to Byzantine Empire.

The first museological development in the Ottoman era had profoundly begun after the second half of the 19th century during the reform movement called *Tanzimat*. Around 1840s, directives were sent to all provincial administrators of the empire stating that they should collect, carefully crate and send the valuable artifacts to Istanbul or that they should establish a local museum in the area to preserve the artifacts.⁵ Although there were no local museums established before the Imperial Museum in the capital, these directives clearly suggest that the matter of preserving the antiquities started to become a cultural priority in the 19th century.

The first specific building that was devoted for the display of old collections was the former Church of Hagia Irene. Cezar states that after the request of Sultan Abdülmecid in 1846, some antiquities throughout the empire started to be collected by Fethi Ahmet Pasha who was a marshal of the Imperial Arsenal in the Ministry of War (Tophane-i Amire Müşiri).⁶ Moreover, “the earliest archival document” that mentions the existence of old collections suggests that a space designed for the arrangement of historical arms and various objects was already in the Military Storehouse where the abovementioned pasha was in charge of.⁷ However, this could not be considered as an official display in the real sense.

When the old weapons and the objects were transferred to the former Church of Hagia Irene, the antiquities found a real place to be on display for the first time in the Empire’s history. That was the first time that a specific place was arranged for an exhibition and the first time that a collection was classified with regard to the type and form of its objects. Therefore, the collection of weapons and the collection of antiquities of some Byzantine and Hellenic objects

⁴ Shaw, *ibid.*, 40.

⁵ İlber Ortaylı, "Osman Hamdi'nin Onundeki Gelenek," in *1. Osman Hamdi Bey Kongresi Bildirileri* (Istanbul, 1990), 129. in T. C. Kültür ve Turizm Bakanlığı, *Türkiye'de Muzecilik*, ed. Ara Altun, Vol. II (Istanbul: Kültür ve Turizm Bakanlığı Kutüphaneler ve Yayınlar Genel Müdürlüğü, 2007), 800.

⁶ Mustafa Cezar, *Sanatta Bati'ya Acilis ve Osman Hamdi*, Vol. II, II vols. (Istanbul, 1995), 228.

⁷ Shaw, *ibid.*, 48.

were the first objects to be museologically assessed and displayed in the Ottoman Empire.* The exhibition place was divided into two sections: “Mecma-ı Esliha-i Atika” where the old weapon collection was placed and “Mecma-ı Asar-ı Atika” where the archeological collection was placed. Fethi Ahmet Pasha was formerly an official representative of the Ottoman Empire in foreign states. As such, he had the chance to closely study the museum culture and its traditions. Therefore it would not be a wrong statement to mention that he was indeed the person to introduce a display for the collection in the European style. However, this eclectic collection would still be considered as a poor representation within today’s museological criteria of display.

Yet, initially, the main function of this collection prototype was not something about a museum’s objective of preserving cultural heritages and educating the audience on the matter at the beginning. Rather it marked the Ottoman control over the antiquities, and it served as a sign of progress, not a reference for erudition.⁸ These collections diverged in location and ideological function in about 1880 but until then served similar ideological ends through conceptually separate yet physically intertwined exhibits. Although the church-museum of Hagia Irene would eventually become a site visited by many foreign and native tourists, the initial audiences were none other than Sultan Abdülmecid and some of his selected guests.⁹

In addition to these collections, a collection called Ancient Costumes (Elbise-i Atika), which included Janissary and some Ottoman official uniforms enrobed on mannequins, was generated and first displayed in the former church, however, in 1852 the collection was moved to the tent warehouse on the Hippodrome and moved back to the church around 1868. Each one of the one hundred forty mannequins wore the costume of a particular rank in the Janissary corps, of an official at the Ottoman court, or of an old-fashioned artisan. The role of the Janissary costumes within the collection was ambiguous since the Janissary corps were abolished by Sultan Mahmud II after their last revolt only twenty five years before the

* The first catalogue of the collection was prepared in French by the French archeologist Albert Dumont in 1867 and published in the journal of “Revue Archeologique” in 1868, by giving a name to this collection; “St. Irene Museum of Constantinople”.

⁸ Shaw, *op. cit.*, 79.

⁹ *Ibid*, 48.

display.¹⁰ They, therefore, might both symbolize a powerful past of the empire and the empire within the process of modernization.

As Shaw pointed out, it is possible to say that Sultan Abdülaziz's visit to Vienna in 1867 and his visit to the Abrams Gallery housing a large collection of antiquity, might indeed prompt his support for the establishment of the Ottoman Imperial Museum. Exhibiting the Greco-Roman artifacts in the museums was presented as one of the main criteria of being of European heritage to him during his visit to Vienna. Since there were many archeological excavations of Greco-Roman artifacts done by European archeologists within the territories of the empire, it was apparent that the artifacts hence the ancient history of those states was owned by the Ottoman Empire in terms of land. The discourse of inherent rights/ownership of those artifacts would be an important step in the modernization movement; putting the Ottomans on an equal ground with other powerful European states. This way of thinking might explain the growing interest for antiquities within the empire.¹¹

The first official institution that bore the name 'museum' was founded as the Imperial Museum (Müze-i Hümayun) in 1869. The grand vizier Ali Pasha changed the name of the "Collection of Antiquities" (Mecma-ı Asar-ı Atika) to the "Imperial Museum". As the minister of public education, Saffet Pasha initiated the first acquisition efforts for the newly established museum. He sent directives to various regions of the empire ordering the governors to gather and meticulously transport the antiquities to the museum located in the capital.¹² This directive could be categorized as the first official attempt to establish an empirewide policy for the preservation of antiquities.

¹⁰ *Ibid.*, 55.

¹¹ Cezar, *op. cit.*, 231. Shaw, *op. cit.*, 83-84.

¹² Cezar, *op. cit.*, 233.

The first appointed museum director was an English gentleman, Mr. Gould*, who was a history and philosophy teacher at the Galatasaray Lycée in Istanbul. He worked mainly on preparing the first inventory of the museum's collections and the first catalogue of the collection in French including the descriptions of one hundred forty seven objects and ten illustrations.¹³ He was also engaged in some excavations.

The second appointed director was Dr. Anton Philip Déthier, who acted as the principal of Austrian High School in Istanbul. He had studied history, classics, philology, art history and archeology at University of Berlin. As the museum director, the enactment of a new legislation for the regulation of antiquities in 1874 was his most important contribution as this legislation thereafter was adopted as the first official antiquities law* in the empire. One other important incident occurred under Déthier's directorate was the case of the so-called 'amateur archeologist' H. Schliemann's excavations at Troy. Déthier worked hard to get back the valuable relics and the treasury found in the Troy excavation and subsequently taken to Athens by Schliemann. However, at the end, the Ottoman government decided to claim a legal compensation instead which was thereafter used for the expenses of the new museum building.¹⁴

A museum commission, of which Osman Hamdi was one of the members, was established in 1877. The commission's main responsibilities were listed as "the completion of the repairs of the "Tiled Pavilion" (Çinili Köşk) that was then in the process of being transformed into a museum; the damage free moving of the existing antiquities and coins to the new location; to conserve antiquities outside of the museum in their actual state; to create opportunities for archeological excavation and research; to transform the museum into a place of spectacle that would attract public attention; and to categorize and organize the existing works of art."¹⁵ This

* The teacher's name is spelled as "Goold" in many subject-related Turkish resources, yet the name is actually spelled as "Gould" in archival documents of Galatasaray Lycée: Ferruhur Turac, Vefa Semenderoglu Muhittin Sandikcioglu, ed., *Galatasaray Lisesi (Mekteb-i Sultani) 1868-1968*, 66.

¹³ Eyice, *op. cit.*, 1599.

* "Asar-ı Atika Nizamnamesi" has various English translations as "The Decree of Antiquities" or "The Law of Antiquities". For practical reasons, I prefer to use the term "law" for *nizamname* in this writing.

¹⁴ Eyice, *op. cit.*, 1602.

¹⁵ Cezar, *op. cit.*, 251.

was indeed a critically undertaken venture as the museum administration had raised awareness in terms of exhibition, conservation and presentation techniques that a museum should adhere to.

Eventually, under the directorship of Déthier, the collection was moved from Hagia Irene to The Tiled Pavilion in 1880 since the exhibition area of the former church was not spacious enough for the expanding collection anymore. The relocation coincided with the opening of the museum for the first time to the general public. In the new building, an admission fee was charged to the visitors: only Tuesdays the fee was charged double than the other days and Wednesdays were reserved only for women.¹⁶ The museum's publicized status could be considered as an important step in terms of the museological principles.

After Déthier passed away, in 1881, Osman Hamdi Bey was appointed bearing the title of the first "Turkish" director of the museum. He was a painter educated in Paris for twelve years. He took various government positions upon his return back to Istanbul; he worked in the Office of Foreign Affairs and he was also appointed as the head of the sixth municipality in Istanbul. He had experience in the Vienna International Exposition as a commissioner as well.

Under the directorship of Osman Hamdi Bey, the Imperial Museum was transformed into an institution that encapsulated fundamental museological qualifications. The interior of the new museum building was repaired and rearranged allotting spots for the proper exhibition of the collection objects. Unlike before, the collection objects were classified by scientific methods; not only according to their forms and materials. Along with the donated antiquities taken from the other provinces, new purposeful acquisition efforts were initiated on behalf of the museum. A catalogue for the collection of the Tiled Pavilion was prepared by French archeologist and philologist S. Reinach in 1882. In addition, Osman Hamdi Bey and his team went on numerous excavations throughout the Empire. He brought the suitable artifacts back for the collection at the museum, and left the artifacts of secondary importance in the area for them to be displayed in the local museums that were planned to be built. However, the local museums were not established until 1904. It is also important to note his efforts to create funds

¹⁶ Ferruh Gercek, *Türk Müzeciliği* (Ankara: Kultur Bakanlığı, 1999), 100.

from the Ottoman Bank, the Eastern Railway Company, and the Haydar Paşa Railway Company in order to perform his first excavation in Nemrut Dağı in 1883.¹⁷

The initial collections displayed in the former church bore more value as signs for the Ottoman Empire's participation in European practices than as aesthetic or historical artifacts¹⁸, but with the enhanced collections, and museological efforts in the new museum building it can be assumed that the value of the antiquities was being appreciated in terms of cultural heritage rather than being instruments to the political objectives.

In the interim, archeological excavations carried out by the foreign archeologists within the territories of the Ottoman Empire turned into a challenging issue from a legal standpoint. The Ottoman territories were rich in archeological sites and remains as they housed numerous civilizations dating back from different millennia. The progressive development of archeology as a science and the evergrowing interest in the ancient Greek and Roman civilizations starting from the 18th century thus attracted many countries to the Ottoman lands for archeological purposes. Many excavation teams came to the Ottoman territories from Germany, Britain and France particularly.

It is known that archeological excavation licenses had been issued to foreign excavation teams by the sublime port since 1840 and with the help of diplomatic connections, those teams could take the relics back to their countries.¹⁹ As Shaw states, until 1870s there were no legal obligations set forth explicitly for foreign archeologists' exporting the antiquities but still they needed to receive permission from the Ottoman government for their removal,²⁰ and most of them were approved without any questions asked and more often given out as a gift. By Saffet Pasha's directive in 1869 on the issue of gathering and sending the antiquities from the other provinces to the museum in the capital, it could be assumed that the Ottoman state started to have a preliminary legal control on the excavations but it was not an official legislation with

¹⁷ Cezar, *op. cit.*, 315.

¹⁸ Shaw, *op. cit.*, 58.

¹⁹ Sumer Atasoy, "Türkiye'de Muzecilik," in *Cumhuriyet Donemi Türkiye Ansiklopedisi*, 1460 (İstanbul: İletişim Yayınları).

²⁰ Shaw, *op. cit.*, 71.

the legal consequences defining a clear framework for the archeological practice of the foreigners.*

The first official law for antiquities had actually been established by Mr. Déthier in 1874. The Imperial Museum required gaining authority on the issue of the relics. However, the law did not contain any jurisdiction regarding the prevention of antiquities' being exported from the Ottoman territories.²¹ It was engaged more in the matter of the ownership of the antiquities after their discovery, and it legitimized antiquities' being taken out of the country by stating, "...As for the antiquities that are found by those with research permission, one-third belongs to the state treasury, one-third to the excavator and one-third to the landowner..."²² Still, there were many incidents violating this law; many relics were given away as a gift by the sultan himself. It could be argued that the Ottoman state's giving such compromises to foreign countries was actually related to the fact that the scientific archeological studies were not applied by the Ottomans before; had there been a good command of the subject, the museum administration thus the state would have had a timely intervention on the exportation of the archeological artifacts.

Shortly after being appointed as the director of the museum, Osman Hamdi Bey instituted the Academy of Fine Arts (Sanayi-i Nefise Mektebi) in 1882 and became the principal. It was an important attempt in order to train Ottomans in aesthetics so as to create local appreciation of antiquities.²³ He also revised the first Antiquities Law and issued the second Antiquities Law in 1884. As the former law had legitimized the exportation of the antiquities, it was insufficient in execution and it was not in parallel with the purposes of the Imperial Museum. In contrast to the former one, the new regulation asserted a precise definition of antiquities, their belonging to the Ottoman state only and the prohibition of taking these items out of the country. Excavation teams could only take the mould or the picture of the antiquity that was found. Although this law indicated a much more developed awareness of the value of

* On the other hand Ferruh Gerçek, in reference to Prof. Dr. Ahmet Mumcu's article in 1969, regards Saffet Pasha's written directives in 1869 as the first official law for antiquities.

²¹ Cezar, *op. cit.*, 286.

²² Gerçek, *op. cit.*, 266.

²³ Shaw, *op. cit.*, 99.

antiquities, it was not applied accurately at all times. Despite the prohibition of exportation of antiquities within the empire, many incidents like Ephesus or Lagash excavations indicate that the foreign excavation teams could get the antiquities through the permission of the sultan. Thus, it may be interpreted that the inadequacy of the law enforcement was indeed because of the diplomatic tactics of the Ottoman sublime port.

Since the excavations led by Osman Hamdi Bey were continuing, many more antiquities were found and transported to the museum. One of the most important was the excavation in Sidon in 1887; a set of sarcophagi, including the famous *Iskender Lahti* (The Alexander Sarcophagus), was recovered and sent to the museum. It is important to note that this acquisition of the museum was actually a big step in terms of visitor attraction both local and foreign. Eventually, the collection size overgrew the space at the Tiled Pavilion. Thus, in 1891, a new museum building in the form of Neo-classical architecture was constructed opposite to the Tiled Pavilion and two additional wings were respectively added in 1902 and 1908. A library, a model atelier (*Moulage* atelier) and a photography studio were included in 1892. The new museum's catalogues were prepared by the French archeologist A. Joubin in French in 1893 and published in Turkish in 1895. It is important to take into consideration the fact that it was actually the first building erected to be particularly used as a museum building in the empire and it was difficult to gather funds for a new museum building to construct and to provide it with necessary equipments in such an economically distressed environment.

The admission fee doubled in 1891 as another museum building was constructed and newly acquisitions were on display. Moreover, admission fees were not the only source of income: the revenue of a museum gift shop selling memorabilia as well as the revenue generated by the legal fees collected for excavation license and brokerage fees for the auction sales of some antiquities became the additional funding resources for the museum.²⁴

²⁴ Gerçek, *op. cit.*, 128.

As the museum developed, the administrative workload had gradually increased. Osman Hamdi Bey's youngest brother Halil Edhem (Eldem) was appointed as the assistant director of the museum in place of Nikolaki Ohani Efendi in 1892. According to the archive records of the Ministry of Public Education, in 1894, the staff of the museum consisted of thirteen personnel including Osman Hamdi Bey himself.²⁵

The capacity of the Imperial Museum in Istanbul was not able to accommodate the ever-growing volume of all the newly found antiquities anymore. The idea of establishing local museums near the excavation sites seemed to be a sound decision. The first local museum outside Istanbul was established in Konya in 1901^{*} as a storage house of the collection there. Bursa in 1904 and Bergama as a site museum in 1906 were the next ones. From the beginning of the twentieth century, the growing interest for historical and cultural heritage could be observed in the newly established museums in the empire and then in Turkey. As Shaw notes; "...the development of regional museums served as a second step toward the nationalization of the Ottoman museum venture".²⁶ From the beginning of the Second Constitutionalist Period in 1908 particularly, the government paid special attention to the educational issues. The administration of the museums was assigned to the Ministry of Education, and despite its limited budgets, the ministry put forth considerable effort to support the developments of new museums.

With the necessity of new regulations in the former one, the third Antiquities Law was prepared by Osman Hamdi Bey in 1906. The content was mainly about the governance of the antiquities that were found or excavated. According to the new draft, the local administrators presenting the Ministry of Education would be responsible for the administration of local museums as well as the excavations in their designated areas. More importantly, the new draft clearly defined the category of the antiquities. It was so assorted that every artifact and/or relic belonging to a civilization that had once present in the Ottoman territories of the day fell in the

²⁵ *Ibid.*, 122.

^{*} The dates are stated according to the official web site of the Ministry of Culture and Tourism.

²⁶ Shaw, *op. cit.*, 169.

category of “antiquity” thereafter. It was so meticulously drafted that this legislation remained in force and effect until 1973.

After Osman Hamdi Bey passed away in 1910, his brother Halil Edhem was appointed director of the Imperial Museum. Under his directorship, the museum benefitted from Gustav Mendel’s experience on ancient archeology. Between 1912 – 1914, he prepared a catalogue on the stonework collection of the museum in three volumes and called them *Catalogues de Sculptures Grecques, Romaines et Byzantines*, which made the museum widely known throughout the world.²⁷ In 1914, the Museum of Turkish and Islamic Art was established and the pertinent works of art housed in the Tiled Pavilion were transferred to this museum.

The Commission for the Protection of Antiquities was established with the act of parliament in 1917 and Halil Edhem was assigned to be the first president. The commission was “organized to supervise nationwide adherence to fifth article of the antiquities law, which listed all the chattels and the immovable assets to which the law applied”.²⁸ Especially the immovable assets such as the monuments, the palaces, the Turkish bathhouses and the religious shrines were in danger of destruction or inadequate restoration practices. Such damaging acts were avoided partially under the auspices of the abovementioned commission. The same commission had also been instrumental to prepare the architectural plans and to pen the history of many monuments in Istanbul.²⁹

The “Directorate of Turkish Antiquities” was established and was named as “Directorate of Cultural Affairs” afterwards by the first government of the Turkish Great National Assembly, which was founded in 1920. The management of the fine arts, the collecting and preserving the antiquities, the development of museums were carried out by the directorate. During the Turkish Independence War in 1921-22, the third director of cultural affairs administration Mübarek Galip Bey sent some directives to all provinces concerning the issue of cultural inventory about the area as well as the chattels and the immovable assets. He also prepared a guideline (*talimatname*) about the management of the museums and antiquities, emphasizing

²⁷ Atasoy, *op. cit.*, 1465.

²⁸ Shaw, *op. cit.*, 212.

²⁹ Aziz Ogan, "Turk Muzeciliginin 100. Yildonumu," *Türkiye Turing ve Otomobil Kurumu*, 1947, 28.

in particular the working principles of the museums, the staffing and the protection of the antiquities.³⁰ It was an important provision since at that time there were many foreign military forces and excavation teams in the Ottoman territories.

1.2. The Early Republican Era

The Republican period could be regarded as a new stage of the museological developments as they commence a new era with the abolishment of the Ottoman Sultanate and the foundation of the new Turkish Republic in 1923. The issues of establishing the national cultural heritage, the research on cultural archives, and the contemporary museum concepts were considered a priority during the reconstruction process in the country.³¹ The Ministry of Education that was responsible for the administration of the museums was moved to the new capital Ankara. As it was announced in the new government's program, many new museums started to flourish throughout the country.

The first museum established in the republican era was that of Archeology Museum in Ankara 1923, it was re-named as the Hittite Museum in 1930 and then as the Museum of Anatolian Civilizations in 1967. As per the Article no. 9 of the Law no. 341 pertaining to the legislation enacted on March 3, 1924 regarding the 'Abolition of the Caliphate', "all chattels including but not limited to furnishings, furniture, paintings and artwork belonging to the palaces, pavilions and all related residential buildings of the abrogated Sultanate are hereby being devolved to the nation". Thus, Topkapı Palace which used to be the official residence of the Ottoman sultans was affiliated with the Directorate of Istanbul Antiquities Museum, and converted to a museum in the same year. It opened to public in 1927. There have been numerous museums that were newly established and/or converted from different dwellings. However, the aim of this chapter is to indicate the developments and changes in the cultural

³⁰ Gerçek, *op. cit.*, 141.

³¹ Atasoy, *op. cit.*, 1465.

policies within the museological framework rather than to inform specifically about all the museums that have been established.

As the religious shrines (*türbe*) and the dervish convents (*tekke*) were closed down in 1925, many valuable art pieces were transferred to the collections of various museums; one of which was the Museum of Turkish and Islamic Arts. Some of the shrines were converted into museums and display areas and affiliated with the Directorate of Antiquities and Museums. In 1934, Turkish Archeology Institution was established in affiliation with the Istanbul University. Additionally, in 1936, the Faculty of Language and History-Geography was established at the Ankara University offering programs on scientific archeology. All this progress paved the road for the museums to become the research centers for archeological and cultural studies in general.³² Needless to say, these attempts expanded the depths of the developing cultural policy. The new archeological excavations carried out by Turkish teams had been greatly supported by the Turkish Historical Society founded in 1935.

Moreover, it is important to note that the Ministry of Education; the Department of Museums issued a notice to all provinces demanding the cultural inventory of the area in 1933. Some informative documents and photographs of the mobile and immobile antiquities were required in order to be included in some promotional touristic publications.

Gerçek sums up the museological studies during the early republican period (the first fifteen years) as such: The found or excavated movable antiquities which were not moved from the sites due to transportation difficulties before were transferred to certain museums and schools, a great number of museums were established or museum depots were rearranged in order antiquities to be classified and exhibited apart from their being preserved, neglected monuments and architectures were restored and were used as museum buildings or libraries, “national excavations” were initiated where ancient Anatolian civilizations had lived before.³³

³² T. C. Kültür ve Turizm Bakanlığı, *Türkiye’de Müzecilik*, ed. Ara Altun, Vol. II (İstanbul: Kültür ve Turizm Bakanlığı Kutüphaneler ve Yayımlar Genel Müdürlüğü, 2007), 811; Remzi Oğuz Arık, *Türk Müzeciliğine Bir Bakış*, Vol. 2 (İstanbul: Milli Eğitim Basımevi, 1953), 32.

³³ Gerçek, *op. cit.*, 152.

As it is clearly seen many institutions local or national were organized and worked actively for the protection, classification, exhibition and promotion of the cultural heritage with contemporary methods of their times.

The museums in Turkey achieved operational autonomy with the “Law for Governance of Museums and Observatories” in 1934. They were still affiliated to the Ministry of National Education yet they had right to operate as self-administrative institutions. In accordance with the law, the personnel were classified with their level of education.³⁴

During the single-party government (CHP), ‘history and museum’ departments were constituted in the community centers called “People’s Houses” (*Halkevleri*) in 1939 that were affiliated to the party. The goals of the department were to educate and enlighten people about the subjects of history, fine arts and museology. Some guide books were distributed accordingly. The tasks of the department were to inform people about the local and national history via written documents in newspapers and magazines, conferences and exhibitions and to collaborate with museums in order to preserve the monuments and antiquities in the area. In 1944, there were 90 ‘history and museum’ departments in 405 “People’s Houses”.³⁵ Despite the houses’ working efficiently in many educational fields, they were closed down in 1951 when another party (DP) came to power. Their re-establishment was in 1963.

The first Antiquities and Museums Advisory Committee was established in 1945. Hasan Ali Yücel, the Minister of National Education was also the president of the committee. His speech was important as it provided advice with respect to the issues of the protection and the promotion of the antiquities “to all humanity” and metaphorically suggested Turkey’s turning into an open-air museum as a whole with all its cultural prosperity.³⁶

The total number of acquisitions for the museums was 759.000 between 1923 and 1943 where before the Republican period the total number of antiquities in the inventory records was

³⁴ *Ibid.*, 170.

³⁵ Milli Eğitim Bakanlığı, *Milli Eğitim Bakanlığı*, http://www.meb.gov.tr/meb/hasanali/egitimekatkilari/eski_eserler.htm (accessed December 18, 2009).

³⁶ Atasoy, *op. cit.*, 1466.

109.152.³⁷ The growth in number of acquisitions highlights the increasing importance of cultural and historical consciousness for the Turkish state in the early republican era.

In 1950, Turkish National Committee of the International Council of Museums (ICOM) was established. The regulation on Turkish National Committee of ICOM was issued in 11th December 1970 and was amended in 11th April 1985.³⁸ The aim of the committee was to collaborate with the international institutions and to develop cooperation between the staff of the museums internationally. The aim of the Committee is also to provide occupational and technical development in museums in Turkey within the standards of ICOM. Yet, Atasoy argues that the committee did not have much contribution to the Turkish museology other than some publications and few news bulletins.³⁹ Museums in Turkey also attended the 1st International Museums Campaign in 1956.

1.3. After 1960s

Turkish museology was carried out with certain financial limitations until 1960s. Most of the museums had to be established in buildings which were used for other purposes before. They were mostly old churches, mosques or *medreses* (theological schools), therefore, it could be deduced that illumination systems, display areas, conservation rooms and necessary equipment were not convenient for museum display and/or storage. In the beginning of 1960s, museum buildings started to be constructed. Architect İhsan Kıyıcı who was working for the Ministry of Education had prepared a uniform plan for some of the newly constructed museum buildings between 1960 and 1970.⁴⁰ Along with the adaptation of the historical places used as museum buildings, there were 34 newly constructed museum buildings in total within those years; this progress could be considered as one of the decisions taken in national development

³⁷ Erdem Yucel, *Türkiye'de Muzecilik* (Istanbul: Arkeoloji ve Sanat Yayınları, 1999), 79.

³⁸ "Official Gazette," *The regulation on Turkish National Committee of ICOM*, no. 13691 (December 11, 1970).

³⁹ Atasoy, *op. cit.*, 1467.

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ncelenmesi," MA Thesis, Yıldız Teknik Üniversitesi (Istanbul, 2001), 66.

plans as the date range pretty well coincides with the First and the Second Five-Year Development Plans. When examined quantitatively, there were 33 museums and 9 museum depots in 1956, 58 museums and 12 museum depots in 1963, and 87 museums and 13 museum depots in 1973 throughout Turkey.⁴¹

The 1906 Law of Antiquities stayed in effect until it was replaced by the Law of Antiquities (*Eski Eserler Kanunu*, No. 1710) in 25th April 1973.⁴² The new law of Antiquities, as the former one, states in the article no. 3 that all moveable and immovable antiquities and monuments belong to the State only. The law defines some architectural structure and archeological area terminologies such as *küllüye*, natural site, archeological site and ruins. There are articles on the issues of detection, registration, protection, renovation of antiquities and historical and/or natural monuments in the law. The new law also allows trading of the ethnographic objects and the objects that are “outside the scope of listing and registration and has not been acquired by state museums”⁴³. Moreover, in Article 21, it is stated that ministries, civil and corporate persons and foundations are allowed to compile collections and establish museums with the permission of Ministry of Education. The article 21 is actually significant in the sense of disappearance of the State’s monopoly over the depiction of the collections to be shown to the public. In the light of this law, non-governmental collection owners were also granted the right to display their own collections whereas before, the State was rendered as the only party that had had right to open a museum or to display a collection.

⁴¹ Atasoy, *op. cit.*, 1468.

⁴² "Official Gazette," *The Law of Antiquities*, no. 14527 (May 6, 1973).

⁴³ Janet Blake, "The Protection of Turkey's Underwater Archaeological Heritage, Legislative and Other Approaches," *International Journal of Cultural Property* 3, no. 2 (1994): 285.

1.4. 1980s and Onwards

In 1982, the first National Council of Culture was gathered. In the national councils of education, there used to be some topics related to museum issues before, yet, as the Directorate of Museums was engaged to the Ministry of Education up until 1971, it was merely one part of the many issues that was talked upon. However, it is made possible to discuss the museological issues extensively by gathering a national council of culture. 15 committees in the first National Council of Culture, one of which was the museum committee have discussed and afterwards prepared advisory reports for the ministry on the subjects of museums, education in museums, international cultural relations, national and international promotional strategies of the cultural heritage and so forth. In the second National Council of Culture in 1989, similar issues were discussed.

The 1973 Law of Antiquities was replaced by the ‘Law on the Protection of Cultural and Natural Properties’ (*Kültür ve Tabiat Varlıklarını Koruma Kanunu*, No. 2863) in 21st July 1983. As in the 1973 Law, the new law retained the principle of State ownership of newly-discovered antiquities or antiquities that are known to exist.⁴⁴ When compared to the former one, the new law* is more detailed and has certain changes and adaptations. As the name of the law indicates, instead of the term “antiquity” (*eski eser*) all related objects are called “cultural / natural property” (*kültür / tabiat varlığı*), and the name of the relevant superior council (Superior Council for the Protection of Cultural and Natural Properties) has been changed correspondingly. The issues about the council are included in the law whereas it had a separate law before and the new law states that regional councils engaged to the superior council should be established. There are currently thirty-four regional councils in Turkey*. It could be deduced that by establishing regional councils throughout Turkey, the law intends to tighten the security measures of the cultural properties. One other important change was the

⁴⁴ Ergun Ozsunay, "Protection of Cultural Heritage in Turkish Private Law," *Cambridge Journal* 6, no. 2 (1997): 279.

* The term new law includes the provision amendments made on 17 June 1987, Law No. 3386.

* Prof. Dr. Yüksel Dinçer, interview by Sebla Sahin, *Council for the Protection of Cultural and Natural Properties*, Istanbul, (February 15, 2010).

article about the permission of some moveable properties' lending for temporary exhibitions outside Turkey.⁴⁵ It could be inferred that this permission comprises a concern about national interest.

*Movable cultural and natural property that has to be preserved inside the country cannot be taken out of the borders. However, taking into consideration national benefit, such property can be temporarily sent outside the country for exhibitions on conditions that all security measures are taken and insurance is provided by the host state and [the appropriate internal authorizations are obtained].*⁴⁶

Illegal excavations also discouraged by detailed regulations in this law including the control and permit procedures of excavations, searches and soundings and penalties for breaking or opposing any of the provisions of this law. It is also important to point out the provisions about museums. It is state museums' duty to carry out the required procedures when informed about the newly found cultural or natural assets by the finder or other authorities. (Art. 4) The moveable cultural and natural properties have to be protected under the State possession and in the museums. The ethnographic objects and the objects that are outside the scope of listing and registration and have not been acquired by state museums can be purchased and sold and taken abroad under the control of museums. (Art. 24) It is stated that the moveable cultural and natural properties that are considered necessary to be kept in state museums are duly placed in the museums after scientific evaluation and classification. (Art. 25) As the 1973 law, the new law also states that "...Ministries, public organizations and institutions, individual and corporate bodies and foundations may compile collections and establish museums consisting of all kinds of cultural assets...conditional upon receiving the permission of the Ministry of Culture and Tourism"⁴⁷. And such museums have the same status of state museums with respect to protection of moveable cultural properties. (Art. 26) If the collections and cultural

⁴⁵ "Official Gazette," *Law on the Protection of Cultural and Natural Properties*, no. 18113 (July 23, 1983).

⁴⁶ International Foundation of Art Research, "International Foundation of Art Research," Trans: Law on the Protection of Cultural and Natural Properties Article 32, Paragraph 1, http://www.ifar.org/country_title.php?docid=1180202246 (accessed 12 25, 2009).

⁴⁷ International Foundation of Art Research, "International Foundation of Art Research," Trans: Law on the Protection of Cultural and Natural Properties Article 32, Paragraph 1, <http://www.ifar.org/upload/PDFLink492aeada628d3WMK%20-%20Turkey%20-%20Law%20No.%202863%20Protection%20of%20Cultural%20and%20Natural%20Assets.pdf> (accessed 12 25, 2009).

properties of foundations, public organizations and agencies (including municipalities and special provincial administrations) and individual and corporate bodies are decided to be sold by the possessor/s, the Ministry of Culture and Tourism has priority to purchase, thus to transfer items to relevant state museum's collection. (Art. 30) All moveable cultural and natural properties revealed in excavations are transferred to the state museums which the Ministry of Culture and Tourism deems suitable. (Art. 41) As another security measure, in Article 48 it is stated that one or more experts of the General Directorate of Antiquities and Museums, which is engaged to the Ministry of Culture and Tourism, are to be present in the researches, excavations and soundings carried out by the foreign institutions.

There are some additional articles (for the 1983 Law and the amendment of the law in 1987) revised by the legislation dated 14th July 2004, Law no. 5226⁴⁸. One of the additional articles (Add. Art.2) is about the establishment of museum managements in the national museums that are determined by the Ministry. Museum managements should consist of museum chairman (*müze başkanı*), museum director affiliated to the chairman, administrative manager and museum council. In the museums, museum directors' duties are recording, registration, inventory, storing, restoration, exhibition and preservation of the items, and to carry out all cultural, educational and scientific activities. Administrative managers are responsible to manage the promotional activities of the museum, the sales units, organization of museum activities, audience development and management, landscaping, maintenance and cleaning services of the museum. The museum chairman is authorized for coordination and control of the affiliated museum directorates and presentation of the museums to the national and international institutions.

One other important addition to the law was the establishment of a museum council for the chosen national museums. It was significant since in conformity with the council, which is comprised by academics, representatives of the chamber of professionals and NGOs', local authorities and such, an annual and 5-year preservation and development projects are prepared. The projects include the subjects like spatial developments of the museum building

⁴⁸ "Official Gazette," *Additional Articles for the Law on the Protection of Cultural and Natural Properties*, no. 25535 (July 27, 2004).

and/or complex, thematic development and the vision of the museum, exhibitions, collection development, and promotional channels of the museum. Supervision of the executions of the projects, the promotion of the museum, fundraising, and the distribution of the honorary awards (*müze dostu ödülü*) should be carried out by the council. The council prepares yearly reports on the management of the museum; the Ministry is obliged to assess these reports. The relevant regulations about Additional Article No. 2 have been stated in 2005. The duties of every administrator and department within the national museums are specified in the regulation; there is a part particularly about the promotion and marketing services of the “museums of national quality”.⁴⁹ The part about the promotion and marketing services is going to be discussed in the further chapters.

Private Museums were encouraged to be established by the Regulation on Private Museums in 18th October 1980. Beginning with the early 1980s, a number of museums were established in the names of actual people, of various foundations, and/or banks. Sadberk Hanım Museum, which was established in 1980 by the Foundation of Vehbi Koç, is the first private museum in Turkey. Short after the Law on the Protection of Cultural and Natural Properties in 1983, Regulation on Private Museums was amended in 22nd January 1984. In the Regulation, it is stated that in order to fulfill their scope of activity, the ministries, public agencies and organizations as well as individuals, corporations and foundations may both create collections containing every type of moveable cultural and natural property, and establish private museums by obtaining a permit from the Ministry of Culture and Tourism.⁵⁰ After the law was brought into force, it could be observed that within the last 30 years, the variety of the museum types and thus the ranges of the collections have been increased in Turkey. The content and context of these collections were highly varied with a wide range of time-periods

⁴⁹ "Official Gazette," *Regulation on the Establishment and Duties of the National Museum Chairmanship*, no. 25990 (November 11, 2005).

⁵⁰ "Official Gazette," *Regulations on Private Museums*, no. 18289 (January 22, 1984).

and disciplines that they “introduced new power dynamics into the cultural scene and politics of 1980s and after”⁵¹. There are currently more than 125 private museums throughout Turkey.

The administrative organ of museums has been functioned in different bodies of the government throughout the years as the ministries which operate the cultural affairs were diverse. Up until 1965, the General Directorate of the Antiquities and Museums (henceforth GDAM) was affiliated to the Ministry of Education. The units which run the cultural affairs in the ministry worked within the body of the Undersecretariat of Culture (*Kültür Müsteşarlığı*) between 1965 and 1971. GDAM started to operate in the Ministry of Culture as the ministry was firstly established in 1971. The ministry converted to undersecretary and worked within the body of Prime Ministry between 1972 and 1974. In 1974, the Ministry of Culture was re-established and GDAM worked under this ministry. However, in 1977 the Ministry of Culture was abolished and the Ministry of Education and Culture was established and in the same year the Ministry of Education and the Ministry of Culture became two independent ministries and GDAM was engaged to the Ministry of Culture. In 1982, the Ministry of Tourism and the Ministry of Culture were united thus the Ministry of Culture and Tourism was established and GDAM started operating under this ministry. Yet again, the Ministry of Culture was re-established autonomously in 1989 and the name of the General Directorate of Antiquities and Museums changed into the Directorship of Protection of Cultural and Natural Properties in accordance with the change in the name of the law (from the ‘Law of Antiquities’ to the ‘Law on the Protection of Cultural and Natural Properties’). In the same year, the Directorship divided into two directorates; the General Directorate of Protection of Cultural and Natural Properties and the General Directorate of Monuments and Museums.

Most recently, as the Ministry of Culture and Tourism became one body in 29th April 2003, two general directorates united and was called ‘the General Directorate of Cultural Properties

⁵¹ Secil Yilmaz and V. Safak Uysal, "MiniaTurk: Culture, History and Memory in Turkey in Post-1980," in *NaMu, Making National Museums Program. Setting the Frames* (Linköping: Linköping University Electronic Press, 2007), 120.

and Museums'⁵² (GDCPM). This constant change of ministries and the directorates moving from one ministry to another could be interpreted as one of the consequences of frequent government changes in the last few decades.

The duties of the general directorate were determined by the Law on the Organizations of the Ministry of Culture and Tourism, and Their Duties in 16th April 2003, Law no. 4848. The jurisdictions of the general directorate are mostly about the research, preservation, classification and promotion of the moveable and immoveable cultural and natural properties, proposal of establishing museums, directorates of monuments, restoration and conservation laboratories and guidance on the matters when necessary, taking measures for the preservation of the immoveable cultural heritage properties outside the country and implementing museological developments. It is also the general directorate's duty to carry out and control the coordination of the documentation of the cultural investments and initiatives in the respective departments.⁵³

It is important to mention about the fiscal management of the Ministry and its function within the state museums. The Central Directorate of Revolving Fund of the Ministry of Culture and Tourism; henceforth CDRF (*Döner Sermaye İşletmesi Merkez Müdürlüğü – DÖSİMM*) mainly “conducts the commercial activities of the Ministry, provides financial support to protect and improve the cultural entities and values, and raises funds for culture and tourism infrastructure investments and promotion activities”.⁵⁴ It is established for providing and managing revenue resource to the Ministry of Culture and Tourism by “the Law of Revolving Fund” (*Döner Sermaye Kanunu*, No. 2252) in 19th June 1979.⁵⁵ In the law it is stated that the revolving fund of the Ministry of Culture is used mainly in the operational fields of production and sales of

⁵² The General Directorate of Cultural Properties and Museums, *Kultur Varlıkları ve Muzeler*, <http://www.kulturvarliklari.gov.tr/Genel/BelgeGoster.aspx?F6E10F8892433CFF20F60137B44E34F5EBCEBCC3A6966F99> (accessed January 10, 2010).

⁵³ "Official Gazette," *the Law on the Organizations of the Ministry of Culture and Tourism, and Their Duties*, no. 25093 (June 29, 1979).

⁵⁴ General Directorate of Revolving Funds, Official web site, <http://dosim.kulturturizm.gov.tr/EN/Genel/BelgeGoster.aspx?17A16AE30572D313AAF6AA849816B2EFBFE1A1EBF9849693> (accessed January 15, 2010).

⁵⁵ "Official Gazette," *the Law of Revolving Fund of the Ministry of Culture and Tourism*, no. 16679 (June 27, 1979).

the related services and/or products for antiquities, monuments, museums, libraries, documentation, publication, advertisement (promotion of all kinds), cultural centers and so forth. Moreover, as it is included in the law as an additional article in 2003, the revolving fund is used for infrastructural services of cultural and tourism investments, printing, distribution, promotional and informative publications, souvenir production, setting up gift shops, preparing exhibits, cooperating with national and international institutions on tourism, and so on.⁵⁶ Entrance fees to ruins and museums and rental values of museum galleries / museum gardens for cultural, artistic or other functions are also determined by and collected in CDRF.

The largest revenue item in CDRF is the revenues taken from museum ticket sales. The other considerable revenue resource of the ministry is from the touristic allocations of the museums and sites engaged to the ministry, which enables the places deemed suitable to be rented depending upon “the Guideline of Temporary Usage of the Cultural Places”⁵⁷ of the Ministry of Culture and Tourism. The financial requirements of the state museums are mainly supported by the General Directorate of the Cultural Properties and Museums; if additional resource is required, CDRF provides monetary backing. However, there are some constraints about how the generated income should be spent. The restrictions are due to their being a public body and their dependence on public laws and regulations. The Ministry of Finance may disapprove a budget allocation prepared by the administration of the ministry. The subject matters that the generated income will be distributed are also depended on the attitude of the administrative staff of the Ministry of Culture and Tourism.⁵⁸

It is important to mention that throughout the years, the functioning of CDRF on museum enhancements has remained limited due to its inadequate budget and wide ranged financial responsibilities. The budget set for the state museums is observed to remain insufficient for implementing contemporary museological practices in them. “Decentralized administrative

⁵⁶ The Central Directorate of Revolving Funds, *DOSIMM*, <http://dosim.kulturturizm.gov.tr/TR/Genel/BelgeGoster.aspx?F6E10F8892433CFFAAF6AA849816B2EF828C9C863A6BC10B> (accessed November 22, 2009).

⁵⁷ The Ministry of Culture and Tourism, *The official web site*, The Guideline of Temporary Usage of Places, <http://www.kultur.gov.tr/dosim/TR/Genel/BelgeGoster.aspx?F6E10F8892433CFFAAF6AA849816B2EF0D2CC151BEEE94E3> (accessed December 14, 2009).

⁵⁸ Sermin Dedeoglu, interview by Sebla Sahin, , *Projects Coordinator in CDRF*, Ankara (July 15, 2010).

structures, partial autonomy, accountability, and diversity in financing activities” has opened the way for museums throughout the world to gain a variety of administrative and fiscal supports and autonomy.⁵⁹ However, this is not the case for state-run museums in Turkey.

As public entities, state museums in Turkey are governed from the center (Ankara). Thus, museum directorates in every step are subject to the approval of central administration. In central administration model, the administrative, legal, and financial management of a public body are all executed and controlled from the same center. Standard operating procedure obstructs flexibility and even any exceptional condition is ignored in that kind of administrative system. As there is single authority to decide and/or approve, bureaucratic processes take very long time. In museums case, submitting a claim for any extra expenditure from the ministry takes at least three steps in-between: Istanbul Provincial Directorate of Culture and Tourism, the governorship, the General Directorate of Cultural Properties and Museums. Moreover, certain law and regulations on public enterprises, and cultural properties and museums restrain museums from operating functionally. Staff are appointed by the ministry and legal legislations are determined by the parliament. One of the major impediments is the lack of fiscal autonomy in state-run museums, even partial fiscal autonomy does not exist, which slow down the operational vitality to a great extent.⁶⁰

One of the recent major projects of CDRF, collaborating with Bilkent Kültür Girişimi (BKG), is the ‘Project on Managing, Implementing and Developing Sales Points and Commercial Activities in Museums and Archeological Sites and Procuring Products and Services’. The project aims to renew the design and the management of the gift shops and the cafeterias and to provide high-quality products and service in the gift shops and cafeterias of 55 state museums and sites hence it aims to improve “the cultural communication channels” locally and internationally, and to generate revenue for the protection and development of Turkish and Anatolian cultural heritage. It will increase the number and quality of the museum gift

⁵⁹ The Directorate of Cultural Heritage and Museums of Istanbul 2010 European Capital of Culture, "Advisory report for the Management and Operations of Museums in Turkey," Advisory Report, The Directorate of Cultural Heritage and Museums, Istanbul 2010 European Capital of Culture Agency (2010), 6.

⁶⁰ Seracettin Sahin, interview by Sebla Sahin, , *The Director of the Museum of Turkish and Islamic Arts*, Istanbul (July 29, 2010).

shops approximately to 90 whereas they were only 15 in 55 state museums and ruins. Projects for each museum have been prepared and implemented since August 2009. It is stated that there are many new projects which could enhance the promotion of museums, archeological sites and traditional Turkish handcrafts within the same scope of CDRF and BKG collaboration.⁶¹

Aforementioned project is actually a crucial turning point for the state museums in terms of amelioration of their ancillary services. The project enables to create such an atmosphere in museums where visitors spend more time and socialize, and also buy unique souvenirs that would remind them of the museum. Museums eventually turn into places which host visitors not only for presenting their collections but also for providing them with certain services that would enhance their museum-going experience.

The facility areas (gift shops and cafeterias) were administered by CDRF between 2005 and 2008, previously by museum associations; however, they were remained limited in terms of product variety and embellishing physical conditions of the areas. The poorly administered facility services did not provide income generation for the museums because they were not providing any surplus value for the museums before the collaboration with BKG.

Still, the administrative staff of the museums has no authority to take initiatives for enhancing any services, as they are public bodies that are administered centrally by the Ministry of Culture and Tourism. In addition to that, the state museums do not have a separate budget allowed to stay in each museum's directorate; there is no cash reserved in a state museum structure. All the sales revenue gathers up in CDRF and after the fixed expenses and salaries of the personnel are paid, which constitutes nearly one third of the whole expense⁶², the revenue is distributed variously for the expenses of the units in accordance with the needs of the tourism and/or cultural issues, which are deemed suitable by the ministry. Moreover, the amount that will be paid back to a museum is not determined by the amount of income the

⁶¹ The Central Directorate of Revolving Funds, *DOSIMM*, <http://dosim.kulturturizm.gov.tr/TR/Genel/BelgeGoster.aspx?F6E10F8892433CFFAAF6AA849816B2EF12460496EB6D6255> (accessed November 30, 2009).

⁶² Sermin Dedeoglu, interview by Sebla Sahin, , *Projects Coordinator in CDRF*, Ankara (July 15, 2010).

museum generates by the ticket sales or allocations, it is rather a fix disbursement. This indicates that it is understandable for state museums to lack motivation and input in terms of visitor research and development, and competitive practices.

2. Customer Oriented Marketing Strategy

2.1. The Concept of Marketing

In order to understand the customer oriented marketing strategy thoroughly, the definition of marketing in general, and the definition in the museum context should be examined. It is also crucial to point out the evolution of the marketing concept; how it has evolved to the point that is called ‘customer oriented marketing’.

2.1.1. Definition of Marketing

2.1.1.1. Generic Definition

The conceptual domain of ‘marketing’ is wide-ranging and throughout the years, it has been broadened more and more. American Marketing Association (AMA), first definition of the concept in 1935 was “Marketing is the performance of business activities that direct the flow of goods and services from producers to consumers”⁶³. Up until 1985 there was no change in AMA’s definition of marketing. In 1985, the elements of ‘marketing mix’ and the notion of creating satisfaction for the recipients were added to the definition; “Marketing is the process of planning and executing the conception, pricing, promotion, and distribution of ideas, goods, and services to create exchanges that satisfy individual and organizational objectives”⁶⁴. Later in 2004 the definition was conceived as “... an organizational function and a set of processes for creating, communicating, and delivering value to customers and for managing customer relationships in ways that benefit the organization and its stakeholders”⁶⁵. However, the latest definition by AMA broadens the earlier definitions of marketing limited to organization – consumer relation and extended its coverage to a certain abstraction level where it includes the society in general: “marketing is the activity, set of institutions, and processes for creating,

⁶³ William L. Wilkie and Elizabeth S. Moore, "What Does the Definition of Marketing Tell Us About Ourselves?," *American Marketing Association* 26, no. 2 (Fall 2007): 269.

⁶⁴ Ibid.

⁶⁵ *Marketing Power*, http://www.marketingpower.com/_layouts/dictionary.aspx?dLetter=M (accessed June 23, 2010).

communicating, delivering, and exchanging offerings that have value for customers, clients, partners, and society at large”⁶⁶.

Kotler and Kotler highlight five conditions for marketing to take place: at least two parties should be involved, each party has to have something of value to offer the other party, each party should be capable of delivering on its half of the exchange and of enjoying some benefits or satisfaction from the exchange, each party should be free to accept or reject an offering, and each party should believe it is appropriate and desirable to deal with the other party⁶⁷.

2.1.1.2. Definition of Marketing in the Case of Museums

In 1969, Kotler and Levy primarily suggested that marketing concept be broadened to include non-business organizations as well⁶⁸. Rentschler also points out that Kotler and Levy identified marketing’s main purpose as “to create and distribute values among the market parties through transactions ...”.⁶⁹ As Hunt notes; in the same issue of the journal that Kotler and Levy published ‘Broadening the Concept of Marketing’, Lazer mentions about marketing discipline’s expanding societal dimensions that goes beyond of merely being “the technology of the firm”.⁷⁰ Today, marketing is applicable to many fields of business whether their goal is a financial gain or a social gain. By focusing on exchange feature, marketing is defined as “a social and managerial process by which individuals and groups obtain what they need and want through creating, offering, and exchanging products of value with others” by Kotler.⁷¹

Marketing is also, with its extended definition, encompasses the non-profit organizations such as museums. Marketing for museums even though could be linked to the discipline itself, it

⁶⁶ *Marketing Power*, <http://www.marketingpower.com/AboutAMA/Pages/DefinitionofMarketing.aspx> (accessed June 23, 2010).

⁶⁷ Neil Kotler and Philip Kotler, *Museum Strategy and Marketing* (San Francisco: Jossey-Bass Inc. Publishers, 1998), 59.

⁶⁸ Philip Kotler and Sidney J. Levy, "Broadening the Concept of Marketing," *Journal of Marketing* 33 (January 1969): 15.

⁶⁹ Ruth Rentschler, "Museum Marketing: Understanding Different Types of Audiences," in *Arts Marketing* (Oxford: Elsevier Butterworth-Heinemann, 2004): 149

⁷⁰ Shelby D. Hunt, "The Nature and Scope of Marketing," *Journal of Marketing*, July 1976: 18.

⁷¹ Philip Kotler, *Marketing Management: Analysis, Planning, Implementation, and Control* (Upper Saddle River, NJ: Prentice Hall, 1994), 6.

has a specific place. In the literature, museum marketing, despite deriving from it, varies from the classical marketing approach in several and important terms. Marketing in businesses functions largely for profit making in a highly competitive environment. Yet, the main objective of museums is not profit making, but it is basically to provide social benefit and informal education for people through preservation and display objects of value. In other words, “since the ultimate marketing goal of profit does not exist in the non-profit organizations, the ultimate role of marketing in the museum context is to achieve the organization’s mission or overall objectives”⁷². Therefore, the implementation of marketing in museum concept could essentially serve for understanding the audience and attracting them and also for maintaining viability by using appropriately adopted methods of marketing.

Lewis and McLean underscore marketing’s being a philosophy, an attitude of mind an organization should embrace; “Marketing is a set of tools used to achieve a philosophy that sees what museums are doing through the eyes of the people they are doing it for”.⁷³ McLean further emphasizes that the attitude – the marketing orientation – should then “be transmitted into actions that are implementing through the marketing tools for achieving the museum’s goal and ensuring survival”⁷⁴.

Rentschler specifies marketing in museum context as well, and by underlining the important role of the visitors, defines it as “a social and managerial process by which individual paying and non-paying visitors obtain what they need through creating, offering and exchanging with others’ products and services of value”.⁷⁵ Gronroos puts emphasis on marketing definition’s being generic enough to cover “a large variety of products and contexts” and abstract enough for adaptability for changes in “customer preferences, technologies and business environment” and yet, specific enough “to be meaningful as a guiding principle”.⁷⁶ Lewis, with a reworking on the definition of marketing of The British Institute of Marketing, defines museum

⁷² Fiona McLean, *Marketing the Museum* (London: Routledge, 1997), 58.

⁷³ *Ibid.*, 49, Peter Lewis, "Museums and Marketing," in *Museum Management*, ed. Kevin Moore, 220 (London: Routledge, 2004).

⁷⁴ McLean, *ibid.*, 49.

⁷⁵ Rentschler, *op. cit.*, 148.

⁷⁶ Christian Grönroos, "On Defining Marketing: Finding a New Roadmap for Marketing," *Marketing Theory* 6, no. 4 (2006): 397.

marketing as “it is the management process which confirms the mission of a museum or gallery and is then responsible for the efficient identification, anticipation and satisfaction of the needs of its users”.⁷⁷

McLean questions the relevance of the marketing terminology for museums and suggests that all should be evaluated within the museum context where for example, the notion of ‘profit’, which means the money accrued, has come to mean ‘benefit’ in museum marketing terminology. Other than ambiguity in the usage of marketing words in museum context, she states that the principles of marketing theory is adopted by the museums only after trial and error and defining the examples of good practice.⁷⁸

The erosion in income provided by governments, or the constant limited budgets set for the cultural organizations in some countries, has been given marketing a crucial role in museums, as they become an important tool for “helping to fill the funding gap left by declining government revenue” since income generated by government funds (together with the visitor income and sponsor revenues) is essential to museum sustainability.⁷⁹ At this point, a meticulously prepared marketing strategy could improve a regular audience development and provide fundraising particularly from sponsors and philanthropists.

Rentschler suggests three important perspectives for museums that marketing strategies could lead way to find solutions. The first one is that marketing has undergone a change in orientation from a product focus to an audience focus which helps to understand the needs and wants of the audience in a better way and to act in response to them. The second perspective is that marketing helps generating the necessary income that government coffers unable to supply. Income generation, as mentioned above, could be provided from audience development, enhancement of secondary products and sponsorships that are related to the marketing strategies the museum maintains. Along with the economic pressure, museums also

⁷⁷ Lewis, *op. cit.*, 220.

⁷⁸ Fiona McLean, "Marketing in Museums: A Contextual Analysis," in *Museum Management*, 223 (London: Routledge, 2004).

⁷⁹ Rentschler, *op. cit.*, 139.

recognize the social requirements. Thus, the third perspective is marketing could make access possible to audiences across the community.⁸⁰

McLean finds it necessary that marketing should be adapted not only to managerial departments but to the museum culture in general. Even though some members of the staff such as curators may find the marketing as of a harmful tool that can spoil the integrity of the museum and its mission, it is actually a set of tools that facilitate the achievement of the museum's mission, which defines the *raison d'être* of the institution. It does not mean that a marketing orientation in a museum would require a change in the core product. It is in fact, a strategic process that analyses the social and cultural environment with which the museum is surrounded, it helps to be aware of the consumers' and all stakeholders' – and funders' where necessary – expectations and to act accordingly.⁸¹

2.1.2. Evolution of Marketing Philosophy

“Historically, marketing is principally concerned with the exchange of goods in trade... In modern exchange transactions, money is the usual medium of exchange, but the concept remains the same”.⁸² The exchange process comes real when both parties' needs and wants are satisfied. There are several foregoing eras that have made way to the development of the marketing, namely the marketing era, as a disciplinary study that is adapted to managerial part of the businesses. The marketing era is preceded by the production and sales eras.

2.1.2.1. The Production Era

The production era emerged during the second half of the nineteenth century with the Industrial Revolution since the technology enabled the mass production of goods. There was strong demand for the newly produced goods; “ the goods effectively sold themselves”.⁸³ In

⁸⁰ *Ibid.*, 140-141.

⁸¹ McLean, *Marketing the Museum* (London: Routledge, 1997), 49-53.

⁸² *Ibid.*, 38.

⁸³ *Ibid.*, 38.

case of decline in sales, managers of the period would focus their energy on making good products and improving them and assumed buyers would buy their products.⁸⁴

2.1.2.2. The Sales Era

McLean states that the beginning of the sales era started with the Great Depression at the end of 1920s when the demand for manufactured goods declined. The solution seemed to use the selling techniques to sell the amassed goods. This new era led to significant expansion of “the role of advertising, personal selling” and sales promotion. Kotler and Scheff mention that some of the organizations today still believe that the substantial increase of the size of their market is parallel to their selling effort and he adds that this would be the reason why the public often associates marketing with hard selling and with advertising.⁸⁵ The belief was then, the success in sales would merely be achieved with persuading costumers to purchase the products.

2.1.2.3. The Marketing Era

The marketing era started in 1950s with business people’s realization that efficient production or mere promotion did not guarantee purchasing. The customer behavior initially tried to be changed in order to fit in the organization’s offer. Kotler and Scheff identify the common mistake of the early stage of the marketing era as that the marketing plans began with the organization and its product and yet, customers are “more responsive to custom-tailored options”. The modern approach to marketing therefore, should be carried out with a customer-centered mindset; by considering their needs, wants, perceptions, attitudes, preferences and satisfactions within the constraints of the organization’s mission and budget. Andreasen also argues that there is still a common belief among some part of the arts administrators that marketing would require “hucksterism and deception” and that for-profit sector techniques

⁸⁴ Philip Kotler and Joanne Scheff, *Standing Room Only: Strategies for Marketing the Performing Arts* (Boston: Harvard Business School Press, 1997), 33.

⁸⁵ *Ibid.*, 33.

would pervert the real mission of the arts.⁸⁶ Therefore, it is very significant to mention that the customer-centered mindset does not mean that arts organizations must compromise their artistic integrity:

*Marketing plan must start with customer perceptions, needs, and wants. Even if an organization ought not, will not, or cannot change the selection of works it ... presents, the highest volume of exchange will always be generated if the way the organization's offering is described, priced, packaged, enhanced, and delivered fully responsive to the customer's needs, preferences, and interests.*⁸⁷

2.1.2.4. Holistic Marketing

Marketing has evolved into an all-encompassing concept that is named as Holistic Marketing. It is generally associated as today's current marketing philosophy. It is identified as the "everything matters philosophy"⁸⁸ and thus, a broad integrated perspective is necessary to adapt such marketing perspective. The holistic marketing concept is an approach to marketing that seeks to recognize and reconcile the scope and the complexities of various marketing processes. The important components of this broad perspective are internal marketing, integrated marketing, relationship marketing, and social responsibility marketing.⁸⁹

Internal marketing is "the task of successfully hiring, training, and motivating able employees to serve the customers well", and it must precede external marketing.⁹⁰ Integrated marketing is essential where all the marketing activities and programs are assessed jointly. Relationship marketing aims at building long-term relationships with the users and stakeholders of the organization, it entails the ability to understand various users needs and objectives. Social responsibility marketing (or societal marketing) in an organization helps to focus on and

⁸⁶ Alan R. Andreasen, "Marketing or Selling the Arts: An Orientational Dilemma," *Journal of Arts Management and Law* 15, no. 1 (Spring 1985): 9.

⁸⁷ Kotler and Scheff, *op. cit.*, 34.

⁸⁸ Philip Kotler and Kevin Lane Keller, *A Framework for Marketing Management*, 3rd edition (New Jersey: Prentice Hall, 2006), 8 in Timothy McDonald and Fadi Zayat, "The Internet as a Marketing Medium: An Introduction to Search Engine Optimization," Bachelor's Thesis (2009), 8.

⁸⁹ S. M. Himansu, "Knol," *Holistic Marketing*, 2007, <http://knol.google.com/k/holistic-marketing#> (accessed July 12, 2010).

⁹⁰ Kotler and Scheff, *op. cit.*, 36-37.

respond to the issues that it is socially responsible, namely environmental, ethical, legal, and many more societal concerns.⁹¹ This scope of marketing definitely includes museums within its focal range.

2.1.3 Customer-oriented Museum Marketing

2.1.3.1. Customer oriented marketing approach in museums

Museums used to be or at least seemed to be independent institutions that their mere objective was to acquire and conserve their collections and exhibit them to the audiences. However, they are becoming more institutionalized and formal, and are giving more emphasis to business skills than they gave in the past.⁹² Paal Mork states that most of the museums today are still production oriented based on the personal preferences and interests of the curators and museum programmes are built where “only internal factors are taken into account”.⁹³ Through Andreassen’s observation of the arts administrators who are for the marketing approach he concludes that there is no true understanding of the differentiation between using merely the selling techniques and a customer oriented marketing approach in the arts organizations. Most of those organizations that claim to adapt a marketing perspective he says are using a selling orientation. And it is very important for the administrators to understand the basic differences between a selling and a marketing approach. “It is observed that most of the organizations apply the contemporary marketing strategies in the high competitive sectors, whereas in the low competitive businesses, product or sales orientation is of the common tendency and more widely used”.⁹⁴ Here, museums could be regarded as in the low competitive business since they are non-profit organizations and their initial aim is not to make profit but to procure social benefit. Moreover, they are providing an educative experience that they should not try to preclude another museum’s visit but to diversify and scale up such experiences within the society. As non-profit institutions, museums should adapt customer oriented marketing approach and thus, they should be closely interested in visitor research and analysis.

⁹¹ Kotler and Keller, *op. cit.*, 8 in McDonald an Zayat, *op. cit.*, 8-9.

⁹² Kotler and Kotler, *op. cit.*, 62.

⁹³ Paal Mork - ICOM, "UNESCO," *Running a Museum: A Practical Handbook* (2004), 162.

⁹⁴ Mehmet Karafakioglu, *Pazarlama İlkeleri*, 2nd Edition (Istanbul: Literatur Yayinlari, 2006), 15.

The “selling orientation is one that starts with the product or service the organization wishes to offer” and in this perspective there is tendency to view the people who are unwilling to attend an arts event as lacking the adequate appreciation and motivation for the arts.⁹⁵ It is because such organizations believe that their product or service, for example the collection of a museum, would be inherently desirable. Hence after experiencing an arts event people would get new insights, emotions and it will change them, as it is the role of the arts.⁹⁶ In this respect it is to “get the story (of a particular arts organization) across” by using communication and promotion channels more effectively that should be enough to attract the potential audience.⁹⁷

On the contrary, Andreasen, and Kotler and Scheff argue that since sales came out only as the result of the consumer choices marketing strategy is to begin with the consumer not with what the organization wants to offer. Hence making research on consumer behavior patterns on his/her spending the leisure time, his tastes or misperceptions, and thus truly understanding consumers primarily is essential.⁹⁸ Lewis goes one step further about the importance of the consumers and states, “a museum does not exist for curators, business managers, attendants or academics but for its users⁹⁹. Consumer-oriented marketing is not the same thing as compulsory adaptation to consumer tastes as many arts organizations may think. It is the way of understanding how their offering should be described, adjusted and priced through understanding the potential audience. Marketing approach is not trying to show how good one’s product is, it is to “plan the achievement of the organization’s mission that starts with consumers and not with firms”¹⁰⁰.

A customer oriented marketing also inevitably develops a qualified museum experience and consequently enables a museum to house repetitive visits. This kind of marketing approach that makes the museum-going experience for visitors to improve, Kotler and Kotler suggest considering the visitors’ expectations, as well as the range of the museum’s offerings and

⁹⁵ Andreasen, *op. cit.*, 18.

⁹⁶ Kotler and Scheff, *op. cit.*, 38.

⁹⁷ Andreasen, *op. cit.*, 16.

⁹⁸ *Ibid.*, 34.

⁹⁹ Lewis, *op. cit.*, 230.

¹⁰⁰ Andreasen, *op. cit.*, 18.

services. The study on the museum-going experience not only involves emphasis on “collections, information and education” but also activities that enable “visitors’ direct participation and enrich intensive sensory perceptions”. In this way, museum visit becomes unique and memorable for visitors and results in repetitive visits to the museum.¹⁰¹ Audience development studies inherently interrelated with a certain part of income generation as well as with the social concerns of accessibility. Museums have come to consider marketing as a guidance that “will increase visitor figures, and thereby directly or indirectly generate further income for the museum”.¹⁰²

2.1.3.2. Meeting social and economic obligations

The challenging part of the museum marketing for some museum managers and curators is the apprehension about its involvement into the product therefore, its effect over the mission of the museum. It is because the product shapes all the tasks that a museum includes in its mission, with broad strokes, education, research, presentation, interpretation and conservation of its collection. Despite the fact that it is regarded that marketing tools are used to meet both the organization and the consumer needs, Colbert argues that the artistic product, thus the institution houses it, does not exist to fulfill a market need.¹⁰³ Therefore marketing is a big challenge for art institutions. Fillis, in his article ‘The theory and practice of visual arts marketing’¹⁰⁴, is criticizing the arts marketing practices’ being customer-oriented in general. Rather, he suggests that a more creative and innovative approach that is closer to product-centered marketing, which encompasses artistic consumption and supports artistic autonomy, could be adopted. “Creative visual arts marketing puts the artist and the product at the forefront of planning, unlike conventional marketing activities centered around the

¹⁰¹ Neil Kotler and Philip Kotler, "Can Museums Be All Things to All People?: Missions, Goals and Marketing's Role," in *Museum Management and Marketing*, ed. Richard Sandell and Robert, R. Janes, 314 (Abingdon: Routledge, 2007).

¹⁰² McLean, *Marketing the Museum*, 37.

¹⁰³ Francois Colbert, "Entrepreneurship and Leadership in Marketing the Arts," *International Journal of Arts Management* 6, no. 1 (2003): 31.

¹⁰⁴ Ian Fillis, "The Theory and Practice of Visual Arts Marketing," in *Arts Marketing*, 127 (Oxford: Elsevier Butterworth-Heinemann, 2004).

customer”.¹⁰⁵ In fact, this approach is not relevant to the mainstream contemporary museum marketing concept and yet, marketing activities’ being centered on the customer does not necessarily mean that they disregard the product and artistic autonomy and try to change everything in an arts organization in accordance with the customer needs and expectations. Boorsma highlights that a total rejection of the customer-value approach (and solely maintaining artistic functioning at the core in the strategic planning of a museum) or a total adaptation of the marketing philosophy of for-profit businesses would be wrong, instead she supports “a strategic concept for arts marketing that balances customer value with artistic value”.¹⁰⁶

The marketing’s role should not necessarily be about involving in or changing the core product of the museum (artistic creativity either) for the sake of attracting more audiences. It is possible to use marketing as a set of tools to change the core product as well but only if the museum, in order to forge a new image or identity and to attract an entirely new audience, has decided to make a big alteration in its collection, location, etc.¹⁰⁷ Nevertheless, in general terms, if this is not the case the marketing approach in a museum could function only after defining and comprehending the product of the institution and preparing a relevant plan afterwards (including visitor research, distribution channels, promotion, pricing; all in accordance to the core product). As Tobelem emphasizes, “the only guideline available to ensure that the marketing policy of the museum will be implemented in order to achieve its objectives resides in the establishment of the museum’s mission and constant awareness of it”.¹⁰⁸ Ames also emphasizes that marketing does not dictate the mission but should follow it¹⁰⁹. On the other hand, fulfilling their duties as public institutions is essential for museums in

¹⁰⁵ *Ibid.*

¹⁰⁶ Miranda Boorsma, "A Strategic Logic for Arts Marketing: Integrating Customer Value and Artistic Objectives," *International Journal of Cultural Policy* 12, no. 1 (2006): 74.

¹⁰⁷ Kotler and Kotler, "Can Museums Be All Things to All People?: Missions, Goals and Marketing's Role", 325.

¹⁰⁸ Jean-Michel Tobelem, "The Marketing Approach in Museums," in *Museum Management and Marketing*, 309 (Abingdon: Routledge, 2007).

¹⁰⁹ Peter J. Ames, "A Challenge to Modern Museum Management: Meshing Mission and Market," in *Museum Management*, ed. Kevin Moore, 15-18 (London: Routledge, 2004).

order to acquire legitimate public funding.¹¹⁰ Many researchers in the mainstream marketing approach in museums, scrutinize this versatility of museums and put emphasis on the importance of keeping a successful balance between the purposes of museums that are serving for public benefit and maintaining financial viability through strategic management and marketing for audience development. Thus the marketing process should combine the fulfillment of the mission and the accessibility for society and its satisfaction.¹¹¹

2.1.4. Fundamental concepts of marketing

Lovelock and Weinberg detail the “four fundamental concepts of marketing as exchange, market segmentation, the marketing mix and competition”¹¹² which are significant components for customer-oriented museum marketing as well. The concept of marketing mix and its elements will be discussed extensively further in ‘Marketing Strategies’ part of this chapter.

2.1.4.1. Exchange

Exchange is the very essence of the marketing condition. The close relation between the notion of ‘exchange’ and marketing is stated by Kotler and Kotler as such; “marketing is at its core an exchange process between those who seek a product or service and those who can supply that product or service”¹¹³. There should be an equal value exchange between the producer and/or supplier and the consumer. In the museological sense, the supplier thus the museum has to fulfill the requirements of its mission that could possibly enable public to learn and appreciate history/art through its collection, to preserve and to research and the consumers (the visitors) have to be satisfied with what they have gained after spending time and money in

¹¹⁰ E. M. Reussner, "Strategic Management for Visitor-Oriented Museums," *The International Journal of Cultural Policy* 9 (2003): 96.

¹¹¹ Ames, *op. cit.*, 15-18; Reussner, *op. cit.*, 96; Tobelem, *op. cit.*, 297; Rentschler, *op. cit.*, 346; Kotler and Kotler, "Can Museums Be All Things to All People?: Missions, Goals and Marketing's Role", 329.

¹¹² C. H. Lovelock and C. B. Weinberg, (1988) *Public and Nonprofit Marketing* in McLean, *Marketing the Museum*, 47.

¹¹³ Kotler and Kotler, *Museum Strategy and Marketing*, 59.

the museum. “Rather than the consumer dominating in the exchange process, the exchange should be of mutual benefit to both parties”.¹¹⁴

Colbert mentions that the consumer’s decision-making or exchange process of time and money with what the organization supply, namely the product, may contain some risks from the viewpoint of the consumer. As finding time or money may separately be difficult and create some obstacles for consumer’s attendance to an arts event, another reluctance in attending is due to consumer’s “perceived risk of wasting money, wasting time or being bored”. Colbert calls this risk as the *functional risk*.

There are different risks perceived by the visitor/potential visitor during the exchange process of marketing. The risk of being seen at an event that is incompatible with the individual’s perception of how others view him is called the *social risk*. The risk of being in a place incompatible with one’s self-image is called the *psychological risk*. The risk associated with the leisure time and money that are at stake is called the *economic risk*. Thus, the more risks are perceived, the more the price is perceived high by the audience. For that reason, he suggests that in order to lower the perceived risks, the product must be made more attractive; by adding value to the experience, the consumer’s perceived risk can be reduced. In order to reduce the perceived risks, he suggests to add an element of fun, a social dimension and/or to add a secondary product to the experience.¹¹⁵ Shortly, marketing staff should understand the factors that provoke a feeling of risk and find ways to provide such information and support that will people’s felt risk.¹¹⁶

2.1.4.2. Segmentation

Segmentation helps a museum to respond different requirements and needs of people. “Each person ... requires different benefits [from museums] and is prepared to pay through differing costs”. Market segmentation groups individuals “according to predefined characteristics” so that it helps the museum focus on groups by using the most relevant marketing strategies

¹¹⁴ McLean, *Marketing the Museum*, 47-48.

¹¹⁵ Colbert, *op. cit.*, 36.

¹¹⁶ Kotler and Kotler, *Museum Strategy and Marketing*, 114.

particular to those segments. By doing this, segmentation helps museums to reach every targeted segment with a distinct marketing mix.¹¹⁷ Hence, as there is no single combination of marketing mix for every museum, there should not be single marketing mix used in one museum; after every targeted segment marks out its expectations and needs, the experience, price, service levels or promotions that are offered should vary suitably.

Some common ways of segmentation are described as *geographical segmentation* which focuses on local visitors are international visitors separately, *demographic segmentation* which segments the visitors through age, sex, education, social class, etc., *psychographic segmentation* which segments the visitors in accordance to lifestyle, personality, etc., and *organizational segmentation* which diversifies the visitors in terms of their organizational relation with the institution like governmental organizations, donors, sponsors, supporters, research partners and so forth.¹¹⁸ McLean states that most museums still tend to segment according to geo-demographic bases, yet this kind of segmentation would not be enough to determine the potential visitors behavior patterns it is also necessary to segment people according to lifestyle characteristics. Segmenting people according to benefits sought and ‘special interests’ is vital. For instance, it would be wrong to expect from a tourist group and a local group to look for the same experience from a museum visit. She also adds that “the choice of which segmented markets the museum wishes to target should be based on the segment’s compatibility with the museum’s mission and its resources”.¹¹⁹ However, the case may not be the same for municipal museums since they are ‘subject to political control’. Here, the governmental authorities usually define the market segment.¹²⁰ It is similar for the state museums in Turkey since they are engaged to the Ministry of Culture and Tourism and the initiatives are generally taken from the administrative bodies within the Ministry.

The concept of ‘segmentation’ constitutes only one part of the museum – visitor relationship analysis in most of the textbooks. It is crucial to continue the process after segmenting the potential visitors: *Targeting* and *Positioning*. After relevant market segments are defined,

¹¹⁷ McLean, *Marketing the Museum*, 48, 98-99.

¹¹⁸ Kotler and Kotler, *Museum Strategy and Marketing*, 125 in Paal Mork, *op. cit*, 165.

¹¹⁹ McLean, *Marketing the Museum*, 103.

¹²⁰ *Ibid.*, 100.

using “distinct communication channels and addressing different target groups” constitute the targeting part of the strategy.¹²¹ Once the relevant market segments are clarified for targeting, the museum needs to develop plans for differentiation. The final stage in Kotler’s STP strategy, positioning is “where the organization attempts to differentiate itself from its competitors in attracting an audience”. Differentiation often comes with building a distinctive brand image. Colbert argues that since it is not possible for someone to be informed about all the art events, the art organization should supply a visible identity, namely a brand identity, which indicates the characteristics of the product so that the consumer would be aware of that specific organization’s content. The product of the organization should be in the “evoked set of the consumer”. It is easier to attract the target audience by setting a strong and clear brand, which includes a well-known name and being known as of high quality containing a collection, special events, qualified curators etc.¹²² Thus, it is significant to make a clear vision of where the organization stands (positioning), and to show the benefits the consumer would gain. “Each organization has a set of attributes or benefits” which triggers consumers to visit particularly that organization. If a museum becomes aware of the consumers’ opinions about the benefits the museum offers, it could adapt its offerings accordingly.¹²³

As Colbert argues, the tendency to visit a museum is pertinent to have enough time and/or money where businesspersons are enthusiastic and have financial comfort to visit a museum, however, they generally lack time and on the contrary, students and seniors may not have enough money to spend particularly for a museum visit despite having sufficient time.¹²⁴ McLean also emphasizes the importance of the time dimension in leisure activities. “Many potential visitors fail to visit museums because of lack of time, whereas others visit in order to fill in some time, particularly when they are on holiday”. Moreover, she suggests that visitors with discretionary time could be led to attend some museum lectures, guided tours or museum clubs and visitors whose time is scarce may need extended opening hours or some socializing events in the evenings. This way, the museum would “highlight a range of specific benefits for

¹²¹ Tobelem, *op. cit.*, 308.

¹²² Colbert, *op. cit.*, 37.

¹²³ McLean, *Marketing the Museum*, 104.

¹²⁴ Colbert, *op. cit.*, 36.

different aspects for its programme” which may positively influence the decision of the visitor to use that particular museum’s service.¹²⁵

2.1.4.3. Competition

Competition has been considered crucial in for-profit institution marketing. Museums find it hard to adjust to competitive environment since there was no requirement to anticipate and respond to other competitive forces before. By its nature, museums help “filling the gaps in the social fabric”¹²⁶ so no museums would “pose a threat to the success of the other”. It should not be perceived as a for-profit-business competition, rather than trying to eliminate other organizations from the league, in a museum it should be seen as a helping motivator to improve the habit of museum-going.

On the other hand, people are able to find less time for leisure activities than before, and in their limited spare time they have to choose between the various options of activities. These options vary from watching a movie at home to visiting an art fair. Kolb argues that this situation brings forth the indispensable position of museums in the wide ranged ground of competition. Thus, museums cannot “consider other organizations with similar art forms as their mere competitors” and every preference of activity that the potential audience does should be regarded as a competitor.¹²⁷ The competition could not only be viewed among museums. All leisure time activities that people want to spend time in are possibly some part of the reason of the reluctance in potential museum audiences. Thus all other spare time opportunities could be seen as competitors to the museum. “Economic realities and demands from funders, exacerbated by the expansion and developments in the leisure industries, have created a competitive environment to which museums must respond” and that kind of

¹²⁵ McLean, *Marketing the Museum*, 100-104.

¹²⁶ C. H. Lovelock and C. B. Weinberg, *Public and Nonprofit Marketing*, (1988), 14 in McLean, *Marketing the Museum*, 48.

¹²⁷ Bonita M. Kolb, *Marketing for Cultural Organizations: New Strategies for Attracting Audiences to Classical Music, Dance, Museums, Theater and Opera*, 2nd Edition (London: Thomson, 2005), 2.

environment would lead museums to improve themselves in terms of audience development by various enhancements.¹²⁸

2.2. The Marketing Mix

Marketing involves “a number of marketing tools to execute marketing strategy. These tools together facilitate the exchange transaction between the organization and its consumer”. In other words, the principle is to break down the offering of the organization “into a number of component parts and to arrange them into manageable subject areas for making strategic decisions”.¹²⁹ These components are traditionally known as ‘marketing mix’.

The concept of ‘marketing mix’ in an organization functions as a mechanism using controllable variables in an environment where many factors are uncontrollable. These factors may be the mindset of the funders, laws and regulations, competitors, the potential visitors/users for a museum. There are various classification and subclassification of the elements of the marketing mix, Borden, who has known to use the *marketing mix* concept for the first time in 1953, foresees the possibility of the diverse categorizations and depends it on each organization’s range of extension in its marketing procedures and policies¹³⁰. One of the most widely adopted classifications was McCarthy’s codification of the marketing mix notion in 1960; the Four P’s¹³¹: the ‘product’ that is offered, the ‘price’ that is paid in the exchange process, the ‘place’ meaning how, where and when the product is offered and the ‘promotion’; the messages and their means to deliver it to the target audiences and the potential supporters. McLean states that these tools – all elements in Four P – are interdependent to each other and “decisions on one element of the mix can only be made by reference to other elements”.¹³²

¹²⁸ McLean, *Marketing the Museum*, 49.

¹²⁹ *Ibid.*, 48.

¹³⁰ Neil H. Borden, "The Concept of the Marketing Mix," ed. George Schwartz, *Science in Marketing*, 1964: 9.

¹³¹ Edmund J. McCarthy, *Basic Marketing: A Managerial Approach* (Homewood, IL: Irwin, 1960).

¹³² A. Palmer, *Principles of Services Marketing*, (1994), 32 in McLean, *Marketing the Museum*, 48.

Marketing mix is used for achieving marketing functions, which are necessary for making the exchange happen, in an organization. Waterschoot and Bulte suggests that all the elements – product, price, place and promotion – should mutually exclusive in terms of functional areas and state that an unintentional overlap of sales promotion with other elements is one of the major flaws of the classification since there should be “a clear one-to-one relationship” between marketing functions and instruments or tools and that sales promotion is not a subcategory of the promotion element, rather it is the bridge between the various elements in the marketing mix.¹³³ In fact the confusion in the perception of the sales promotion usage, which is thought to encompass all other elements, may derive from the similar confusion between the sales-oriented and marketing-oriented approaches. In many organizations it is observed that using developed selling techniques and tools solely would wrongly come to mean that the organization is using marketing strategies thoroughly.

Due to the service characteristics of museum marketing – a service, which is intangible, perishable and unobtainable, is given to the audience during the museum experience – it is possible to add more areas to the marketing mix in that sense. Booms and Bitner added 3 new P's: People, Physical evidence and Process in 1981. Christopher and his colleagues add People, Process and Customer Service as additional elements. Goi, with a detailed research on the functionality of various elements that construct the marketing mix concept, deduces that Booms and Bitner's '7 P framework' should be replaced with McCarthy's 4 Ps framework and it is commonly used in service marketing.¹³⁴ Yet, it would not be wrong to say that some aspects of those additional elements are implicit in the original 4 Ps.¹³⁵ “Each of the element of 4 Ps is a collection of sub-activities and has the potential to stimulate and create relationships with customers ...”.¹³⁶ The additional element *People* embodies the staff of the museum and the importance of their influence on the consumer's perception of the

¹³³ Walter Van Waterschoot and Christophe Van Den Bulte, "The 4P Classification of the Marketing Mix Revisited," *Journal of Marketing* 56 (October 1992): 86-87.

¹³⁴ Chai Lee Goi, "A Review of Marketing Mix: 4Ps or More?," *International Journal of Marketing Studies* 1, no. 1 (May 2009): 2-15.

¹³⁵ McLean, *Marketing the Museum*, 56.

¹³⁶ Mosad Zineldin and Sarah Philipson, "Kotler and Borden Are Not Dead: Myth of Relationship Marketing and Truth of the 4Ps," *Journal of Consumer Marketing* 24, no. 4 (2007): 232.

organization. *Physical evidence* involves the atmosphere and the new technological, interactive devices in the museum, which encourages audience participation. *Process* is the implementation of marketing to all other operations in the organization. Instead of marketing professionals' working separately, there is a need for a total marketing orientation – a marketing culture – in the whole organization. *Customer service* is the total quality of service and an important element of relationship marketing. It is the way of delivering service to the consumers' demand in a service organization.¹³⁷

It is also significant to mention that there is no single recipe for using the above-mentioned tools for every one of the museums. Since museums vary enormously by “discipline, collections, scale, facilities, context, location, funding and history”, it is up to each museum's professional staff to decide which tools would provide the best benefit for it.¹³⁸ Marketing strategy development may therefore be viewed as developing a marketing mix aimed at satisfying the expectations of target market segment and accomplishing specific market objectives.¹³⁹

2.2.1. Product

Collections, always the core of museums, now coexist with narratives and educational programs as prime museum values. Exhibitions offer multiple perspectives with the reason of considering various segments of museum audience. Learning becomes a whole experience within a museum.¹⁴⁰

McLean points out that defining product solely, as the experience the museum creates, would not be sufficient for the conception. The importance of the inclusion of the notion of 'collection' into the 'product' of a museum is also stressed out; since the collection, its interpretation and its presentation are important factors for the public and the marketing. Since museums operate for the public benefit; not for increasing their annual turnover, it is not

¹³⁷ McLean, *Marketing the Museum*, 56.

¹³⁸ S. Weil, *Rethinking the Museum: And other meditations*, (1990), 50 in McLean, *Marketing the Museum*, 57.

¹³⁹ Gary Houghton, "Appraisal of 7 P's of Marketing in Respect of Building Surveying," MA Thesis, Chester Business School (2007), 15.

¹⁴⁰ Kotler and Kotler, *Museum Strategy and Marketing*, 15.

possible to measure success in terms of income (which is actually a supporting indicator of the museum success in terms of visitor attraction), but with the value placed on the collection by the public thus, by the quality of the experience.¹⁴¹

Kotler and Levy emphasize that the product is not a single thing in an organization but the whole concept that the tangible product supplies for the visitors or consumers.¹⁴² A museum's offerings involve "the physical facilities, the collections and exhibitions, the interpretative materials, supplemental programs (lectures, performances, social events), and services (information and orientation, food service, gift shop).¹⁴³ In that sense, the experience, including services and attended programs, and the collection of a museum are interdependent in terms of product and while developing or enhancing an offering, the other offerings that constitute the other parts of the whole experience should be taken into consideration. "Marketing is ... maximizing the sense of public consciousness in the museum's purpose, and by implication maximizing the experience of the appropriate visiting public in terms of the museum context".¹⁴⁴

As the term product is generally associated with the tangible goods a company offers, the concept of product gets complicated in museums since the product a museum offers is not only the physical product (the collection, the building), but also the services and the whole atmosphere. Thus, the product of a museum includes a physical feature (the core collection, the secondary products like programmes, and gift items), a service feature and also "the idea of supporting the arts" and/or cultural heritage may constitute one part of the product.¹⁴⁵ Moreover, the experience that visitors have in museums even the tangible part is not something they can physically acquire as goods; it is merely the "temporary use" of the product.¹⁴⁶

¹⁴¹ McLean, "Marketing in Museums: A Contextual Analysis", 237.

¹⁴² Kotler and Levy, "Broadening the Concept of Marketing", 13.

¹⁴³ Kotler and Kotler, *Museum Strategy and Marketing*, 189.

¹⁴⁴ McLean, "Marketing in Museums: A Contextual Analysis", 246.

¹⁴⁵ Kolb, *op. cit.*, 161.

¹⁴⁶ McLean, *Marketing the Museum*, 105.

As in other organizations, the product that a museum offers is the consumer's main reason to visit there. Thus, the product is the "focal point for satisfying" or fulfilling the consumer needs. According to Graburn there are three human needs a museum can fulfill: the reverential experience, associational space and educational function. A museum's being a place where "the spirit is uplifted by the beauty of the objects" is defined as the reverential experience. A museum is also a social place where friends and family can interact together and/or with the objects. The educational function appeals to "the visitors who wish to make sense of their world" through the objects on display.¹⁴⁷

There is no need to change or convert the content of the core product in order to fulfill the visitors' expectations as it is explained above. In addition to that, as McLean explains "the museum is not creating a product to meet an unmet need of the public". The product could be altered by new acquisitions and display or it could be enhanced through additional facilities, yet the museum product is actually fixed which encompasses the museum's collection and its building.¹⁴⁸ However, the product may not necessarily be the whole experience for the visitors as it is mostly regarded as such. McLean states that the 'product' could be many things; a particular item in the collection, the café or the social acceptance a visitor receives in the museum.¹⁴⁹ Thus, a museum should be aware of such needs of the consumers so that it can reinforce the above-mentioned aspects accordingly. Instead of trying to alter the core product to adjust it in accordance with consumer needs, a museum should emphasize its unique aspects such as its being a totally different experience than the visitors' everyday life, its being a place which offers a sense of interaction among people or between people and objects and its being a place where visitors could inherently receive educational formation.

Other than the 'core product' that is central to advancing the museum's mission, Kotler and Kotler mentions about the 'expected product' and 'augmented product'. The expected products are the facilities that respond to the visitors' expectations; customers may expect to purchase a ticket by phone or on the Internet instead of waiting in the queue, or they may like

¹⁴⁷ N. H. H. Graburn, "The Museum and the Visitor Experience", (1977) in McLean, *Marketing the Museum*, 106.

¹⁴⁸ McLean, *Marketing the Museum*, 105-106.

¹⁴⁹ McLean, "Marketing in Museums: a Contextual Analysis", 235.

to see an exhibition in an air-conditioned gallery. The expected facilities should be provided by the museum. The augmented product “consists of features and benefits beyond what the target audience normally expects”. These products are designed to build satisfaction and commitment, generate funds, and also for attracting new audiences.¹⁵⁰

McLean emphasizes that “a museum needs to understand and anticipate the needs of its public, assess its resources, and develop products [*which are mostly of secondary and/or augmented products*] that reflect those needs, while at the same time reflecting the mission of the museum”.¹⁵¹ Colbert also emphasizes that for the organizations dedicated to high arts, it is possible to attract more audience by showing leadership in the market, such as specializing and targeting different segments, offering secondary products of interest in the venue, improving customer services and making more use of marketing information systems.¹⁵²

The product of a museum, whether it is considered as the core collection and the building or the whole experience, should be delivered, communicated to the visitors. McLean states that “the museum’s core product, its exhibition, together with its information functions, its infrastructure, and its support services, are all communicating a message to the public”.¹⁵³

2.2.2. Price

Pricing is basically about charging a relevant cost for a product or service that is balanced with the value and the benefit the other party gets. Museums have various components to set pricing strategies; for their offerings, namely the collections, the exhibits, the food and gift shop items, loaned objects, venue rentals, and for market segmentation purposes; their visitors that are target audience, seniors, students, groups, etc. McLean, adapted from T. J. Hannagan, categorizes the factors that influence pricing policies into four subjects: “those under the

¹⁵⁰ Kotler and Scheff, *op. cit*, 193.

¹⁵¹ McLean, *Marketing the Museum*, 127.

¹⁵² Colbert, *op. cit.*, 39.

¹⁵³ McLean, *Marketing the Museum*, 129.

control of the museum itself, those that operate in the market in which the museum operates, those influenced by users' needs, those determined by the marketing environment”¹⁵⁴.

While deciding pricing strategies, museums have to consider their marketing objectives, thus other elements of the marketing mix, and they have to balance “revenue-raising and pricing objective with their educational and public service missions”.¹⁵⁵ In order to raise income from the ticket sales, if a museum increases the admission fees, it may cause inaccessibility for some visitor segments. Likewise, it is also important to sell diverse product range in museum shops so that all different income earners could buy some mementos and also publications (exhibition catalogues and books) during their museum visit.

On the other hand, “pricing decisions can contribute to image-building in a service and can be significant in denoting the value of the museum to the potential users”¹⁵⁶. Some segments have tendency to undervalue services provided free and they have few incentives to visit a museum since it has always the same exhibition.¹⁵⁷ Such tendency also makes it necessary for museums to prepare new exhibitions, educational and interactive programs, and thematic social events for portraying its dynamism.

Adjusting pricing strategy aptly to the museum's market by comparing alternative museums' pricing policies is also significant in order to “bear a sensible relation to the prices of competitors”. Reducing prices to below those competitors may cause an over-capacity in demand, and higher prices may cause losing some audiences.¹⁵⁸

In the pricing issue, Colbert argues that the presumption of arts managers in lowering the ticket price of the event would attract more consumers to the venue is proved wrong. Otherwise, museums with no entrance fee would not have any difficulties attracting audience. He mentions that “If visiting a museum is not a part of a person's preferred set of leisure

¹⁵⁴ *Ibid.*, 159-160.

¹⁵⁵ Kotler and Kotler, *Museum Strategy and Marketing*, 283.

¹⁵⁶ McLean, *Marketing the Museum*, 158.

¹⁵⁷ K. Diggle “Charging Ahead”, *Museums Journal*, (April 1995), 32-33 in Kotler and Kotler, *Museum Strategy and Marketing*, 273.

¹⁵⁸ McLean, *Marketing the Museum*, 161.

activities, it makes no difference whether admission is free or not”.¹⁵⁹ While price of the event is one part of the decision making process, it is important to mention that childhood experience and motivation play a large role as well.

For some parts of the society however, the cost of the whole experience affects their attendance to an arts event. These groups are generally seniors and students. It is also observed that high earners mostly lack time to attend these events. Museums that charge for admission, mostly “establish a pricing schedule; they charge less to children, students and seniors”, sometimes offer “a free day” in a week with no admission fee.¹⁶⁰ Hence, differentiated pricing could be “a solution to meeting the needs of different market segments”¹⁶¹.

Pricing the rental of facility areas for special exhibitions and events is also a way of resource generation. Renting facility areas for concerts, receptions, galas, social gatherings and business dinners, etc. “generates income as well as creates publicity, and ultimately achieve some of the objectives of the museum”.¹⁶²

Non-profit status of a museum has some other constraints in terms of pricing strategies for the staff of the organization. Since, they run by limited budgets, the museums have limited means to motivate staff financially. This situation could “result in employees who are unresponsive to customer needs, as additional attendance will not benefit them”. The non-profit status also makes it difficult for museums to “build up a cash reserve” to pay for various requirements such as technological devises as visitor are now more active, and seek involvement in museum experience such as interactive panels, internet access and so on.¹⁶³ The price may be directly regulated and changed by the central government and it may deter the museum from following organizational, market, and customer influences in price-setting.¹⁶⁴ Such constraints are also prevalent in the state museums in Turkey; motivating the staff financially or implementing technological enhancement is not possible, besides as the pricing strategies are governed

¹⁵⁹ Colbert, *op. cit.*, 36.

¹⁶⁰ Kotler and Kotler, *Museum Strategy and Marketing*, 266.

¹⁶¹ Colbert, *op. cit.*, 36.

¹⁶² McLean, *Marketing the Museum*, 169-170.

¹⁶³ Kolb, *op. cit.*, 200.

¹⁶⁴ McLean, *Marketing the Museum*, 163.

centrally by the ministry, it would not be wrong to say that a state museum's administrative staff is not closely involved with the museum's pricing decisions, nor it reserves any income earned.

2.2.3. Place

In marketing parlance, 'place' means distribution. "Distribution is concerned with making the desired products available to consumers in a location and at a time that is convenient". A non-profit organization may concentrate on the distribution of the product and also the distribution of the promotional information. Whatever the case is, it is very important to put through the distribution in the right place and at the right time for consumers.¹⁶⁵

There are generally two issues that are discussed in terms of place in museum marketing. The first one is "accessibility through time and place".¹⁶⁶ The location of a museum is generally fixed, thus the product or the experience comes into contact with the visitor in single place. It is rather impossible to distribute the product to other places to improve their service qualities. If the location of the museum is not convenient in terms of distance to the center or ease of transportation, visitors may be discouraged about the visit. In such situation, the museum should supply some facilities for visitors like shuttles, some collaboration with public transportation and so on.

"Providing capacity to meet demand is clearly a distribution problem, yet demand could be shaped through manipulation of the marketing functions". For instance, reducing the admission fees after certain hours of the day would make it possible for some part of the visitors to come to the museum in those promoted hours. Promotions, pricing (lower prices at off-peak period) and a properly designed reservation system would help managing the timing of demand.¹⁶⁷

¹⁶⁵ *Ibid.*, 130.

¹⁶⁶ *Ibid.*, 130.

¹⁶⁷ *Ibid.*, 136-137.

Moreover, they are mostly located in long-standing buildings where they protect invaluable objects with various security systems. Another disadvantage would be the inability to extend the facilities. For instance; a museums which is located in a 19th century building may not have a parking lot and this may possibly be seen as a handicap for some target audience. Istanbul Archeological Museums (19th century building) and the Museum of Turkish and Islamic Arts (16th century building) are located in such old buildings that they are not able to supply any car parking facilities for the visitors or any extensions for atelier for educational activities. Museums attempt to “overcome these restrictions through various ways; making touring exhibitions and turnaround of the permanent collection” is one way.¹⁶⁸ However, Kolb points out that believing that the geographic distance is the only handicap that keeps the visitors from attending would be wrong and states that there is also “a psychic distance” that keeps the visitors reluctant to visit a museum.¹⁶⁹

The second challenging issue of the place element is psychological barriers of the visitors. The museum should be made accessible for all the parts of the community as it is in the service of public. The museum building may be “intimidating and uninviting”¹⁷⁰ or the content of the collection – for instance; an exhibition of modern arts – may avoid some segments’ attendance. When museums seek to “attract a diverse cross section of the community, including newcomers ... from low-income communities, the grand appearance of museums became a barrier”¹⁷¹. As mentioned before, Colbert also asserts that being in a place which is incompatible with one’s self-image, is regarded as *psychological risk*¹⁷² and it may keep the visitor away from going to that particular museum. By building a visitor-oriented brand image, the museum overcomes such problems and could convey a clear welcoming message to its target audience.

Other than convenience of location and access, place also encompasses the issues like signage both outside and inside the museum, physical access facilities for physically disabled, location

¹⁶⁸ *Ibid.*, 130.

¹⁶⁹ Kolb, *op. cit.*, 177.

¹⁷⁰ McLean, *Marketing the Museum*, 130.

¹⁷¹ Kotler and Kotler, *Museum Strategy and Marketing*, 199.

¹⁷² Colbert, *op. cit.*, 36.

of the museum shop and cafeterias, and distribution of the information about the product.¹⁷³ Signage in streets is important especially for foreign tourists. It could also function as a reminder for people who are in the district. Signposting in the museum for visitors to orient themselves easily, and also for creating thematic routes in the exhibition galleries are essential especially for large museum. Stairs, elevators and toilets should be designed by bearing physically disabled people in mind. One of the critical strategic placements of the museum shop is locating it at the end of the exhibition, and ensuring all the visitors must pass through it at the end of their visit.

2.2.4. Promotion

Before a museum determines which promotional mediums to use, it has to build an “image or message”, namely *brand identity*, to promote. A brand identity helps to “attract attention” and to “build familiarity”. Brand identity should be created after a consumer research because the museum has to address to its target audience. It should be memorable and direct. “It takes the form, as a communication and promotion tool, of a visual symbol or logo and a message, conveyed in a slogan or tag line, that work together to attract attention”.¹⁷⁴ It is also important to mention that from the image, or brand identity, comes the predominant message and it could be used throughout all the other promotions.¹⁷⁵

The visitors should see something worthwhile to decide to spend particular time and money for a museum visit. “If an organization has distinctive product offerings, which users would view as special, then it is likely that users will make more efforts and travel longer distances”.¹⁷⁶ Yet, the product offerings should be communicated to people, otherwise potential visitors would not be informed about the product and even a distinctive offering would fail to serve its purpose fairly. Moreover, it is also significant to maintain audience and

¹⁷³ McLean, *Marketing the Museum*, 134-135.

¹⁷⁴ Kotler and Kotler, *Museum Strategy and Marketing*, 219-220.

¹⁷⁵ McLean, *Marketing the Museum*, 142.

¹⁷⁶ *Ibid.*, 131.

to increase their sense of loyalty to the museum so that the attendance to the museum would not drop off except for the blockbuster exhibitions, if any.¹⁷⁷

Communication and promotion objectives are highly variable, McLean highlights that objectives may include: developing and enhancing the image of the museum, informing potential users (visitors, stakeholders, staff) about the museum and its attributes, reminding users about the museum on an ongoing basis, reminding funders of the value of the museum, developing motivation and commitment amongst employees. Besides, diverse communicational or promotional tools should be used and tailored for the different segments and yet, all promotional mediums should be integrated and coherent with each other.¹⁷⁸ All the appropriate promotional tools that are designed and used in “coordinated fashion” are called *promotional mix*.¹⁷⁹ The variety of available tools for museum marketing is categorized by Kotler and Kotler as *advertising*, *public relations*, *direct marketing*, and *sales promotion*.

Advertising is “any paid form of nonpersonal presentation and promotion of products, services, ideas, persons, or organizations by an identified sponsor”.¹⁸⁰ Advertising involves print and broadcast ads like newspaper, magazine, television, radio advertisements, catalogues, newsletters, booklets, posters and leaflets, billboards, display signs, symbols and logos, and so on. All these mediums serve for mainly three purpose in a museum: *Image-building advertising* which generally shows the name and logo of the museum, *product advertising* which promotes an exhibition or a facility, and *classified advertising* which aims at attracting the audience to a certain event in a museum.¹⁸¹ In order to give an accurate message to the target segments, the museum needs to know which mediums; newspapers, programs, radio and television channels would best fit to reach them.¹⁸²

¹⁷⁷ Kotler and Kotler, *Museum Strategy and Marketing*, 219-220.

¹⁷⁸ McLean, *Marketing the Museum*, 139.

¹⁷⁹ *Ibid.*, 142.

¹⁸⁰ Joanne Scheff Bernstein, *Arts Marketing Insights: The Dynamics of Building and Retaining Performing Arts Audiences* (San Francisco, CA: Jossey-Bass, 2007), 107; Kotler and Kotler, *Museum Strategy and Marketing*, 220.

¹⁸¹ Mork, *op. cit.*, 170.

¹⁸² McLean, *Marketing the Museum*, 150.

Public relations is defined as “the deliberate, planned and sustained effort to establish and maintain mutual understanding between an organization and its public”¹⁸³. Public relations, shortly PR, includes press kits (releases), speeches, seminars, annual reports, sponsorships, media relations and so on. It may have higher credibility than advertising since public relations “appears as news not as paid-for information”. Media articles for an upcoming exhibition, or some lectures about a change in the museum could effectively help creating attention.¹⁸⁴ PR is not only addressed to the target visitors but also to journalists, colleagues, sponsors, and funders. It has various functions; “it is concerned with a number of marketing tasks, including building and maintaining image; supporting the other communication activities; handling problems and issues, ... influencing specific publics ...”¹⁸⁵

Direct marketing through direct mails, or e-mails; a personal contact with a letter or on the Internet provides addressing and building direct communication with the target markets. Easily accessible information could be distributed via Internet at a minimal cost. Joining the domain “dot museum (.museum)”, which is supported by ICOM, provides an international recognition for a museum’s website.¹⁸⁶ Also, a well designed website can communicate to the public the brand image, its collection, and inform them about its all sorts of secondary products.¹⁸⁷ Kotler and Kotler identifies advantages of direct marketing over other mediums as it prospects *selectivity*, *personalization*, *relationship building*, arranging the best *timing*, attracting *attention* as the medium directly addressed to the person, and *research opportunities* as the museum could send a survey about itself.¹⁸⁸

Sales promotion, events or offers may act as incentives to attract new audience, to encourage repeat visits and to encourage purchases from the museum store or catering facilities. It includes discounts, gifts, free offers for special events, temporary exhibits or workshops, exchange privileges, and combined promotions with other venues. The tool should be

¹⁸³ G. Lancaster and P. Reynolds, “Marketing Made Simple”, (2002), 82 in Mork, *op. cit.*, 170.

¹⁸⁴ Kotler and Kotler, *Museum Strategy and Marketing*, 237.

¹⁸⁵ McLean, *Marketing the Museum*, 152.

¹⁸⁶ Mork, *op. cit.*, 172.

¹⁸⁷ Kolb, *op. cit.*, 224.

¹⁸⁸ Kotler and Kotler, *Museum Strategy and Marketing*, 247-248.

compatible with the museum's image and relevant to the other promotional tools.¹⁸⁹ Museums gain a stronger and quicker response by promotions that serve to gain attention and to provide information about an offering.¹⁹⁰

2.2.5. People

People involve all the staff directly or indirectly in contact with the consumers. Forefront staff is eventually more active in customer-relations; therefore they should be informed about the collections and also about all the developments of the product and services. "Services that rely particularly on considerable staff contact with the customer need to ensure that their staff are well versed in customer care".¹⁹¹

Ticket officers and "attendants are usually the only visible personnel" in museums except for the facility areas like museum shops or food courts. It is significant for the museum attendants to be trained in 'visitor-relations'; otherwise it is uncertain that an unpleasant behavior of the personnel could distress a potential enjoyable visit of a visitor. For instance, an attendant's following every step of a visitor in a museum gallery could possibly spoil the concentration, the whole experience the visitor expects from the museum visit. Hence, customer service is necessary for "building bonds with customers and other markets or groups to ensure long-term relationships of mutual advantage which reinforce the other marketing mix elements"¹⁹².

2.3. Marketing-oriented Strategic Planning

Reussner examines the strategic planning process within a broad strategic management framework in which marketing occupies a small part of the process. Strategic planning shapes strategies that are designed to achieve the previously defined major goals. It turns the general strategies into more concrete activities.¹⁹³ "Strategies are game plans which occur in a given

¹⁸⁹ McLean, *Marketing the Museum*, 148-149.

¹⁹⁰ Joanne Scheff Bernstein, *op. cit.*, 108-109.

¹⁹¹ McLean, *Marketing the Museum*, 125.

¹⁹² A. Payne, *The Essence of Services Marketing*, 175, (1993) in McLean, *Marketing the Museum*, 138.

¹⁹³ Reussner, *op. cit.*, 101.

period of time and reveal how an organization reach its goals”.¹⁹⁴ Market-oriented strategic planning is “the managerial process of developing and maintaining a viable fit between the organization’s objectives, skills, and resources and its changing market opportunities”¹⁹⁵, this indicates that an organization’s both mission and goals formulation, and internal resources and external environmental analysis are essential in the strategic planning process.

Strategic marketing planning process requires several steps as mentioned above; formulating mission, objectives and goals, analyzing the environments in which any marketing plan operates, analyzing internal resources for museums to review their internal strengths and weaknesses, and finally formulating a coherent strategy.¹⁹⁶

2.3.1. Mission

Museums’ multifaceted objectives, programs, and visitor segments make defining the mission a difficult task. Preserving and exhibiting the collection, make it accessible for the public, supporting the research facilities, seeking to maximize audiences and also providing a convenient atmosphere for qualified museum going experience all make it complicated to define a mission.¹⁹⁷ Since mission would influence all the strategic planning in the organization, it should be meticulously designed and it should reflect the museum’s values and capacity in terms of resources.

Mission or a mission statement indicates the purpose of the organization, the distinctive feature of it, the aims to accomplish like image in the marketplace, quality of products and services etc. Inevitable changes occurred in the environment increase the significance to have a well-defined mission as well. “Competition from other organizations and an increase in the number of museums forced individual museums to identify more carefully their particular roles, functions and markets”.¹⁹⁸

¹⁹⁴ Kotler and Kotler, "Can Museums Be All Things to All People?", 316.

¹⁹⁵ Philip Kotler, *Museum Strategy and Marketing*, 59.

¹⁹⁶ Kotler and Kotler, *Museum Strategy and Marketing*, 60.

¹⁹⁷ *Ibid.*, 29.

¹⁹⁸ *Ibid.*, 80

In the last thirty years, museums were led to a refocusing on their missions. Naturally, museums are “invested in missions that serve the public”; their existence has always been interrelated with the people they manage to reach but both internal and external factors which include revenue generation, educational responsibilities and competitive powers made museums be more community-involved. As non-profit educational organizations, museums receive “certain privileges and exemptions in terms of laws and tax regulations, and in return they are expected to function as publicly minded educational and public service-oriented organizations”.¹⁹⁹

Although the mission statement is usually prepared by the administrative staff of a museum, all staff should understand the mission of the museum since attendants and sales staff are the ones who meet the public generally. “Having established the ‘mission’ of the museum, the consequences of that judgement have to be understood and a strategy implemented,” comments Lewis.²⁰⁰

Peter Drucker pointed out some important questions to clarify the mission: What is our business, who is the customer, what is value to the customer, what should our business be, what will our business be?²⁰¹

Museums’ missions may vary in accordance with each museum’s being product-oriented, sales-oriented or customer (market)-oriented. A product-oriented definition would emphasize the content of the collection whereas a customer-oriented definition would reflect the benefits, values, and satisfactions their potential audiences seek from the museum. Also today’s environment requires multiple missions in a single museum since there are different markets and various segment of visitors. Museum should consider the education market (its relation to preschool/university students), recreation market (what does it give to people who comes there to experience fun), socialization of the visitor (celebrations, events).²⁰²

¹⁹⁹ *Ibid.*, 9-11.

²⁰⁰ Lewis, *op. cit.*, 228.

²⁰¹ P. F. Drucker, *Management: Tasks, Responsibilities, Practices* in Kotler and Kotler, *Museum Strategy and Marketing*, 80.

²⁰² Kotler and Kotler, *Museum Strategy and Marketing*, 81.

Kotler and Kotler also point out some important factors to take into account while developing a mission statement: The museum's prior history (founder's bequest, agreement if any), the current preferences of the museum's management and/or supporters, the environment in which the museum operates (economic, financial, regulatory), the museum's resources (some makes the mission feasible and others impractical), and the museum's competencies (acquisition, care, display, interpretation etc.)²⁰³

2.3.2. Objectives

The mission of an organization describes where the organization is “coming from rather than where it is going”, also indicates its broad purposes. Objectives of an organization determine “its particular aims and methods”. There is usually a potential set of relevant objectives, but a museum cannot pursue all these objectives at one time. The museum management would decide on the major problem and phasing of solutions to those problems so the objectives may vary from year to year.²⁰⁴

2.3.3. Goal setting

A goal can be executed by assessing its achievability. “An organization's chosen objectives have to be restated in the operational and measurable form known as goals”.²⁰⁵ A museum's objective of diversifying educational programs has to be turned into a goal of, say, three different educational programs for children, teenagers and adults in the next twelve months. Thus a statement of goals “permits an organization to think concretely about its needed plans, programs, and management control”.²⁰⁶

Setting goals forms an important part of the strategic marketing process in museums because in the goal setting process, the mission, analyses of the strengths and weaknesses, research on interests and needs of the consumers, namely the museum audience, members and supporters, and the competitive environment of the institution should all be taken into account and studied

²⁰³ *Ibid.*, 82.

²⁰⁴ *Ibid.*, 86.

²⁰⁵ *Ibid.*, 89.

²⁰⁶ *Ibid.*, 89.

closely.²⁰⁷ The determination of goals is influenced by the museum's purposes, values and standards of the society, visitors and stakeholders in particular, and the services of competitors.²⁰⁸ Beer comments that goal-setting should be an endless process that has five phases: identifying groups to include in the goal-setting endeavour, brainstorming goals, prioritizing them, categorizing them and translating goals into action plans.²⁰⁹ Goals could vary and be multiple in strategic marketing plan and they are generally interrelated to each other. They should also be specific, measurable and achievable in order them to be converted into action. Kotler and Kotler give an insightful example on the interrelatedness of the goals; a museum that seeks to build a larger audience therefore one of its goals is identified as audience development could depend on another goal that is raising public awareness and visibility.²¹⁰

Kotler and Kotler, for analytical purposes classify the goals in the museum world firstly as *audience goals* including audience, membership, and donor growth and/or community service. The second basic goal category is *offering or product goals* including improving offerings and programs and improving design and services. The third one is *organizational and competitive goals* encompassing image building, building a consumer-centered organization, increasing income and generating collaborations and partnerships.²¹¹ On the other hand, Beer categorizing goals for museums into nine types; educational/interpretive, social purpose, curatorial, professional, environmental, organizational/administrative, financial, marketing, and logistics²¹² which mostly overlap with Kotler and Kotler's classification.

²⁰⁷ Kotler and Kotler, "Can Museums Be All Things to All People?", 315.

²⁰⁸ Reussner, *op. cit.*, 100.

²⁰⁹ Valorie Beer, "The Problem and Promise of Museum Goals," in *Museum Management*, ed. Kevin Moore, 33 (London: Routledge, 2004).

²¹⁰ Kotler and Kotler, "Can Museums Be All Things to All People?", 315.

²¹¹ *Ibid.*, 316.

²¹² Valorie Beer, *op. cit.*, 38.

2.4. SWOT Analysis as a Strategic Market Planning Tool

Several environments have great effect on all organizations. A thorough analysis of the environments that have influence on the all operational levels of the museum is essential to generate a strategy. As Kotler states “museums need to scan their individual environmental conditions, opportunities, and the threats presented and adapt their missions, objectives, and goals accordingly”.²¹³ It has same significance to review and analyze the organization’s internal resources, namely human, financial, and physical resources, for comprehending the strengths and weaknesses.

2.4.1. Environmental analysis

2.4.1.1. Internal Environment

Museum board, director, staff, advisory board, volunteers mainly constitute the internal environment of a museum. The groups and departments that have primary responsibility for the museum’s operations have the duty to prepare strategic planning for the museum’s viability. On the other hand, “certain external publics have a strong internal influence”, especially the state-run museums are depended on the ministry and its various directorates as they are centrally administered and controlled. Museum directors are expected to have skills “in image-building, raising funds, building audiences and community support”. Museum staff is very influential as well. As long as they are motivated with some recognition or rewards, and trained in customer service orientation and educational tasks, they could adopt significant customer-oriented marketing implications.²¹⁴

2.4.1.2. Market Environment

External public includes visitors, community residents, stakeholders and activists, media; their changing public perception is considered important. Museums should be aware of and

²¹³ Kotler and Kotler, *Museum Strategy and Marketing*, 60.

²¹⁴ *Ibid.*, 64.

responsive to the predicted trends for and changing cultural values of different age groups, and communities as they have a high influence on visitor figures in a museum.²¹⁵ Here, visitor analysis is examined, as it constitutes the broadest part of the marketing environment.

i. Observing visitor demands

As today's marketing approach is accorded to the consumer needs and expectations, there is "a shift from marketing based on supply to marketing centered on demand"²¹⁶. Rentschler underscores the same shift to demand in museum marketing that has been the primary objectives of the arts organizations for almost two decades.²¹⁷ Kotler and Armstrong emphasize the high relevance of the marketing concept with the consumer; "understanding, creating, communicating, and delivering consumer value and satisfaction are the very heart of modern marketing thinking and practice".²¹⁸

After designating the profile and the number of the visitors, the marketing services in a museum should focus on the type of demand that the museum might face. Tobelem looks at Kotler and Andreasen's division of the demand that a potential museum visitor could have. They distinguish six types of demand and propose solutions accordingly. An *absence of a demand* is where the consumer is not interested in the product that the museum offers. A *latent demand* is where the consumer is curious about the subject that the museum offers but it is not able to satisfy or fulfill the consumer's expectations in terms of presentation or services provided. It is offered to measure the size of the potential audience and to enhance the services or exhibition techniques accordingly. A *flexible demand* is seen when there is some decline in demand for some of the products. In that case, those who are responsible for marketing may analyze the reasons of the decline and find solutions to it by modifying the product, searching for different segments or improve communication. An *irregular demand* is observed according to the particular time of the year, week or day. High seasons for most of the

²¹⁵ McLean, *Marketing the Museum*, 62.

²¹⁶ Tobelem, *op. cit.*, 296.

²¹⁷ Rentschler, *op. cit.*, 144.

²¹⁸ Philip Kotler and Gary Armstrong, *Principles of Marketing*, 9th Edition (Upper Saddle River, NJ: Prentice Hall, 2001), 5.

museums are holidays where tourists frequent, blockbuster exhibitions and weekends when people mostly prefer to spend their time with leisure activities one of which is a museum visit. Here, balancing the distribution of the visits are important so that people would not get annoyed by the over-crowded atmosphere and also the museum would have evenhanded visitor reception that would not prevent the standard of the service quality. And for the less preferred time periods, the museum could widen its offerings like extended hours for employed people. A *satisfactory demand* is where the museum is satisfied with the demand for its product but the institution's anticipating the possible changes in demand is important. An *excessive demand* is encountered in a museum when there is demand higher than "the museum can cope with under acceptable conditions"²¹⁹. The marketing services should find suitable solutions for reducing or spreading the demand. For instance, if the excessive demand were due to a blockbuster exhibition, reservations online or via telephone would avoid the discontent of the audience.²²⁰

On the other hand, Colbert underscores to find the right segments of consumers instead of adapting the core product for consumer needs in a museum. Hence, the aspects of consumer behavior should be carefully examined. In socio-demographic terms, reported by National Endowment for the Arts in 1997, people with graduate degree constitute nearly 80% of the art museum attendants. Yet, this statistic indicates that the predominant segment that art museums appeal to is only the 15-20% of the total market and art institutions want to reach everybody in the market. In order to reach more than one market segment and to attract more potential consumers, Colbert thinks that it should be examined why people are or are not attracted to high art.²²¹

It is discussed that the reason of the attendance to an arts event lies in one's establishment process of values in childhood. These factors are values transmitted by family, values transmitted at school, childhood exposure to the arts and practicing an art form as an amateur.

²¹⁹ Jean-Michel Tobelem, *op. cit.*, 297-298.

²²⁰ *Ibid.*, 297-298.

²²¹ Colbert, *op. cit.*, 31-32.

It is, therefore, very crucial to reach young audiences and to instill in them values compatible with the arts.²²²

The main function of the marketing in a museum then, is to analyze the demand of the consumers and plan appropriate strategies to attract audience or to balance the dispersion of the museum visit and its programs. While planning strategies it is crucial to skillfully combine the fulfillment of the museum's mission with the strategy's acting through the demand of the audience, as mentioned above in detail. Museums' engagement with goal-setting, strategic planning and marketing is "to achieve greater visibility, enlarge their offerings, develop a broader audience, and raise income"²²³ which all cooperate with the museum's mission.

ii. *The motivations for attending museums*

The reason of motivation in the arts attendance is classified within various systems. Colbert examines Botti's system of dividing the market into four segments based on motivation to attend: The first motivation for attending an arts event can be named as *functional benefit*. The consumers of this segment attend an arts event for the core product and want to learn something out of it. The second motivation is for *psychological benefit*; a person may need to show who he/she is by the way of spending time in one particular place. Attending an arts museum for instance, shows others the individual's values and personality via cultural consumption. The third segment is considered to attend an arts event to gain *social benefit*. It provides for some people an opportunity to meet other people and/or to find something to talk about. One another motivation for some people is a way of *emotional benefit*. They may desire for something stimulating and fun or attending an arts event may bring forth sometime to get away from daily routine and to get relaxed. Botti also adds that naturally one could find more than one motivation beneficial.²²⁴

²²² *Ibid.*, 34.

²²³ Kotler and Kotler, "Can Museums be All Things to All People?", 314.

²²⁴ S. Botti, "What Role for Marketing in Arts? An Analysis of Arts Consumption and Artistic Value", *International Journal of Arts Management*, 2, no. 3, 14-27 in Colbert, *op. cit.*, 35.

Classifying the benefits, therefore, enables an arts organization to adjust their marketing mix to reflect the core needs of individuals. If the basic need for some consumers is not the core product and the educational part of it, then there should be some additional side elements in the organization to address other segments as well.

2.4.1.3. Regulatory Environment

Central and local government agencies, educational organizations etc. impose rules of conduct on museum organizations. Museums tend to satisfy these rules in order to maintain a resource base and attract audience.²²⁵ “Unlike many other service organizations, museums are particularly subject to the influence of politics; in many countries their funding largely being provided from a political benefactor”.²²⁶ Therefore, museums should be responsive and build various programs and/or activities that meet the objectives and expectations of the local or national authorities.

Legislations often put “increased pressure on local authority services and managers, making ... museums even more vulnerable”²²⁷. Museums in Turkey have to satisfy the laws and regulations that govern the public bodies and state museums particularly however; there are certain restricting articles that deprive the administrative staff of the museums from adopting marketing concerns.

2.4.1.4. Competitive Environment

Museums usually fail to recognize that other non-profit organizations or leisure activities (even a virtual tour of a museum on the internet) are competitors that would avoid the potential museum audience visiting the museum. The competitive environment analysis is significant in terms of recognizing a certain part of the threats, and it has to be viewed “broadly, continuously and strategically”.²²⁸

²²⁵ Kotler and Kotler, *Museum Strategy and Marketing*, 69.

²²⁶ McLean, *Marketing the Museum*, 67.

²²⁷ S. Davies, *By Popular Demand: A Strategic Analysis of the Marketing Potential for Museums and Art Galleries in the UK*, Museums and Galleries Commission, (1994), 26 in McLean, *Marketing the Museum*, 68.

²²⁸ Kotler and Kotler, *Museum Strategy and Marketing*, 69.

Kotler and Kotler categorize the major competitive pressure as *desire*, *generic*, *form* and *enterprise competitor* types. The most intense competition for museums is likely to be at the *desire* – general desires, preferences which include work, exercise, learning, aesthetic experience – and the *generic* – consumer’s satisfying his particular need or desire like watching a documentary, or experience art in a public space – levels.²²⁹

Yet, it would not be wrong to say that even all museums’ struggle is to attract audience from the same pool; there should be no aggressive strain to preclude the alternative organizations. The marketing efforts in a competitive environment would provide procurement and vitality for each museum, and competition with all other leisure activities, including other museums, should be seen as a chance, a motivation to improve offerings more. As McLean remarks, it has been “argued that increased competition has intensified the speed of change in museums”²³⁰.

2.4.1.5. Macro-environment

Macro-environment also consists of “forces and conditions that shape opportunities and pose threats to an organization”. Museums have to monitor the changes in the society such as demographic shift, economic and business cycles, cultural value and attitude shifts, and political realignments and policy changes. Besides, the actions that the museum has taken in response to these developments should be analyzed. They should adjust their product offerings to fulfill relevant macro-environmental needs.²³¹

2.4.2. Internal Resources Analysis

In order to be useful, McLean breaks the internal analysis into four parts: the purpose of the museum, an assessment of resources, a consideration of marketing resources, and an analysis of marketing activities. The purpose of the museum includes the history and the various

²²⁹ *Ibid.*, 70-71.

²³⁰ V. T. C. Middleton, “Visitor Expectations of Museums”, *Museums are for People*, (1985) in McLean, *Marketing the Museum*, 71.

²³¹ Kotler and Kotler, *Museum Strategy and Marketing*, 71.

policies on collection acquisitions, special events programming, educational work, and image and reputation.²³²

Resources are divided into three types: physical resources, human resources, and financial resources. Physical resources give information about the scope and value of the collection, curatorial studies, preservation facilities, security measures, architecture and condition of the museum building, location of the building, exhibition areas, and technological resources. Human resources highlight the organizational structure of the museum, skills of the staff, services of external personnel; local authority and corporate sponsors, work experience placements. Financial resources indicate the status of the museum's funding, sources of income; earned, grants, sponsorship, donations, other.²³³

Marketing sources, on the other hand, give information about the availability of marketing functioning, the role of marketing and the resources available for it. It should be understood whether the museum has a formalized marketing strategy, which activities are undertaken by marketing, involvement of the senior staff and local authority in marketing activities, or it has a marketing budget.²³⁴ Moreover, marketing analysis within the framework of the elements of marketing mix* contribute to highlight the strengths and weakness as well.

2.4.3. Strategy Determination through SWOT Matrix

In the SWOT analysis, all internal factors are analyzed in relation to whether they represent a Strength or a Weakness; and all external factors are analyzed whether they correspond to an Opportunity or a Threat.²³⁵ Also, a museum's "external opportunities and threats"; its environment could be assessed in relation to its internal resources. If essential resources and capabilities were missing, even a great marketing opportunity would be missed as well.

²³² McLean, *Marketing the Museum*, 186-187.

²³³ *Ibid.*, 187.

²³⁴ *Ibid.*, 187-188.

* The elements of the marketing mix are examined in detail in the previous part of this chapter.

²³⁵ Mork, *ibid.*, 165.

Instead of trying to correct all its weaknesses, a museum “may settle on a strategy to rectify certain weaknesses that relate to specific opportunities”.²³⁶

The assessment of a museum’s strength and weaknesses in relation to its opportunities and threats, namely SWOT Analysis, provides a clear view and stimulus for management of the museums to refocus on their fundamental missions, objectives and goals and enable to determine a marketing strategy. This refocusing is a dynamic process and it is necessary for the museum, as for any other organization, in order to keep up with new inputs and challenges that the time presents. No institution can survive without adapting to the new parameters, which set up new threats and opportunities. An institution could probably survive by only focusing on the threats and by taking necessary precautions. Yet, for an institution to have a signature in its time, it has to have a visionary management that constantly assess and evaluate the new opportunities presented by the ever-changing context. As McLean remarks, “the museum may not be in a position to maximize an opportunity or reduce a threat, but it should be able to anticipate change more accurately and be proactive rather than reactive”.²³⁷

The formulation of strategy is essential for the museums. The internal resources and capabilities and environmental factors constitute the determining variables in this formulation process. Depending on the type of the museum, just as threats and opportunities, strengths and weaknesses do vary to some extent. Therefore it can also be argued that limits and prospects of a museum are almost unique at a certain level. Nevertheless, it would not be wise to be trapped into this line of thought; it is important to see the common grounds to base a theory and here, the SWOT analysis can be used to explain both the general and unique aspects of a museum’s prospect and limits.

It is really hard to decide whether a museum “should limit itself to those environmental opportunities where it currently possesses the required strengths or should consider more beneficial opportunities and develop the requisite strengths to take advantage of these strong

²³⁶ Kotler and Kotler, *Museum Strategy and Marketing*, 74.

²³⁷ McLean, *Marketing the Museum*, 194.

opportunities”.²³⁸ It is possible to choose each way by evaluating the museum’s current situation and also its marketing audit. An environmental threat could lead to the “stagnation, decline or demise of an organization and its products and services” if there is absence in the managerial and marketing action. Threats should be identified and classified so that managers would assess each threat according to its severity and focus on the critical ones. They are assessed via “probability of occurrence” and “potential severity”.²³⁹

Once the threats are examined and taken under control, in order to develop more, an organization should focus on the opportunities as well. A marketing opportunity is the appropriate area for implementing marketing activities in which the museum could gain superior competitive advantages. They are assessed via “probability of success” and “potential attractiveness”.²⁴⁰

Strengths and weaknesses analysis highlights whether the museum’s physical resources, human resources, financial resources, or marketing resources are adequate or unsatisfactory, and the analysis helps to grade each element of the resources in terms of its effect on the operational practices. In the case of the Museum of Turkish and Islamic Arts, it could be said that it has strength in collections, which is an untapped one, but weaknesses in communications and marketing. Then an internal audit, which would help assigning the priorities, most probably would lead the museum to refocus on its weaknesses by modifying certain programs and operational practices.

²³⁸ Kotler and Kotler, *Museum Strategy and Marketing*, 74.

²³⁹ *Ibid.*, 71-72.

²⁴⁰ *Ibid.*, 72.

	<u>Opportunities</u>	<u>Threats</u>
<u>Strengths</u>	OS	TS
<u>Weaknesses</u>	OW	TW

figure 2 1SWOT Analysis Matrix.

As shown in the matrix 2.1, of all the possible SWOT combinations, OS ‘Opportunities-Strengths’ grouping is the one that a strategy is most likely to be built upon. The existing internal capabilities and resources of an organization could be more efficient when they are used with environmental opportunities. The strategies built on the ‘Opportunities-Strengths’ combinations would generate more favorable results.

3. Marketing Strategies in the State Museums in Turkey: The Case of the Museum of Turkish and Islamic Arts

3.1. Empirical Research

3.1.1. The aim of the research

The aim of the research is to initially analyze the current situation of the administrative, fiscal, and legal framework of state-run museums and their effect on the internal resources and capabilities, and environmental situation of MTIA in particular. Secondly, the viability/applicability of marketing efforts and marketing strategies on the museum are analyzed with SWOT analysis and various strategy-building suggestions were proposed.

Normally it would be methodologically inappropriate and wrong to reach to general conclusions deriving from a single example. However, even though the case study of this research is the Museum of Turkish and Islamic Arts; a single state museum, it is possible to draw general conclusions about the administrative limits of the state museums in Turkey since the structural/bureaucratic/legal frameworks that encompass the prospects and limits for the administration and marketing of MTIA (i.e. rules and regulations issued for the Ministry of Culture and Tourism, General Directorate of Cultural Properties and Museums, CDRF) are the same for every other state museum in Turkey. The cases that would contradict these general conclusions could only be exceptional.

3.1.2. Methodology

The scope of the research is based on the primary sources such as laws and regulations on the subject, and in-depth interviews. As for the secondary sources various articles, books, and reports in direct and indirect relation to museum marketing theory, museology, and administration of state-run museums have been examined.

The stakeholder mapping has been done, and in-depth interviews with the main stakeholders have conducted accordingly. The in-depth interviews were conducted with the Museum

Director of MTIA; Seracettin Sahin, the Projects Coordinator of the Central Directorate of Revolving Funds of the ministry; Sermin Dedeoglu, the Sales, Marketing and Logistics Deputy Director of BKG; Fredy Akal, the Projects Coordinator of BKG; Elif Akyaman, Branch Director of Implementation and Development of Museological Services in GDCPM; Zubeyde Aktas, Culture and Tourism Expert in GDCPM; Umut Ozdemir.

3.1.3. The limitations of the research

There has been no marketing research conducted in the museum, or the General Directorate of Cultural Properties and Museums, and thus there were some misconceptions about the notion of museum marketing. Except for the Central Directorate of Revolving Funds of the ministry, it would not be wrong to say that customer-oriented marketing approach for museums has not been one of concerns.

The staff of the ministry showed interest on the matter, yet because of the bureaucratic workload, the director of the revolving funds and the administrator of museums and foreign affairs were not able to respond to the interviews. There was no chance to interview with the previous directors of the Museum of Turkish and Islamic Arts.

Cultural statistics of TUIK (Turkish Statistical Institute) were limited; the total number of visitors for all museums in total is given, the figures for the museum in particular are not given. Research specifically conducted on museum visitors does not exist.

The notion of ‘management’, and its context is very new for the state museums in Turkey; rather there is an understanding of ‘administration’ that brings along a reactive stance in the managerial issues.

3.2. An Overview of the Functioning of the State Museums in Turkey

State museums in Turkey have not been in the transformation process fully whereas many other museums has sensed the need of change and has been through the progress for thirty – thirty-five years throughout the world. The main reason for this failure is the insufficiency in the central administration system of the state museums in Turkey.²⁴¹

The state museums have a significant contribution to economy with their invaluable cultural values. Yet, it is very costly to obtain, preserve and display those values to audience. The funding coming from the government is unfortunately not enough by itself. There is sponsorship law for supporting the cultural initiatives and investments, but it might not been communicated well to the public, and consequently there have been few returns from the public on the matter.²⁴² In fact, state museums' lacking a business plan might have discouraged the possible funding bodies. McLean states that “many museums do not have formal marketing plans, although increasingly, funding bodies are requiring proof of a business plan before considering applications for funding”.²⁴³

As in other countries, “...central and local government are moving away from the role of provider to that of ‘enabler’, and museums are encouraged to develop partnerships ...”²⁴⁴ in Turkey as well. When the revolving fund of the ministry remained incapable of providing enhanced services and facility areas in the state museums, they set up collaboration with some outsourcing companies, which ameliorates the facility services with a customer-oriented perspective; BKG is a good example for such a partnership.

Museums in Turkey have been seen as sacrosanct places merely to be protected by most of the museum staff. The museum staff is hesitant about opening their sources to be supported by external forces; they are isolated in that sense. Some of the museum directorates still react

²⁴¹ The Directorate of Cultural Heritage and Museums of Istanbul 2010 European Capital of Culture, "Advisory report for the Management and Operations of Museums in Turkey", 7-10.

²⁴² Sermin Dedeoglu, interview by Sebla Sahin, , *Projects Coordinator in CDRF*, Ankara (July 15, 2010).

²⁴³ McLean, *Marketing the Museum*, 181.

²⁴⁴ *Ibid.*, 68.

over-protectively to another firm's – BKG personnel's working at the museum's gift shop or cafeteria, it is like a interference for them. There are still many concerns about museums' being commercialized by such transference of operating rights to a company. Yet, there are various control mechanisms of the Ministry on every step the company take, from the price of each product they plan to sell in the museum shop to the choice of product. It is significant to mention that this temporarily transference of operating rights is not privatization of the sales points of the state museums, it is for procuring the products and services.²⁴⁵

From the interviews that have been made with the staff of some departments of the Ministry of Culture and Tourism, it is deduced that there has been little recognition of the marketing concept in state museums; rather it is viewed as something to be equated to commercialism that could easily deconstruct the integrity of the administration of the museums. However, museums have to be visitor-oriented; it is not only about displaying the objects, they should provide accessibility for the society; they should be living spaces in which the audience would spend time in the galleries, garden, gift shop, or in its cafeteria.

As there become good examples in many museums, the mentality has started to change for good. The influence of the private museums; their being sociable places with many rich events is great on the understanding of the museum concept. State museums, especially in Istanbul, have seen that museums are becoming living places with their cafes and gardens; for people to spend their time at. Related kind of approach for response to the audience expectations has started to be built in the minds of the staff of the state museums.²⁴⁶

Museum marketing approach could be examined in the cultural projects of BKG. There are many promotional tools to publicize the museums; the yellow signs project which will be on the roads to show and remind the location of the museums, the billboards at the airports about the museums and ruins, the Anatolian Recollection project which highlights the traditional arts and local artists etc.

²⁴⁵ Sermin Dedeoglu, interview by Sebla Sahin, , *Projects Coordinator in CDRF*, Ankara (July 15, 2010).

²⁴⁶ *Ibid.*

The energy efficiency project, which was about the efficient energy use, was also initiated at the museums. The project was prepared by DOSIMM but delegated to the GDCPM as it was their responsibility to carry out the project.

DOSIMM has required BKG to sell 60% of the product range to be the products related to the particular site or the museum's collection and 40% to be the products with cultural characteristics in general including some of the traditional Turkish handicrafts in each museum shop. Thus, the product range expands in the museums whereas it was all the same in every state museum gift shop before.²⁴⁷ All these improvements signify that a proactive management and customer-oriented marketing approaches are more like to occur in state museums.

3.3. Marketing Mix

3.3.1. Product

The collection

The permanent collection has 7 sections: stone works, glass and ceramic works, metal works, wooden artifacts, manuscripts and calligraphic works, carpets, and ethnographic sections. The collection includes examples of stonework from the Umayyad, Abbasid, Mameluke, Seljuk and Ottoman periods, glass and ceramic works from Samarra, Rakka, Tel Halep, Kashan, Anatolian Seljuk and Ottoman periods, metal works from the Grand Seljuk, Anatolian Seljuk and Ottoman periods. The ornate doorknobs from Cizre grand mosque are particularly interesting and attract considerable attention. There is a collection of wooden artifacts from Samarra and Anatolian woodwork. The manuscripts and calligraphy section includes works from Umayyad, Abbasid periods, the Seljuks, and Ottomans. The carpet section includes carpets and prayer rugs from the Seljuks, Ottomans (Ushak and palace carpets), Persia, and Caucasus. There are depictions of dyeing, weaving, and embroidering techniques of carpet

²⁴⁷ *Ibid.*

making, decorated regional costumes and houses of 19th century Istanbul and Bursa in the ethnographic section.²⁴⁸

There is constant circulation of the objects (except in the carpet and ethnographic sections) because of the loans and the display capacity; there are nearly 1275 objects on display, 33000 objects stored in the depots. Manuscripts and calligraphic works are the most frequent pieces. Due to the security matters of the loaned objects, they work only with one reliable transport company called *Belge Transportation* and due to the same concerns; they require high insurance rates from the other museum in state of object damage.

There are interpretative labels for few of the objects on display; more is necessary as there are many different objects from various civilizations. There are no technological advancements in the presentation of the collection whereas some interactive devices and computers would enhance the quality of the display. However, the museum is not able to allocate any funds from the ministry. Although there is a sponsorship law (Law no. 5225) for supporting the cultural initiatives and investments that involves the state museums as well, there have been no returns.

The exhibit gallery

It is allocated actively for various temporary exhibits throughout the year. These exhibits could comprise an artist's individual exhibition or a thematic exhibition of the works of various collectors and of the museum together. The relevance of the content of such exhibits with the museum's collection is important for the museum. The exhibits are organized only by the approval of the ministry.

The building

Unlike most of the structures of its time; the building was built on stone in the 16th century. It is an important example of Ottoman civil architecture. The second courtyard and the big

²⁴⁸ Tulay Ergil, *Museums of Istanbul* (Istanbul: Erofset, 1993), 76-79.

ceremony hall surrounding it constitute the sections that are used as the museum today²⁴⁹. It has a pleasant and quiet garden with old trees.

The exhibition area includes several cubbyholes (chambers), three big rooms and L-shape corridor. The main collection is in the upper floor; only the ethnographic section is on the garden floor. The furnishings and layout need renewal since they have not changed since 1983. The restoration project for display areas and depots is a topical issue, yet there are two different projects prepared for the museum; one of them is the museum's own project, the other is the one the museums and cultural heritage department of Istanbul 2010 European Capital of Culture Agency has prepared. The Superior Council for the Protection of Cultural and Natural Properties is still in the decision-making process about choosing between the two.

Services

There is a ticket office that works as an information desk as well. A cloakroom is available for visitors' belongings. The personnel hiring for the sales points is not eligible by the ministry, the government appoints the staff for the ministries; the personnel are not always suitable for the job.²⁵⁰ There are no seats available in the galleries. Although there is not a lift in the museum, wheelchair access is provided for the galleries and the garden. The labels for the object do not carry Braille signs.

During summer, the museum is open from 09.00 to 19.00, in winter it is open from 09.00 to 17.00. For the additional two hours in summer, there is no bus or food provided for the personnel, though it is required from the GDCPM.

The facility areas used to be administered by museum associations (Muze Dernegi) up until 2005. The earned income was kept in the museum itself and used for purchasing the necessary items and for the improvement of display and preservation. CDRF took over the administration of the facility areas in state museums between 2005 and 2008. Due to the

²⁴⁹ The additional significance of the palace is that these parts of the building are depicted in almost all of the post 1520 Ottoman miniatures, which used ceremonies and celebrations as the main subject. The palace was also depicted in some of the gravures of the non-Ottoman artists.

²⁵⁰ Sermin Dedeoglu, interview by Sebla Sahin, , *Projects Coordinator in CDRF*, Ankara (July 15, 2010).

limited budget, or interest they were poorly ran by CDRF; there was little product diversity and they were almost the same in all museums. Moreover, the earned income started to be transferred directly to the CDRF budget. From 2008 and onwards, the administrative rights were temporarily given to BKG for eight years. BKG has modernized the facility areas; prepared large product diversity and display areas for each gift shop in state museums and sites, also a varied food and beverage menu, and furniture for the cafeterias in them. The opening and closing hours are the same with the museum's.

The enrichment of museum stores and their product offerings would lead the visitors to buy a souvenir that will remind them of that particular museum. "From the marketing perspective, the attention to memory and the whole concept of reminding people of their visit could play a central role" for repetitive visits.²⁵¹

Educational services are missing in the museum, there are no workshops prepared for the visitors, because there is no additional area to house educational workshops. Various programs should be prepared and introduced for the local public, there have been no programs prepared so far.

3.3.2. Price

Sales Trends

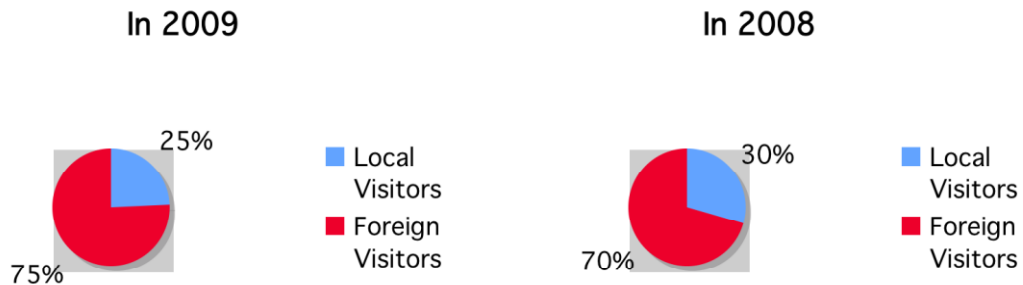
The museum charges 10 Turkish Liras (TL) for regular admission, for students under eighteen, the admission is free.

Visitor size for the last four years:

²⁵¹ S. Mottner and J. B. Ford, "Measuring Nonprofit Marketing Strategy Performance: The Case of Museum Stores," *Journal of Business Research*, 58: 829-840 in Carlo Amenta, "Exploring Museum Marketing Performance: A Case Study from Italy," *International Journal of Marketing Studies* 2, no. 1: 27.

	Total visitor number	Total foreign visitor number
2006	91.327	62.174
2007	97.978	70.366
2008	100.936	71.112
2009	71.865	54.204

figure 3 1Visitor Figures of MTIA (last four years)



As it is shown in the table 3.1, nearly two-thirds of the total visitors are foreign tourists. There is also a decline in the visitor figures in 2009. The director of the museum estimates that the decrease in figures is due to the global economic crisis occurred in that year.

Pricing policy

Pricing policies could be examined within the Ministry of Culture and Tourism framework since all the state museums are financially governed from Ankara. As a state museum, which is engaged directly to the ministry, pricing policies are beyond the museum administration's authority. As indicated above, variations in price is realized for students under eighteen. The staff of the ministry and the members of the Association of Turkish Travel Agencies

(TURSAB) are allowed to have a free pass as in other state museums. Moreover, as an example of promotional pricing, the travel agencies that are member of TURSAB are allowed to acquire wholesale museum tickets with a discount.

CDRF has launched an application called “MüzeKart” – The Museum Card – in all state museums since 2008. The application provides users to unlimitedly visit the museum for free with a payment of 20 TL annually, and 10 TL annually for teachers and students. In two years time, one and a half million cards have been sold.

The payment methods are determined by CDRF with the approval of the Ministry of Finance. Domestic currency unit or credit cards are the required methods of payment in the museum, and no payment via foreign currency is accepted.

Income generation is available through allocation of the terrace and garden. They are allocated for concerts, special events, and for business dinners approximately for five times a year.²⁵² The rental charges for the terrace and garden are 5000 TL for weekends, 4000 TL for weekdays.²⁵³ The exhibition hall is also available for daily or monthly rentals for exhibits; its rental charge is 1000 TL daily. Again, all allocation revenues are transferred directly to CDRF and five percent of income share is given to the metropolitan municipalities.

The efforts made for fundraising from target markets or donors, with the sponsorship law, which provide partial income tax exemption for the enterprises²⁵⁴, could have been communicated efficiently, yet no fund has granted so far. There are no individual or corporate membership systems either.

²⁵² Seracettin Sahin, interview by Sebla Sahin, , *The Director of the Museum of Turkish and Islamic Arts*, Istanbul (July 30, 2010).

²⁵³ The General Directorate of Cultural Properties and Museums, *Kultur Varliklari ve Muzeler*, <http://kvmmgm.turizm.gov.tr/Genel/BelgeGoster.aspx?F6E10F8892433CFFC057B197B696425D5620E14DF965E1EB> (accessed March 23, 2010).

²⁵⁴ Official Gazette, No.25529 of 21 July 2004 in The General Directorate of Cultural Properties and Museums, "Kultur Varliklari ve Muzeler," <http://www.kulturvarliklari.gov.tr/Genel/BelgeGoster.aspx?F6E10F8892433CFF4A7164CD9A18CEAE6B09426E0F9E5145> (accessed March 3, 2010).

3.3.3. Place

Availability

During summer, the museum is open from 09.00 to 17.00. The rest of the year, it is open from 09.00 to 19.00 except for Mondays. After-hours facilities are available only when the exhibit gallery or terrace is allocated to some other organizations.

Access

The museum is located in Ibrahim Pasha Palace at the center of the historical peninsula of Istanbul. Located in Istanbul's one of the oldest and most important districts, Atmeydanı (Sultanahmet), Ibrahim Pasha Palace is on the site of the old Byzantine Hippodrome. Before the building, there lies the Obelisk of Theodosius, the Column of Constantine Prophyrogenetus (or Porphyrogenitus), and the Serpentine Column. The area is very touristic, and there are very important museums nearby, namely Topkapi Palace Museum, Hagia Sophia Museum, and Istanbul Archeological Museums.

The location is very convenient in terms of public transportation; there is a bus stop and a very functional tramway system nearby. The museum does not have a private parking lot for visitors, but there are many public car parks around the area.

Limited number of signposts is allowed to be put around the area²⁵⁵; currently there are only three. A project has been preparing for the design and implementation of some more signage. However, the preparation and approval of the project have several phases since many public bodies work in collaboration; the Directorate of Monuments and Surveys (Anıtlar ve Rolöveler Mudurlugu) is drawing the project, Istanbul Provincial Directorate of Culture and Tourism (İst. İl Kültür ve Turizm Mud.) is approving, and some allocated fund is paid to the local authority (municipality) to construct them.

²⁵⁵ Seracettin Sahin, interview by Sebla Sahin, , *The Director of the Museum of Turkish and Islamic Arts*, Istanbul (July 29, 2010).

BKG's project "Sari Tabelalar" (Yellow Signs) also aims at increasing the visualization of the museums throughout the city, there will be many constructed yellow signs that highlight the location of the museum around the area, the signs will also function as a reminder about the museum.²⁵⁶

3.3.4. Promotion

The promotional activities and procedures could be examined through a cumulative study that has been carried for most of the state-run museums by CDRF, GDCPM or BKG. As one of the handicaps of central administration, MTIA cannot be individualized nor could it build a separate brand identity. It could be deduced from the readings and interviews that there is no study conducted on building a brand identity for the museum. A particular logo or typeface has not been used. The nameplate at the entrance of the building is as old as the display units in the galleries. A cumulative brand identity study for all state museums has been carried by BKG, the products in museum stores, the posters, rockets about the museums carry the same brand name; "the Treasures of Turkey".

The promotional budget as an expense item is not required from Ankara as there is no promotional activities carried out individually by the museum itself. In-house printing or publishing is not available, since they are organized from the general directorate or CDRF in Ankara. The brochures about the museum, which were published and distributed by CDRF, have finished. The 2010 European Capital of Culture Agency has been preparing a new one for the museum. The museum is included in some local tourism leaflets, and city guides.

On the official web site of the ministry and GDCPM, there is a part about the museum that gives few details about it. Besides, on the official web site of Official Tourism Portal of Turkey, the name of the museum is not placed on "the featured museums" list, though it is in the general list for museums in Turkey.²⁵⁷ It does not have an autonomous web site, although

²⁵⁶ Fredy Akal and Elif Akyaman, interview by Sebla Sahin (transcribed from audio recording) , *The Deputy Director of Sales, Marketing and Logistics; The Projects Coordinator*, Istanbul (May 6, 2010).

²⁵⁷ GoTurkey, *Official Tourism Portal of Turkey*, <http://www.goturkey.com/turkiye.php?lng=en&content=museums> (accessed July 4, 2010).

they claimed some budget for the web site, the ministry find it appropriate to include it in the official site of the ministry. Yet, someone has agreed to be the sponsor for the web page, it is being designed now.²⁵⁸

The promotional activities that are carried out within the museum are merely through the temporary exhibit collaborations. If the other party that participates in the exhibit receive funds via sponsorship, it is possible for the museum to be publicized on television channels, billboards or in magazines. The metropolitan municipality of Istanbul is allocating some billboards and overpass banners for the museum's temporary exhibition for free. However, the time period and number of allocated locations for advertisement given by the municipality are varies depending on the subject of the exhibition.²⁵⁹ There is no measure of promotional effectiveness used in the museum.

Promotional activities collaborated with other museums do exist; yet they are carried by BKG, not by the museums. One of the projects is "Müze icinde Müze" (a museum within another museum) that aims to attract attention for another museum in a museum that houses frequent visitations. Some objects from the collection are presented on display, and an informative label is written about the particular museum. The Museum of Turkish and Islamic Arts is presented in Topkapi Palace Museum, which has approximately twenty-five times more visitor figure per year.

The other promotional project of BKG is called "Sehrini Ozleyen Müze" (the museum that misses its city) that enables to create awareness and to build some communicational channels for the state museums by exhibiting some particular replicas of the objects, and some photographs with a thematic context in some open-air focal points of the cities. Moreover, there will be some billboards giving information about the state museums at the airports, seaports, border gates, and marinas.

²⁵⁸ Seracettin Sahin, interview by Sebla Sahin, , *The Director of the Museum of Turkish and Islamic Arts*, Istanbul (July 30, 2010).

²⁵⁹ *Ibid.*

The other promotional attempt was “MüzeKart” – a museum card – started up in 2008 by CDRF. Rather than being a service for foreign tourists, it targets local visitors in Turkey, and it encourages repetitive visit as mentioned above in ‘pricing policy’ part. And now, since “MüzeKart” has reached to 1.5 million people, they want to enhance its facilities with various promotions for different parts of the target audience so that the management of audience development could be implemented successfully.*

Press releases are given only when there is a temporary exhibition that the museum participates in with some of the objects in the collection.

3.3.5. People

One or twice a year, some of the museum staff (mainly museum experts) are asked by the ministry to attend to internal services trainings. The cultural heritage and museums directorate of *Istanbul 2010 European Capital of Culture Agency* has invaluable contributions to collection management, and other managerial approaches of the museum.²⁶⁰ Due to the workload of the staff, the administration makes intercorporate meetings once in three months.

The education and library service were responsible for preparing retraining programs for the staff, unless the regulation for the law of “the Establishment and Duties of the National Museum Chairmanship” was in effect.

Some interns, who are students in the art history, museum studies, or arts management departments of various universities, occasionally work in the museum, yet there are no volunteers.

* One of the subjects in the specifications of the new tender on the modernization of ticket sales points involves the enhancements of the museum card and also designing web sites for each state bound museum which has not been prepared separately for most of them, up until now.

²⁶⁰ Seracettin Sahin, interview by Sebla Sahin, , *The Director of the Museum of Turkish and Islamic Arts*, Istanbul (August 5, 2010).

3.4. Marketing Plan for MTIA

3.4.1. Mission

The director of the museum Mr. Seracettin Sahin defines the museum's mission as follows:

“Through conservation and exhibition, to enable the public to appreciate the invaluable objects of the Turkish and Islamic civilizations.”

In the mission statement, the museum's role for providing social benefit, the educational role (informal learning and research), its bearing a social environment (for celebrations and events) or its target audience segment is not clearly specified. It needs to be reassessed and the distinctive features of the museum could possibly be added.

3.4.2. Goals and objectives

- Conducting a series of promotional activities
- Developing some programs for the improvement of the collection
- Collaborating with international museums for designing various exhibits
- Preparing temporary exhibits and promoting them
- Acquiring some objects complementary to the core collection²⁶¹

²⁶¹ Seracettin Sahin, interview by Sebla Sahin, , *The Director of the Museum of Turkish and Islamic Arts*, Istanbul (August 5, 2010).

3.5. Marketing audit through SWOT Analysis

3.5.1. Internal analysis

3.5.1.1. Purpose

i. History

The Museum of Turkish and Islamic Arts (Türk ve İslam Eserleri Müzesi) was first established as the Museum of Pious Foundations (Evkaf-i Islamiye Müzesi). Before the establishment of such a museum, its collection started to be gathered in a different museum since there were few items initially. Thus the museum's initial collection was generated within the constitution of the Imperial Museum (Müze-i Hümayun) around 1890s. Its collection was constituted mainly of items from charitable foundations, mosques, dervish lodges and shrines all around the empire.

Before 1890, there was a minor interest to the Islamic and Ottoman works when it is compared to the interest towards the archeological remnants from ancient Greece and Roman periods. However, the value assigned to Islamic works of art changed towards the end of the 19th century. Due to some robberies of relics occurred in charitable foundations and holy premises, and reports of their theft (the foreigners' stealing valuable pieces); the Imperial Museum found it necessary to collect the relics from those buildings.²⁶²

The establishment of a museum with such collection had also a symbolic value. It is argued that given the circumstances and the political environment, an emphasis on Islamic works of art is a product of Abdülhamid II's political discourse shaped around Muslimhood that attempted to establish the political legitimacy and gather support in and around the empire. It is also argued that, as the Ottoman state was struggling to survive during the late 19th and early

²⁶² Shaw, *op. cit.*, 183.

20th century, the identification of Islamic works of art became increasingly important to the production of a “cohesive Ottoman national identity”.²⁶³

In 1910, The Ministry of Education (Milli Maarif Nezareti) set up a commission under the directory of the Imperial Museum to determine the ways of preservation of “Islamic and Ottoman arts”. There were many unprotected and neglected charitable foundation buildings, mosques, dervish lodges and shrines throughout the empire that were considered as sacred. According to the commission, the Ministry of Pious Foundations would be responsible to preserve these sacred buildings and the Imperial Museum would be responsible to collect the removable mosaics and other ornaments from the buildings.

The initial collection of Islamic and Ottoman works of art, which was on display at the Archeological Museum building, was first transferred to the Tiled Pavilion in 1908 since it grew in size substantially. Then, the other works that were collected from the sacred buildings moved to the Tiled Pavilion by the commission between 1910 and 1914.

As the collection continued to expand, the surface area that the pavilion provided became insufficient. Consequently, it moved to the former charitable building (imarethane) in Süleymaniye Complex in 1914. The new Museum of Pious Foundations (Evkaf Müzesi) was opened on 27 April 1914 with its own administration (a date chosen to coincide with the anniversary of the coronation of Sultan Mehmed Reşat²⁶⁴). The first thing that the Ministry of Pious Foundations did was to assign an administrative board to work as a scientific advisory committee in order to develop the new museum. Ahmet Hakkı Bey who was also a member of the board, was appointed as the first director of the museum.

A German expert of Islamic arts, Friedrich Sarre, who had helped for the initial compilation of the collection in 1914, stated that the arrangement and the exhibition were constructed by this

²⁶³ *Ibid.*, 173.

²⁶⁴ *Ibid.*, 211.

committee which included Keçecizade Fuad Bey, İsmet Bey, Armenak Sakızyan Bey, İbn'ül-Emin Mahmut Kemal Bey, Mehmet Ziya Bey.²⁶⁵

After the proclamation of the Turkish Republic in 1923, the Ministry of Pious Foundations was abolished and the Museum of Pious Foundations has taken the name “The Museum of Turkish and Islamic Arts”. In addition to this, the museum was engaged to the Ministry of Education and the General Directorate of Museums (which was then located in İstanbul). During the Second World War, the collection was sent to Middle Anatolia as a precaution and taken back to the museum in 1949.

The museum’s administration was assigned to an independent directorate in 1964 and the collection on display and in storage was reorganized. It also began seeking ways to enhance its collection through donations and purchases rather than depending exclusively on transfers from other sources.²⁶⁶

Due to the fact that there are many acquisitions to the museum throughout the years, the museum’s inventory expanded and larger exhibition and conservation spaces were required. Thus, in 1983 the museum moved to İbrahim Pasha Palace which had appropriate areas for the collection and was one of the subsidiaries of the museum.

The building was a present from Sultan Süleyman (Süleyman the Magnificent) to his grand vizier İbrahim Pasha in 1521. In the following years it was sometimes used as a place from which the sultans watched celebrations held both in the building itself and in the nearby places.²⁶⁷

The building continued to bear the name of the grand vizier after his death. After it was put to various services, a courthouse was erected in the third and fourth courtyards in 1939. The work of restoration in order to convert the second courtyard and its buildings into a museum began in 1965 and the museum moved to the building after the completion of the restoration in

²⁶⁵ Nazan Olcer, *Türk ve İslam Eserleri Müzesi* (İstanbul: Akbank Kültür ve Sanat Yayınları, 2002), 15.

²⁶⁶ Nazan Ölçer, Oleg Grabar and Ahmet Ertuğ, *In Pursuit of Excellence: Works of Art from The Museum of Turkish and Islamic Arts* (İstanbul: Ahmet Ertuğ, 1993), XIV.

²⁶⁷ Tulay Ergil, *op. cit.*, 76.

1983. In the following year, the museum was awarded the “Special Jury Prize” in the Council of Europe’s “Museum of the Year” competition, and in 1985 for its educational programs for the children, it was awarded special recognition by the same council. The museum is still located in İbrahim Pasha Palace.

ii. Policy

As mentioned above, the initial collection gathering process could be interpreted as an indicator of a “cohesive Ottoman national identity” that is underscored around the religion context. As the dervish lodges, mausoleums (tombs) were closed in 1926, many valuable Islamic art works, which had been collected for safekeeping from the tombs etc, were added to the collection. Significant portion of ceramic, wooden, metal, textile and glass works were collected throughout Turkey. Essentially, the unprotected and neglected objects from foundation buildings and other religious places constituted the collection. Some works of art were exchanged among the museums especially between Topkapı Palace and the Museum of Turkish and Islamic Arts.

The current collection acquisitions and disposals are possible with the approval of the ministry. The museum acquires some relevant objects from the collectors, yet there may be some problems due to the belated payments of the ministry to the supplier (the collectors).²⁶⁸ Some pieces are added to the collection by legal expropriations of the smuggled artefacts. The administration does not dispose any piece from the collection.

The director of the museum comments that the reputation of the collection, a total of 33000 objects, is world-wide on its subject as it is understood from the loan requests for various exhibits locally and internationally.²⁶⁹

²⁶⁸ Seracettin Sahin, interview by Sebla Sahin, , *The Director of the Museum of Turkish and Islamic Arts*, Istanbul (August 5, 2010).

²⁶⁹ *Ibid.*

3.5.1.2. Resources

i. Physical resources

The museum has a distinct collection as mentioned in the ‘product’ section, though there are limited preservation facilities for the objects. Humidifying equipment is not available in the depot and as it is in the basement, humid is unavoidable. The depot is not sufficient for approximately 32000 objects and yet, the building is not convenient for a larger storage area. A renovation is needed for the interior areas including the layout, displays and illumination systems.

The museum has two computers for administrative use, sixteen for the staff, however a database for the object, which gives detailed information about each object’s characteristics, is not available, digital inventory taking process has still been continuing.

The small ethnographical collection is separated from the collection, located in garden floor; the section’s harmony with the content of the other part of the collection is questionable.

There are well-equipped security alarm systems and color cameras all around and inside of the building. Security guards are protecting the museum 24/7.

ii. Human resources

There is a museum director, a museum deputy director, seven museum experts; three of them are also the chiefs of the sections, the other four deal with various excavations, control of the collections of various organizations, including 18 private museums. Also, a bureau chief, a chief of internal services, ten officers, thirty-five securities and watchmen, and ten janitors are working in the museum. There is not any marketing-related staff.

The museum experts are also the curators of the collections on display. The director is a sumerologist; he is the director of the museum since 2003. The attendants are largely the security staff as in many other state-run museums.

Good terms have been established with the corporate sponsor BKG; they work in cooperation on the choice of the objects from the museum of which the replicas are made and the photos included in museum's guidebooks.

iii. Financial resources

All the income from the ticket sales and allocations are transferred to DOSIMM hence there is no separate budget allocated within the museum. It aggregates all the revenue from museums and other cultural and/or touristic organizations and distributes it in accordance with the allowable needs and expenses. In order the Museum of Turkish and Islamic Arts (or another state museum) to require an expense budget from the ministry, the directorate firstly claims it officially to Istanbul Provincial Directorate of Culture and Tourism, they claim it to the governorship, and the governorship to the General Directorate of Cultural Properties and Museums, and finally they claim it to the ministry, this bureaucratic process retards the fulfillment of the need and it does not necessarily come back with an affirmative reply all the time. Thus, the directorate finds it very necessary to be partially autonomous in that sense.²⁷⁰ In the 'advisory report for the management and operations of museums in Turkey', which is prepared by the cultural heritage and museums directorate of *Istanbul 2010 European Capital of Culture Agency*, it is also suggested for state museums to achieve financial and managerial autonomy for being able to make museological and managerial progress in all sorts²⁷¹.

For some of the temporary exhibitions, the local authority – the responsible municipality of the district – provides sponsorships to promote the exhibit by giving free usage of the overpasses and billboards temporarily.

The directorate of the museum anticipates that at least ten percent of the generated income should be left in the museum instead of sending all the earned income to the ministry. 50000

²⁷⁰ Seracettin Sahin, interview by Sebla Sahin, , *The Director of the Museum of Turkish and Islamic Arts*, Istanbul (July 29, 2010).

²⁷¹ The Directorate of Cultural Heritage and Museums of Istanbul 2010 European Capital of Culture, "Advisory report for the Management and Operations of Museums in Turkey", 92.

TL were entailed to be given annually for each museum in advance, yet because of the restraints in the related law, the proposition was rejected.

iv. Marketing Resources

Although the director is keen to develop the functionality of marketing in the museum, it is not possible due to the limitations in the public administrative structure determined by the related laws and regulations. There is little collaboration with the local authority in terms of marketing activities; as noted above in ‘promotion’ section, . There is also incompetency in using web-site technologies as social media tools like social networking, blogs, microblogging, etc., on the Internet. The social media tools are very useful alternatives of communication, but it is understood that the communicational channels are perceived very formally and conventionally.

3.5.2. Environmental analysis

3.5.2.1. Market

The museum has not conducted any research on visitors, thus the exact visitor profile is not known. The only known data about visitors is the yearly visitor figures and the ratio analysis of foreign visitor figures over the local visitor figures as shown with charts in the ‘price’ section of this chapter. Occasionally, there are large tourist group bookings from several travel agencies. They do not find it necessary to book for school groups since there is no overcrowded atmosphere in the museum.

As the ministry has signed an eight-year outsourcing agreement with the facility services provider; BKG, there is an active interaction between the museum and BKG. The museum staff provide necessary information about the objects of their collection, and assert the significant pieces that they would like to highlight so that BKG staff use the photos of those particular pieces in various publication works like museum guidebooks, and catalogues, and make the replicas of those objects to be sold in the museum stores. Moreover, in order to

enhance the usage of the terrace (for regular use and for allocations), the museum has demanded some outdoor furniture from BKG.²⁷²

The role of BKG in terms of visualizing the marketing efforts could be considered very important for the museum since for the first time, they can observe how the secondary and augmented products and services enable visitor satisfaction, and turn the museum into a social place where people would like to spend some time in there.

The General Directorate of Cultural Properties and Museums have been preparing and practicing various education-based projects that involve the children (11-18 year old groups), the state museums, and some private museums since 2008. They are planning to implement the projects in all state museums. Moreover, the Ministry of Education and the Board of Education and Discipline, collaborating with GDCPM, have been prepared a protocol about training the teachers on education in museums.²⁷³

3.5.2.2. Regulatory

Based on the additional article 2* in the law about the establishment of museum managements in the national museums that are determined by the Ministry, museum managements should consist of museum chairman (*müze başkanı*), museum director (*müze müdürü*) affiliated to the chairman, administrative manager, affiliated services, and a museum council. Here, the duties of administrative management, the museum council*, the education and library services, and marketing and promotion services of the “museums of national quality” are significant in term

²⁷² Seracettin Sahin, interview by Sebla Sahin, , *The Director of the Museum of Turkish and Islamic Arts*, Istanbul (July 29, 2010).

²⁷³ Umut Ozdemir, interview by Sebla Sahin, , *Culture and Tourism Expert in The General Directorate of Cultural Properties and Museums*, Ankara (July 16, 2010).

* The additional article 2 for the “Law on the Protection of Cultural and Natural Properties” in 1983, is dated 14th July 2004, Law no. 5226 with the publishing on the Official Gazette, No. 25535 of 27 July 2004.

* For the duties of the museum directors, museum managers, administrative managers, and museum councils; see chapter 1, p.

of marketing efforts and implementing retraining programs for the staff. The relevant regulations about Additional Article No. 2 have been stated in 2005.²⁷⁴

The marketing and promotion services, which are affiliated to the administrative managers, are responsible for promoting the museum with various channels by collaborating with the local authorities and tourism agencies, carrying out some marketing activities to attract audience, for the same purposes collaborating with various public bodies, corporate organizations, NGOs, universities, schools, foundations, associations and so on. They are also responsible for preparing and providing some visual or written media coverage local or national, planning strategies for visitor satisfaction in the museum, and managing and controlling the facility areas in the museum.

The education and library services, which is affiliated to the museum managers, are in charge of preparing and executing retraining and internal services programs (relevant to ICOM), collaborating with universities on the matter, informing the staff about the professional publications about Museology and museum materials, preparing programs about museum education and protection of the cultural heritage for the schools, and so on.

However, the regulatory status of the law fell into desuetude in 2006. Although the regulations on the law were annulled, such additional article in the law indicates that there are infrastructural efforts on establishing marketing and educational services in museums.

There is a sponsorship law (Law no. 5225)²⁷⁵ especially for supporting the cultural initiatives (enterprises) and investments that involves the state museums. The law is providing various tax exemptions for the sponsored organization which could encourage the organizations.

CDRF is established for providing and managing revenue resource to the Ministry of Culture and Tourism by “the Law of Revolving Fund” (*Döner Sermaye Kanunu*, No. 2252) in 19th

²⁷⁴ "Official Gazette," *Regulation on the Establishment and Duties of the National Museum Chairmanship*, no. 25990 (November 11, 2005).

²⁷⁵ "Official Gazette," *The Law on Sponsorship for Cultural Initiatives (Kultur Yatirimlarini ve Girisimlerini Tesvik Kanunu)*, no. 25529 (<http://www.mevzuat.adalet.gov.tr/html/1402.html>, July 21, 2004).

June 1979.²⁷⁶ In the law it is stated that the revolving fund of the Ministry of Culture is used mainly in the operational fields of production and sales of the related services and/or products for antiquities, monuments, museums, libraries, documentation, publication, advertisement (promotion of all kinds), cultural centers and so forth. Moreover, as it is included in the law as an additional article in 2003, the revolving fund is used for infrastructural services of cultural and tourism investments, printing, distribution, promotional and informative publications, souvenir production, setting up gift shops, organizing exhibits, cooperating with national and international institutions on tourism, and so on.²⁷⁷ However, as mentioned before, setting up and management of the museum stores and cafeterias for the museums has been handed over to BKG since 2008.

3.5.2.3. Competitive

The other state museums in the same location, namely Topkapi Palace Museum, Hagia Sophia Museum, Istanbul Archeological Museums have more visitor figures²⁷⁸. The reason for this difference in visitor figures could be the dedicated interest of tourists in related cultural subjects and interest in authentic places of which a long-standing empire had lived, rather than their being better promoted. There are no private museums in the same location, though other private museums in Istanbul could be regarded as competitors as well. It would not be wrong to say that the private museums are autonomous in management and financial issues, and they have adopted more customer-oriented marketing approach. They have been conducting visitor surveys, they have various educational programs, social events like concerts, seminars, etc., they can frequently house blockbuster exhibitions, and use promotional channels efficiently.

²⁷⁶ "Official Gazette," *The Law of Revolving Fund of the Ministry of Culture and Tourism*, no. 16679 (June 27, 1979).

²⁷⁷ The Central Directorate of Revolving Funds, *DOSIMM*, <http://dosim.kulturturizm.gov.tr/TR/Genel/BelgeGoster.aspx?F6E10F8892433CFFAAF6AA849816B2EF828C9C863A6BC10B> (accessed June 20, 2009).

²⁷⁸ 2009 visitor figures for Topkapi Palace Museum is 2.373.311, Hagia Sophia Museum is 2.370.540, Istanbul Archeological Museums is 241.115; source: the official web site of the General Directorate of Cultural Properties and Museums, <http://www.kulturvarliklari.gov.tr/Genel/BelgeGoster.aspx?F6E10F8892433CFF0D262A49C727F2325A19570EB48D9460>

3.5.2.4. Macro-environment

Due to some changes in laws on municipality and local authority, the relationship between the museum and its affiliated municipality has changed. The museum was engaged to Eminonu Municipality, whereas now that Eminonu Municipality and Fatih Municipality unified and that the museum is engaged to Fatih Municipality, and the museum does not benefit much from the municipality's services such as usage of official cars as it used to do.²⁷⁹

As Istanbul was elected as the European Capital of Culture for 2010, there have been many proposals about the museum's administrative and funding system, and its renovation projects by the Istanbul 2010 European Capital of Culture Agency. They have prepared a comprehensive propositional report for the 'management and operating model for museums in Turkey', which could be very useful if it is accepted to be put into operation by the ministry. The report proposes the establishment of marketing departments in each museum, their adopting the new museology understanding, the ways of enhancing the conservation and collection management, creating database system for the inventory, and so on. The agency also prepared an extensive restoration project for display areas and depots for MTIA, the approval from the Superior Council is waiting to start the implementation of the project. The agency is also preparing some promotional literature about the museum.

²⁷⁹ Seracettin Sahin, interview by Sebla Sahin, , *The Director of the Museum of Turkish and Islamic Arts*, Istanbul (July 29, 2010).

3.5.3. Strategic Assumption

3.5.3.1. SWOT Analysis

Strengths

- A rich collection
- Frequent loan request from international museums
- Reputation in specific area of the collection
- Located in the main touristic area
- Organized galleries
- Active use of its exhibit gallery
- Stable public funding
- Motivated museum director
- Keen attendants
- Attractive building and garden
- Secured building
- Disabled facilities

Weaknesses

- Lack of marketing efforts because of the full dependence on Ankara
- Lack of awareness of marketing skills
- Failure to integrate marketing activities
- No visitor or non-visitor research
- Lack of awareness of social media tools
- Lack of endeavour for finding sponsorships
- No cash reserve is allowed in the museum

- Belated payments from Ankara
- Lack of competent staff
- No practiced retraining programs
- Lack of diversity of educative and/or entertaining programs
- No use of technological, interactive display devices
- No audio-guides or Braille signs on labels
- No database for the collection
- Lack of sufficient interpretative texts and labels for the collection
- Limited preservation facilities and insufficient storage area
- Time-worn display units and layouts
- The building was not constructed for a museum
- The building from the 16th century
- Lack of signpost around the area

Opportunities

- BKG outsourcing in the museum
- Promotional projects of BKG in state-run museums
- High tourist level in the area
- Growth of the different types of cultural activities in the city
- Promotional and fiscal support of the Istanbul 2010 European Capital of Culture Agency
- Initiatives, and basic infrastructural research conducted by the director of cultural heritage and museums directorate in 2010 European Capital of Culture Agency
- Established departments in public and private universities that are specifically concentrated on the subject or related areas.
- The sponsorship law
- Witnessing of alternative collection and marketing developments in private museums

- Being one of “the museums of national quality”²⁸⁰
- “Museum Card” as a promotional tool
- Museum education efforts and educational projects of GDCPM.

Threats

- Many significant museums in the area
- Facing decline in visitorship as in 2009
- Financial and administrative dependence on Ankara
- Competitive stakeholder approach and demanding bodies
- Enhanced usage of technological devices and services in competitive museums
- Customer-oriented marketing approach especially in private museums
- Global economic crisis

3.5.3.2. Suggestion

For the best possible practice, the suggestions for building strategies, after analyzing the SWOT, are focused on the internal capabilities and usable resources, namely ‘strengths’ and environmental advantages, which are ‘opportunities’.

Two features of the museum’s strengths; the museum’s distinctive collection and its motivated director could be combined with the opportunities BKG supplies with its marketing developments for the museum. Thus, a strategy is possible to be built between the directorate and BKG in terms of enhancing the marketing efforts in the museum.

If the strength of the active use of the exhibit gallery is joined with BKG’s promotional projects, and if the legal opportunity of the sponsorship law is practiced upon, more qualified exhibitions would be achievable by collaborating with different partners and hence, possibly it would reinforce visitor development strategies.

²⁸⁰ For the current situation of the status of the museum, see “Regulatory Environment” in this chapter.

The opportunities of museum education efforts and educational projects of GDCPM, and subject related (museum studies) departments in universities could empower the museum administration to build such activities with related stakeholders in the educational area such as national and international school and university groups.

The museum of Turkish and Islamic Art has untapped strength in its name and reputation. It has a strong collection yet it cannot be said that it recognizes the potential effect of the collection. Thus a powerful curatorial study is needed in the museum. By building strong and popular exhibitions, it is observed that competitive stakeholders, namely most private museums in Istanbul, are able to attract and maintain more visitors. Strong exhibitions could be built by finding interesting stories and themes embedded in exhibitions. Visitors would probably then find some association and commitment with the museum. This strategy would enable the museum to seize a future opportunity, which is built on a strength.

Initiatives, and basic infrastructural research conducted by the director Suay Aksoy, and her colleagues, of cultural heritage and museums directorate of 2010 European Capital of Culture Agency would lead the museum to use the managerial structure more innovatively. The agency researches highlight the ways of proactive²⁸¹ management instead of having reactive position that merely focuses on maintaining the current situation of the museum. Thus, using the accumulated knowledge and experience gained with such studies, it is probable to develop more innovative projects for the museum.

It should be emphasized that 2010 European Capital of Culture Agency's solution seeking for the limitations of legal, administrative, and financial framework that encompass the state museums, CDRF's attempts for providing more visitor-oriented museum structures and therefore, the active role of BKG in service facilities and marketing efforts, and the examples of proactive private museums will most probably lead the museum directorate to actively contribute in determining process of strategies for the museum.

²⁸¹ Proactive management or behavior requires anticipation on future planning and actions whereas reactive management acts only when a problem occurs.

Conclusion

In Turkey, state museums are established and funded by the state and are governed within the framework of state policies. Most of the state museums' collections are amassed and developed due to the need for housing the artefacts and preserve them, and yet displaying them to the visitors was initially of secondary concern. However, the contemporary museological studies find it very crucial to meet the visitors with the collections since the museums serve for the public benefit in various ways.

Marketing approach in that sense, is regarded as a very helpful tool to serve for the concern of the new museological studies. However, in Turkey marketing research for museums are not conducted sufficiently by the public institutions^{*}. The central administrative system that the museums are subject to does not fulfill the need of communicating the museum to the public.

The possible ways to use the marketing strategies and the reasons why it is essentially necessary for a state-run museum to build marketing-oriented strategic planning have been discussed in this research. Even though the case study is MTIA, the possible strategic planning is applicable to the other state museums that are similar in administrative and financial structure.

The analysis of the marketing structure of a state museum has actually given highlights for the managerial structure and bureaucratic procedures of the museums and the Ministry of Culture and Tourism. It is acknowledged that the state museums' being dependent on the ministry in every aspect has negative effects on the development of such marketing orientation in museums. Lack of administrative and financial autonomy of the museums causes the museum administration's not carrying any marketing concerns or taking any initiatives. Moreover, the state's being the single authority to approve and control every step the

^{*} From several reports and interviews I have made it is deduced that the word 'marketing' and its association with museum concept is commonly refuted and it is equated to commercialism and seen as a threat for the integrity and the mission of the museum.

museums take, and to implement every pronouncement to all of the museums inevitably delay the operational mechanism. The frequent alteration of some related laws and regulations also makes it difficult for museums to initiate marketing efforts and sustain them.

In the light of the research it is deduced that with the current administrative situation, the museums would not be able to focus on any marketing oriented approach. It is not possible for them to take full account of the visitors when there are still many administrative and fiscal obligations within the institution. Besides, the directorate and the staff of the museums lack the motivation for attracting visitors, since all earned income is transferred directly to the revolving funds; it is spent for various different expenses within the ministry, while certain requirements of the museums are not fulfilled.

Throughout the case study, it is understood that there is no customer-oriented marketing practices adapted by the museum and that the reason for this is the administrative, legal and financial framework that the museum is operating within. Thus, partial autonomy in managerial and financial issues, and leadership skills are crucial for the museums to be embraced by the staff and to be concerned with customer-oriented marketing in order to fulfill its mission, and to develop in general.

Nonetheless, it was possible for me to build several marketing-oriented strategies through the strengths and opportunities the museum currently holds. These strategies are applicable since they are surrounded with the current opportunities that did not exist before for the museum. These opportunities are mainly the 2010 Agency's developments on the managerial structure of the state museums and promotional efforts, customer-oriented marketing efforts that has come with outsourcing the facility areas to BKG, and also the ministry and the museums' experiencing the best possible practices of marketing in private museums.

A major handicap of state museums in Turkey is the museum's reactive stance about its way of interaction with the visitors. During this research, it is observed that generally there is a perception in most of the subject-related bureaucratic levels that a museum's *raison d'être* is just to constitute a collection and passively wait only for those who would like to see it. Whereas museum marketing literature has shown that museums should act proactively; they

have to build strategies to maintain, more importantly to develop. They should renew themselves by preparing temporary exhibitions, constantly changing the objects in the permanent collection, improving social facilities to become a socially active place, developing educational, interdisciplinary programs for people to benefit from and enjoy them.

The inefficient structure and perspectives are not serving for the demanding visitors who are expecting tailor-made experiences in leisure activities. However, strategic planning practices compulsory for local authorities and the departments of the ministry initiate an understanding of an active strategic management within the public institutions. Whole process of Istanbul's selection as one of the 2010 European Capitals of Culture has invaluable contributions to the directors and staff of the state museums with various workshops, seminars on managerial issues and analysis on the current situation of museums. The enrichments of the facility areas in museums carried out by BKG have probably showed how the unadorned places could turn into featured, and attractive places, and the positive effect of such places on the visitors and stakeholders. Hence, there have begun incremental changes in the field. The adaptation of customer-oriented strategic marketing planning is likely to emerge and reclaim the missing enhancements in the state museums.

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