

Museums
in 2020+

The
search
for
meaning

Two large, hand-drawn eyes with thick black outlines and solid black pupils, positioned to the left of the word 'for'.

juniör

Museums in 2020+

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Published by Jüniör © 2020, Jüniör

Acknowledgements

Our sincere thanks to all — friends, colleagues and our amazing network, who have supported the creation of this booklet and took their time to join the interview sessions with us. All the conversations we have had over the past year were essential to the completion of this work.

Museums in 2020+ is created to provide inspiration and hopefully, guidance to the wonderful extensive community of museum and culture workers.

Museums in 2020+

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The search for meaning

This year, we have entered a new decade, where museums have found themselves in a world that is totally unpredictable and changing daily with newer expectations and complicated tasks on their shoulders every day. The museum world has been confronted with a rather bitter discussion on the core of its existence, is facing an unpleasant economic hardship because of closures under the Coronavirus pandemic, and is still feeling the uncertainty of rapidly growing technologies.

But under all this adversity, we see a bright future for museums.

These difficulties, together with the questions that have arisen continuously during the past few years, such as ‘what is the role of a museum?’, ‘how will museums change?’ and ‘how do they have to change?’, have guided the macro trend of this booklet, *The Search For Meaning*. **The research offers a broad view of how museums can and will discover a meaningful future for themselves.**

Museums in 2020+ The Search For Meaning, is our second trends booklet. In this edition, we reveal eight trends that will guide museums in 2020 and beyond, to help you, museum-leaders, workers and enthusiasts, make mindful decisions, thinking about a new kind of audience and context where you can inform both your short-, mid- and long-term actions for your museum.

Through the analysis of different case studies, whether they are museal priorities, engagement strategies, or tech solutions, our research identifies these trends as challenges and presents

them together with ideas on how to tackle them, providing you with design-led ways of thinking that have a meaningful impact on people: on your audiences, communities and stakeholders.

At Jüniör, helping you to make a deeper connection with your specific audiences is the key. As you read through this booklet, you'll see that we touch plenty of **fundamental questions that are not focused on defining an ideological museum of the future, but a meaningful future for *your* museum.**

We know that doing everything from scratch is not possible and change, whether organisational or operational, will not come easily with a single product, exhibition or initiative. **But the one thing our current situation can show us, is that all the small steps for the future of your museum will drive the development and evolution of what museums mean as well.**

Happy reading,



A stylized, handwritten signature of Ece Özdil in a cursive script.

Ece Özdil,
Founder, Jüniör.



Loyalty revolution

Lockdown has had a profound economic impact on museums and art organisations. Institutions of every size have been affected and museum leaders have been pushed to rethink revenue models. The membership model, and how membership relates to museums' digital offer, has been a key focus. Local and regional memberships and passes must also mind this upcoming change to stay in the game.

What's on

Museums have never faced closure for this long. The pandemic has brought a challenge which has never been seen before. Organisations around the world depend on admissions, ticket sales for special exhibitions and programmes, and revenue from on-site shops and cafés. **Without visitors, memberships became the only source of revenue.**

Membership programme teams have started to reimagine how to maintain member engagement through the remaining channels and touchpoints.

The real question here, actually, is this: what's the value that memberships offer to audiences? Membership is about the experience, not the admission. The best organisations see that the physical museum space is one part of a bigger picture of cultural engagement and exchange.

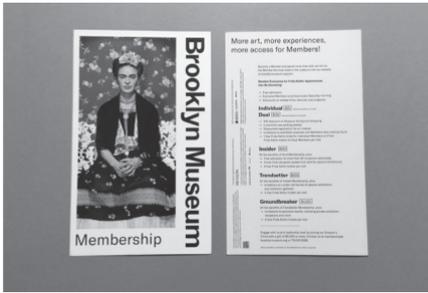
Brooklyn Museum gives attention to interpersonal connections [a]. The membership options support a tiered engagement strategy and have been cleverly named to create a feeling of community. Depending on the level of membership chosen, members benefit from insider newsletters, special invitations to curator-led tours and exhibition receptions.

MoMA offers a comprehensive selection of memberships, including a membership option for global and out-of-town MoMA fans to keep them informed and engaged [b].

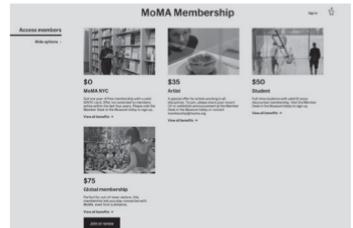
SFMOMA has add-on art experience groups [c] to personalise their base membership offers.

Other institutions, including Whitney Museum [d], have reciprocal admission programmes for access to other museums.

In recent years, some institutions revised their memberships. For example, the New York Society Library added e-membership and some museums, including TATE, declared their interest in allowing people to manage their memberships online.



- [a] Varied membership options support an incremental engagement strategy. The names of the different levels of membership create a sense of belonging.



- [b] A global membership option allows MOMA to engage their community beyond the physical museum space and even beyond geographical limitations.



- [c] Customisable extras help members feel part of something unique. They promise benefits such as introductions to 'new art' and 'new friends'.

What's next

How could we make the membership programme have a wider appeal and how should a digital membership work?

Most of the membership examples mentioned are aligned with the overall mission of the institutions, which aim to create meaningful connections with audiences through diverse channels.

Digital is not the starting point, audience engagement is. Jüniör believes that for any new membership proposal to be successful, it must be audience-centric rather than digital-centric.



[d]

Reciprocal agreements offer good value to the member and encourage cultural exchange beyond the confines of one institution.

“The real question here, actually, is this: what’s the value that memberships offer to audiences? Membership is about the experience, not the admission.”

Jüniör suggests

Revise your membership options according to people's real needs and interests. Offer a balanced approach between the museum's digital and physical experience.

Questions you might ask

Do our existing membership options reflect people's real interests and needs?

Are we making good and balanced use of the museum's physical and digital assets?

Are we confident that we have the resources and energy needed to implement what we propose?

Jüniör's approach

We will design research that examines the museum's overall experience, channels, touchpoints and engagement models. Also, we'll provide a cross-sector analysis of digital services and subscription models.

Jüniör will host co-ideation workshops with key experts and stakeholders, including the museum's leadership. The aims of these workshops are to review the findings, to build on ideas together, and to define initiatives aligned with the museum's vision and objectives.

We will provide resonance testing to review, revise and validate the initiatives that come from the workshops. Testing shows us how the initiatives connect with audiences, allowing us to better adapt to their needs.



Re:engagement

Museums around the world are tweaking their digital strategies; institutions have embraced digital technologies and encouraged online participation. But too often digital touchpoints try to replicate the in-person experience or mimic the physical interaction. For museums to succeed in the digital world, leaders and strategists must focus on the institution's purpose, their in-house know-how. It's not enough to go digital out of necessity. Digital strategy must be driven by meaningful engagement.

What's on

Museums have accelerated their adoption of digital technologies in recent years. Many museums have improved their digital collections and have made more and more content available online. Having a digital collection with high-quality images became the norm even for small institutions. But priorities are changing. The need to manage, integrate and publish digital content across various channels and touchpoints is growing. And so, a comprehensive digital strategy is imperative.

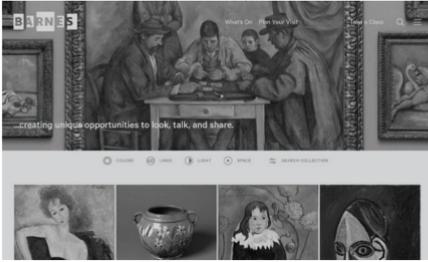
A common principle unites the strategic challenges of various institutions: wider accessibility online. **However, meaningful engagement is more than open-access of collections. It's about connecting the museums' on-site activities and experience offer with people far away from the physical building. It's about using the digital channels to build upon the institutions' in-house knowledge.**

'In what meaningful and innovative ways can museums digitally engage audiences?' Museums that succeed are those that make digital choices aligned with their overall mission, human sensibility and existing learning methods.

The founder of The Barnes Foundation in Philadelphia, Dr Albert Barnes, collected artworks and ordered them in 'ensembles' according to key visual themes [a]. The website enables users to filter artworks according to these visual connections, as the founder did originally.

'Inside Bruegel' is a project by Kunsthistorisches Museum Vienna (KHM) to share the learnings of scholars [b]. Experts at the museum share their deep research of Bruegel's technique; information is exhibited on a dedicated online website which accompanies the physical exhibition. The website allows audiences to look into these works in extreme detail through macrophotography and to study them in different modalities such as infrared photography.

Tallinn Art Hall recently launched virtual exhibitions to bring its current and previous exhibition programme online for audiences worldwide [c]. They embrace the human side of digital interaction, so on top of high-quality visuals they present a unique sensibility to the discovery experience, made in a virtual environment.



- [a] Technology enhances the in-person experience. By enabling audiences to filter the artworks online, The Barnes Foundation creates an interactive experience.



- [b] Interactive online content takes the experience beyond the museum building.



- [c] It's not enough to present high-quality visuals when devising online content. The human element must be prioritised when designing a discovery experience.

The American Alliance of Museums teamed up with WeChat, a Chinese social media platform, to extend the outreach of American museums to Chinese audiences during the pandemic [d]. Eleven museums in the U.S. launched “Museum in the Cloud”. The initiative enabled digital audiences to visit the museums through audio tours and video materials.

What’s next

How can museums reconnect their digital strategies to their institutional mission and goals?

A good starting point is to see the museum as an ecosystem and think of digital engagement as a process where transformation will be needed. Both the front and backstage activities of the museum must be taken into consideration, using the know-how of their teams. Museum leadership will also need to create a new definition of success, so the ‘human side’ of digital engagement can be measured and recognised as important.



[d] Technology and strategic partnerships with social media companies allow museums to reach audiences that were previously inaccessible.

“In what meaningful and innovative ways can museums digitally engage audiences?”

Museums that succeed are those that make digital choices aligned with their overall mission, human sensibility and existing learning methods.”

Jüniör suggests

Review your digital strategy. Assess whether it is clearly linked to the overall mission and strategy of the museum by mapping out the components of your museum's entire ecosystem. Consider both your short and long-term strategy when making your assessment.

Questions you might ask

Are there opportunities to engage our audiences in more open, participatory and innovative ways?

Does our existing digital strategy take into account all the components of our museum's entire ecosystem?

Are we measuring the right type of data to understand our impact on audiences?

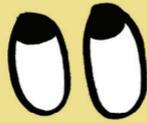
Jüniör's approach

Jüniör designs research to establish what information is needed in relation to all digital touchpoints. We observe and interview audiences and carry out secondary research on existing digital strategy, channels and actions.

We facilitate workshops to review the outcome of the research with the museum's leadership and digital team. Together we identify areas of opportunity.

Jüniör leads co-ideation sessions to define short and long-term actions for the museum.

We create and integrate new metrics to measure the impact of the digital strategy on audiences.



Accessibility Online

In times of adversity, museums globally have leaned on their online channels to keep audiences engaged. As the division between digital and physical experiences continue to blur, the emphasis on accessibility will be even greater. To this end, museums need to balance their experience and service offer considering the social, digital and cultural divide that the digital world might bring to people's lives.

What's on

Museums have been struggling to plan for, manage and maintain accessibility. It's a timely yet complicated topic for all. Museums have developed accessibility programmes over several years for audiences with physical disabilities as well as psychological conditions. This has enabled a wide range of people, including wheelchair users, the visually challenged and hearing impaired as well as those with diseases such as dementia/Alzheimer's, to enjoy the physical museum space.

Institutional thinking on what best describes and enables accessibility has been changing slowly and so will its meaning and value for museums' online world.

Accessibility does not simply refer to physical or psychological conditions; accessibility - and inclusion - relates to many social, economic and cultural factors. Accessibility cannot remain the responsibility of a single department, but should be seen as a design principle to which the whole institution commits.

Whitney Museum translated some of the best practices from the physical world to the digital one [a]. As a part of their Whitney sign tours programme, they have started a Vlog project

in which deaf museum educators explain exhibitions and modern art through short videos in American Sign Language.

There are institutions with a strong commitment to their special guests' programme and mediation activities, such as the Van Abbemuseum. Since 2015, a robot has been used to digitally replicate a physical visit for those who are unable to go to the museum in person.

The team at the Van Abbemuseum has also started the iStudio initiative with the Stedelijk Museum [b]. This online platform is dedicated to raising awareness of and sharing knowledge about accessibility and inclusion.

Some institutions have started to widen the meaning of 'accessibility' through inclusion programmes and working groups. For example, The Van Gogh Museum ran a project called 'Van Gogh Connects' [c]. It was a four-year engagement programme to gain relevance for Amsterdam's growing bicultural youth with bicultural backgrounds.

V&A created an LGBTQ Working Group to explore issues of gender, sexuality

Whitney Museum of American Art

The Museum is closed today

BECOME A MEMBER SUPPORT THE WHITNEY

THE VLOG PROJECT

OC



Whitney Video Blogs (vlogs) are original short-form videos featuring Deaf museum educators communicating in American Sign Language (ASL). The vlogs focus on topics in contemporary art or exhibitions on view at the Museum. Each vlog is produced by an integrated team consisting of a director/producer and Whitney educators who are Deaf, working with a cinematographer and interpretive media and education specialists who are hearing.

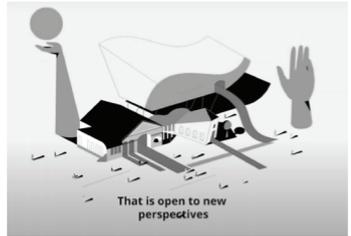
The goal of these vlogs is to increase cultural opportunities for Deaf and hard of hearing audiences and create a communications laboratory to expand the ASL vocabulary of contemporary art terms. We hope that these videos can serve as a model for other institutions to create original interpretive content that meets the learning needs of multiple audiences and engages visitors with disabilities in a collaborative creative process, highlighting the unique perspectives they bring to the cultural field.

TRANSCRIPT

Hi, Welcome to The Whitney Museum of American Art. I am Christine Kim. OK for short, museum educator and artist. I am here at the museum.

To share feedback, comments, or questions, please email: accessfeedback@whitney.org

[a] Translating in-person best-practice to the digital world can help to improve accessibility online.



[b] Making collections accessible to all online is a challenge; the answer may lie in sharing knowledge and promoting discussion as the Van Abbemuseum demonstrates.



[c] Accessibility is about more than physical or psychological concerns; it means making exhibitions accessible to all.

and identity in collections [d]. The aim is to think about the impact of these issues on online collections.

What's next

The real difficulty behind enabling accessibility and inclusion becomes visible when put together with the online world. Going forward, there will be more attention to online accessibility, including improvement of image description methods and appropriate readability tools.

But as a more comprehensive definition of 'accessibility' emerges, there will follow new online/digital practices as well. In the coming years, we expect to see less generic communication of online collections and an increase in micro-targeted online access programmes.



[d]

Engaging the community enables museums to serve a diverse audience.

“Accessibility cannot remain the responsibility of a single department, but should be seen as a design principle to which the whole institution commits.”

Jüniör suggests

Reimagine your digital experience offer considering what the term ‘accessibility’ means in the bigger picture. Set up accessibility and diversity teams instead of departments, with a clear focus on the context and needs of your audience.

Questions you might ask

Within our museum, are we all aligned on why accessibility matters in online experiences?

Have we adequately considered digital barriers so that the information and content we provide is accessible to our audiences?

Are we confident our current audience research and data is adequate to define and revise our accessibility strategy?

Jüniör’s approach

Jüniör leads workshops to map out the existing actions and programmes regarding the topic of accessibility. We do secondary research on museums’ current accessibility plan and strategy. Jüniör also facilitates conversations to understand the institution’s goals for enabling and improving accessibility.

We undertake focused audience research, including: experience check-ups, 1:1 interviews with audiences, and dialogues with organisations within the museum’s existing community. Jüniör helps to define where difficulties and discouragement occur by mapping the audience’s journey.

We co-design sessions to refine or develop a new audience strategy plan and define new working groups.

Jüniör helps create a prospect actors map and network conversations plan, to support and broaden the museum’s network in achieving accessibility.



Education Recoded

Museums have journeyed into an under-utilised territory when it comes to the topic of learning. Their educational role has changed and so has the way audiences think about it. More than ever, museums need to stay connected to the communities they serve and operate together to act consciously. The need to develop resources for digital, open and distance learning will increase.

What's on

Museums are uniquely suited to be champions of learning. Their education teams consist of 'people' persons, those who are good at collaborative practices and are constant observers. Their approach to learning is already considerate of audience engagement, focused on enabling curiosity and involving others in informal conversations.

Recently, museums have committed even more to enhancing their face-to-face learning programmes with life-long learning. So the challenge now is less about programming for diverse audiences, and more about how to amplify this with digital means and in digital spaces. **It's time for museums to make better use of their education teams to respond to the rapidly evolving world of digital learning.**

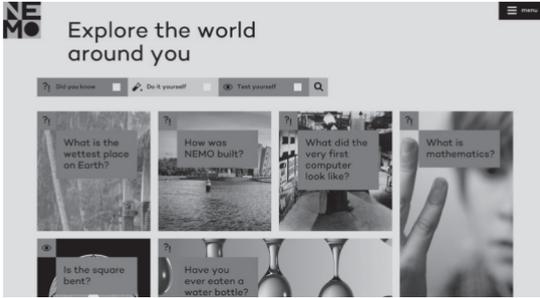
The concept of digital learning goes beyond the creation of conventional online classes and Massive Open Online Courses (MOOCs). Instead, the focus is on how digital can become a tool for learning activities.

Some museums, such as Nemo Science Museum, make micro-learning resources available on their website [a]. These are mostly learning snippets

- snackable content for audiences that are looking for short, informal lessons.

Other museums provide teachers with professional development opportunities and resources that enhance their classroom learning activities. LACMA and NCMA (North Carolina Museum of Art) [b] are good examples of this. In addition to digital materials available on their website, these institutions organise evening events for educators and they publish a series of videos. By using the museums' permanent collection and special exhibitions as a starting point, the aim is to help teachers incorporate the visual arts into their classroom.

Dedication to the community is the key point also of the Smithsonian Learning Lab [c]. The platform was created by The Smithsonian Center for Learning and Digital Access to encourage the discovery and creative use of their digital open-access materials. They are fully dedicated to distance learning, supporting teachers all around the world. They provide pre-packaged collections created by Smithsonian museum educators, and other platform users can create and share new lessons and activities.



- [a] Short, engaging content makes learning accessible and enjoyable.

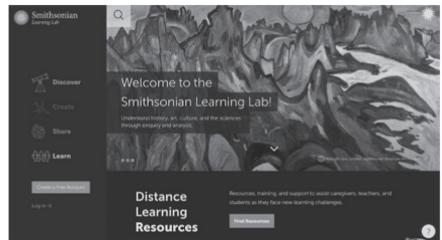


- [b] Directly targeting teachers engages educators and helps establish the key role of museums in education.

What's next

Global educational challenges are mostly due to economic inequality, societal perspectives on education and adoption of digital learning. Museums are expected to be one of the first institutions to resolve this challenge.

To achieve that, museums must deeply understand their local, national and global audiences. And to define strategies and programmes that take online self-guided learning to the next level, it's essential to incorporate learnings from the non-museum world. For example, leaders might consider what insights 'The Learning Network of the New York Times' can bring to museums' education strategy.



- [c] Educational materials need not be limited by geography. Online learning means teachers and students around the globe can benefit from museums' work.

“Global educational challenges are mostly due to economic inequality, societal perspectives on education and adoption of digital learning. Museums are expected to be one of the first institutions to resolve this challenge.”

Jüniör suggests

Rethink the educational role of your institution. Imagine how you can use your in-house expertise to deliver the best experience for your audiences and your community. Non-museum education models are a useful starting point, as they demonstrate how to deliver content in-line with twenty-first-century digital practices.

Questions you might ask

Can we confidently define our audiences and communities, and can we serve them all with our educative experiences and offerings?

When we define our museum's new digital learning offer, are we covering all the public-facing digital services of our museum, including onsite digital products, websites, apps and social media accounts?

Is it possible for the museum leadership to better collaborate with the museum's education department, as well as the supporting operational teams? How would this improve the museums' digital learning experience?

Jüniör's approach

We host workshops to understand the institution's vision and objectives for the museum's learning offer. These sessions include mapping all adequate resources (employees and dedicated budget) and defining project champions (team members dedicated to the action). Jüniör will design participatory research with existing learning communities to understand their needs and align this with stakeholders' expectations. We'll also carry out secondary research activities, including case studies and trend analysis.

Jüniör will run parallel co-ideation and testing sessions to review the directions defined through research. This will help create a diverse range of solutions and enable evaluation of those at the same time.

Jüniör will strategically plan short-term improvements and long-term actions with museum leaders and project champions.



Neo-agile museum

Museum management is being challenged by different forces: the extension of ‘design thinking’ in the sector, the impact of digital technologies and the need for interdisciplinary museum-workers. Leadership must advocate for the neo-agile, give space to versatile profiles, rethink their organisational structure, and embrace agile more as an attitude than a method for the development of digital products.

What's on

Organisations across many sectors are aware that the world around them is changing - quickly. Management of any business, including museums, is increasingly complex especially in relation to the adoption of digital technologies. The need for museums to demonstrate agility has been present for a while. The trend signals a move away from traditional command-and-control structures, towards experimentation with collaborative and participatory models.

An agile museum is not only about having digital products and services and powering museum practices with technology. It requires institution-wide commitment, versatility and nimbleness to change all the activities that museum-workers perform. To do that, museum leadership must trace needs and expectations both inside and outside of the museum, and embrace change wholeheartedly.

New Inc., the incubator of the New Museum in the US, is a timely example of a museum extending their participation into the digital creative culture [a]. Recently they announced the opening of ONX Studio, to enhance their ability to be an accelerator for

a growing community of artists working on extended reality.

Other museums welcomed creative thinking to revamp their daily practices. For example, the V&A launched a residency opportunity for a Design Thinker in their museum [b]. The aim was to enable cross-departmental collaboration and discover learnings that can be insightful to the museum's strategic vision.

Museums like the British Museum [c] are experimenting with design sprints to break from their usual solutions-oriented way of thinking and be free to imagine new possibilities.

The Minneapolis Institute of Arts (MIA) [d], took a different approach and changed its top management practices. They put together a team of innovation leaders, from Chief Engagement Officers to Director of Learning Innovation, that can drive experimentation, organizational learning, and strategy refinement.



[a] Agility is more than a method, it's an outlook.



[b] Design as a way of thinking is becoming more common in museums and enables collaboration across departments.



[c] Adopting 'sprints', and other ways of thinking that might be more at home in Silicon Valley, gives museums a fresh perspective.

What's next

Most of the time, museum-workers realise what an agile museum stands for, and why it's so important. But figuring out how to pull off a transformational process to become agile is the real question for most. The truth is, all museums are different. They come in many sizes, types, they have access to different resources and they have varied operational approaches. They need different paths to institutional agility.

In the years to come, museums will have an internal organisational discovery. As a result, they'll gain confidence in combining the velocity and adaptability that they aspire to with efficiency and purpose.



- [d] Empowering staff at every level creates an experimental outlook, well suited to an agile organisation.

“Figuring out how to pull off a transformational process to become agile is the real question for most. All museums are different. They need different paths to institutional agility.”

Jüniör suggests

Envision all the operational activities and responsibilities of your museum in 2030, bearing in mind the ever-changing expectations of your audiences. Think your transformation through not only from a technological point of view, but also practical, social and cultural perspectives.

Questions you might ask

Are we confident that everybody, at every level of our institution, is aligned and motivated with why and where our museum needs agility?

What are the limitations of our museum today? Are there any existing internal cultural barriers? If so, do these affect the implementation of organisational change in our museum?

Do we have a clear, respectful and transparent implementation plan? Does the plan map all the resources and outline the timeframe that the transformation requires?

Does the team have the right hard and soft skills and interdisciplinary mindset needed to guide and implement new solutions? If not, how can we improve that?

Jüniör's approach

Jüniör will design research that examines the museum's organisational structure. This helps us to understand how the museum operates today and what the vision for the future is.

Jüniör conducts 1:1 interviews to define the goals and vision for change. We'll also design workshops to support a transparent conversation, engaging the whole internal museum team. These activities will be run in parallel with the research phase. Running these activities in parallel will help us map boundaries and opportunities for change, and to establish where further influence is needed to bring about change.

Jüniör will create a toolkit presented together with a roadmap to support the leadership and management teams as they make changes within the museum. The toolkit includes new workflows, best practices and tips for resistance, and supports the creation of a new organisational culture.



Collections explained

From cocktails with the curator to live conversations and interviews, museums' social media channels are being activated ambitiously. Audiences will also expect such human connection in the future virtually. From now on, museums should commit both to their in-house and online programming and consider their physical and digital collections as a cluster of experiences, perspectives, conversations, and opinions.

What's on

With the rise of social distancing globally, people turned to the internet in a way that they never had done before: spending more time at home, connected and mostly watching videos online. Platforms and services to stream videos and movies were not the only actors this time. Theatres, performance art venues, galleries and museums went online to maintain their engagement with their audiences in new digital ways.

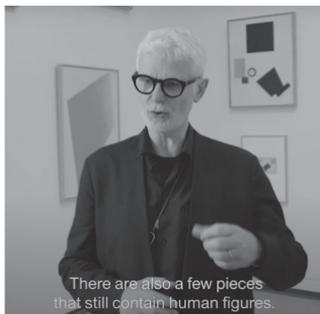
No museum has ever used video content more ambitiously than in this period. The programmes, whether live streaming, Zooms or video content on social media, were temporarily the substitutes of museums' in-house programming. The best video content experiences were the ones that recognised the importance of different formats with different tones of voice, styles and content around the museum's collection and activities.

Museum directors became the new faces of the virtual collection walk-throughs. For example, the Stedelijk Museum in Amsterdam organised live-tours with the museum directors, walking through the collection galleries of their museums [a].

There were already influential faces getting audiences closer to the collections and the work behind them, such as Emily Graslie from the Field Museum with her YouTube channel 'Brain Scoop' [b]. Emily is the first-ever Chief Curiosity Correspondent of a museum, talking about the unknowns of a natural history museum collection in an engaging episodic format.

Other museums created even more informal initiatives for these introductions to museum collections. Developed by the team at The Frick Collection, formats such as 'Cocktails with a Curator' were organised around thematic happy hours directly from the curators' homes with a specific cocktail every time [c].

Louisiana Museum of Art with Louisiana Channel pioneered strategic cross-channel content creation [d]. They produced video-stories about their collections, research, and artist community. They had also been an early adopter, and had already started integrating online into the overall museum programming.



[a] Direct access to museum directors through digital channels engaged audiences in novel ways during lockdown.



[b] Even before the pandemic, museums had started to embrace digital. The Coronavirus has accelerated the move towards – and increased the need to – engage audiences digitally.

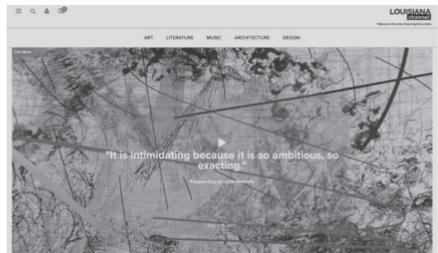


[c] Live digital events in lockdown gave museums permission to experiment with an informal approach to audience engagement.

What's next

Audiences have had access to front-row seats with museum directors' tours and have had the comfort to join events anytime that they want, from across the globe. **They will continue to expect a new, less polished and more intimate museum programming.**

To succeed, museums need to see online programming as connected to the museum's online and on-site experience, with a strong cross-channel content creation strategy.



- [d] Digital content production will be as important as in-person experiences going forwards. More to the point, audiences will expect it.

“The best video content experiences were the ones that recognised the importance of different formats with different tones of voice, styles and content around the museum’s collection and activities.”

Jüniör suggests

Broaden the scope of content strategy in connection to your museum's collection and programming, regardless of the medium and channel. Think about what it is you need to articulate and how you can do that in a reusable, viable and engaging format for your audience.

Questions you might ask

Who joins on-site and online programming and what do they want to get out of this experience?

What have we learned by our latest video content creation experiments?
What has worked, what hasn't worked?

What does our museum want to achieve by creating video content?
How can we better connect video content to our on-site programming and to online/digital programming?

Are there any learnings from our on-site programming that can inform our online programming strategically?

Jüniör's approach

We'll design research to analyse all of your museums' on-site and online/digital programmes. This activity will map the programmes' pain or power points, in terms of content and tone of voice, measuring audience engagement and thus, success.

Jüniör will produce an insights report, which documents the results of the research phase. The report will include learnings from all the teams and actors involved with on-site and online programming, enabling a conversation that leads to new programming objectives under a common vision.

We'll provide a high-level, cross-channel content creation strategy plan. The plan will be shared with leadership but also tested with the audience through 1:1 interview sessions. This plan will be delivered together with 'How-Tos' and guides on the 'Do's and Don'ts', especially in relation to the tone of voice, media, and length of content.



Data frontiers

A growing preoccupation with the topic of data privacy has taken place in recent years and this will become the next frontier also for cultural institutions. It's increasingly an ethical question. As museums will rely more on data analysis for predictions and insights, they will need to transparently replan for its use as well, defining which data can be public, used or how much data should be collected. Audiences are willing to share their data, but only if they contribute to a good cause.

What's on

Today's world is more connected, interdependent and data-rich than ever before, and museums are no exception. At the core of this change lay information systems, designed to collect and analyse data, which museums have started to adopt just like commercial enterprises have. In addition to data collected through memberships, newsletters, and events over the years, museums have started to incorporate a range of different services and providers to pull together larger amounts of data. The aim is to gather information about the overall visitor experience, in the hope that such data will better inform their strategic decisions.

Most museums (and digital services and platforms for museums), that have started to collect and manage big relational data are putting transparency first.

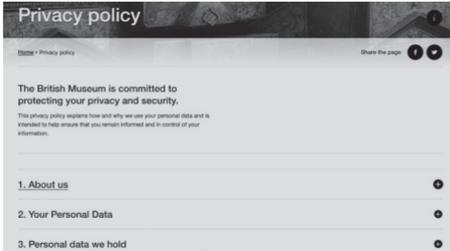
The British Museum, for instance, has worked on clear and detailed data privacy policies made available online [a]. They explain how and why personal data is used, how long they store the data, and the rights that the audience has over their personal data. The policies clarify the technologies used, both on-site and online, such

as heat mapping through Wi-Fi connections, and the services used, such as Facebook advertising.

Some other museums, including Tate, have hired data protection managers and experts to deal with the complexity of data compliance and make ethical choices [b].

Dexibit, a big data analytics company for general visitor attractions including museums, has 'ethics' as one of the pillars of the company [c]. They have publicly committed to maintaining depersonalised data; all the data uploaded on their platform is redacted of personal information.

Dealing with the complications of data ethics remains a rather difficult task for smaller museums with small multi-tasking teams. Organisations such as the Association of Independent Museums, try to help smaller institutions better understand the implications of data collection and learn how to manage privacy and data collection in their museums by publishing brief tools and reports [d].



- [a] Transparency is key to the collection and management of data.



- [b] Data protection laws are complex and the implications of getting things wrong are serious. Museums can benefit from expert advice.

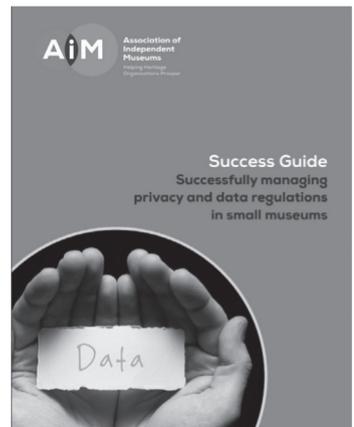


- [c] Careful consideration of how data might identify an individual is a key ethical concern for cultural institutions and services.

What's next

What remains relatively new for museums about data compliance and ethics, is the pre-data collection strategy. In other words, an informed, thoughtful decision-making process about different types of data that can be collected and used.

Qualitative data, again with a transparent process of collection and use, can help to complement big data and even diminish the amount of big data needed. This moves predictions to actionable human insights, making an even greater ethical standpoint on excessive data collection and storage.



[d]

Support in relation to the legalities and ethics of data collection and storage is available to museums.

“Qualitative data, with a transparent process of collection and use, can help to complement big data and even diminish the amount of big data needed.”

Jüniör suggests

Review all methods of personal data collection used in your museum over the years, both digitally and non-digitally. Try to identify when and how data was collected, interpreted and used so far, and how the consent has been managed.

Questions you might ask

Do you have a clear strategic plan on the kind of data you collect, how much data you collect, and how you interpret it?

Do you know the risks and ethical responsibilities of collecting information on your audiences?

Are you sure that the type and amount of data you've collected takes into consideration the needs of diverse audiences, that you avoid over-personalisation and excessive collection and storage of data?

Jüniör's approach

Jüniör will design research activities to map all the data that has been collected through museums on-site and online spaces so far. We'll carry out 1:1 interviews with key actors to understand why data was collected and how it has been used. We'll also hold 1:1 audience interviews to understand what data they might feel comfortable sharing and why.

Jüniör will design sprints with small working groups. Together we'll work on new strategies on what kind of data (qualitative and quantitative) should be collected, how the collection process can be ethical and transparent, and how data might be used and interpreted.

We'll produce a final report to communicate all the learnings in relation to: the museum's ethical standpoints, the types of data the museum can collect and use, and a high-level plan on the timing and frequency needed to collect and re-use data.



Purpose economy

Brands are exploiting their tangible and intangible heritage as a valuable asset of deeper meaning and purpose that can strengthen their relationship with their customers. Preservation of brand patrimony and communicating the highlights of their production for passionate followers have a long past. Yet a new era for brand heritage museums will be born in which they will be expected to have a radically different approach, creating brand-led experiences, initiatives and services.

What's on

For numerous purposes, brand heritage museums have been a highly effective tool for communication. Exhibiting their collections has supported the visibility and reputation of the brand by creating an asset of trust and dedication. Their physical spaces have been used to prompt curiosity, which helped them to become associated with quality production in their consumer's mind.

Because of the changing expectations of new generations and the channels accessible to them, no brand museum can afford to sit back and continue to exist thanks to its tangible holdings. Therefore, **they will need to rethink their activities, go beyond chronological, material-focused exhibitions about their past and actively develop experiences, initiatives and services for the public.**

Some brands have started to take the first steps by deeply focusing on the use-value and know-how inherited in their collections.

Piaggio, whose history spans more than 130 years of economic, civil and cultural development in Italy, gave space to their ever-growing know-how on the theme of mobility [a]. With the project, 'FuturPiaggio - 6 Italian

Lessons on Mobility and Modern Life' they experimented with a new way of thinking about their collection and production. Piaggio highlighted not only their products but their continuous dedication to the development and research of the future of mobility.

Iittala & Arabia, two of Finland's most celebrated ceramics and glass brands, together created a brand-new design centre [b]. The aim is to create a place that connects the know-how of the two brands while serving the transgenerational community through workshops, labs, activities and events. Other brands that are focused on reactivating their values have accelerated their contribution to education and to the continuation of their legacy within the arts.

Armani Silos with Armani Laboratorio offers an intensive training course for creatives specialising in the field of cinema [c].

Burberry Foundation took a different route with Burberry Inspire [d]. They have started a series of in-school programmes to inspire young people, encouraging them to explore the wide variety of ways they can be involved in the creative industries.



- [a] Focusing on a key element of what a brand does, communicates dedication and deep knowledge to a consumer.



- [b] By combining forces, brands can connect to the hearts and minds of consumers, while giving them an experience with two well-known and loved brands.



- [c] Nurturing creativity secures the next generation of talent... and fans!

What's next

So, where is the 'Brand Museum' of the future heading? Brand museums' local and physical existence will still matter. But as a growing number of business decisions place purpose above profit, **their virtual and off-site purposeful existence will become even more crucial to the overall brand experience and positioning.** Network thinking will be an essential skill for this repositioning of brand museums.



[d]

Heritage brands can shore up their cultural relevance in future by directly engaging – and even educating – audiences today.

**“No brand
museum can
afford to sit back
and continue
to exist thanks
to its tangible
holdings.”**

Jüniör suggests

Reimagine how to define a new experience, initiative or a product for your brand museum. Consider how it can define new types of value, at the point of creation and by its implementation, both for the brand and the museum.

Questions you might ask

Who visits our brand museum and what do they want to get out of such a visit?

How could our museum better connect its activities and initiatives to the brands' overall mission and goals?

Are we making good use of, and are we communicating well, our brand and enterprise culture within the activities of our museum?

Are we seeking new ways to engage the network, communities and stakeholders of our brand through our museum's activities?

Jüniör's approach

Jüniör will design workshops inviting both employees of the brand and museum to explore the shared values and expectations from the museums' side. Workshop outcomes include co-ideation and evaluation of high-level ideas about the benefits of collaboration and/or communication between the company and the museum.

We'll design research to map the network of people surrounding all the activities that have been done so far at the museum. Research will include audience's opinion, satisfaction level and expectations of the museum's overall offer.

Jüniör will produce a future scenario report, combining these learnings with an exploration of the future use of the museum's tangible holdings and the brand's intangible know-how. People-centricity is key to this and scenarios might apply to either the public or the employee experience, or both.

About Jüniör

Jüniör is a design action in service of innovation for the cultural sector. Our goal is to improve, strengthen and transform people's engagements with cultural institutions, while optimising the business of cultural endeavours. We do this by ideating impactful experiences and services. Based in Milan, Jüniör organises design workshops+actions and carries out R&D+strategy with, and for, museum, archive and library professionals. Most importantly, we love exploring the field for ourselves!

To learn more visit www.thisisjunior.com
or write to us at hello@thisisjunior.com

About the author

Ece Özdil, founder of Jüniör, is a Milan-based Turkish designer. Ece has a interdisciplinary background advocating for a user-centric approach to the cultural sector. She holds a PhD in Design for Cultural Heritage and focuses on the digital transformation of museums and archives, their cultural services, initiatives and the interactive digital technologies applied to the field.

Take a look at how Ece's work has helped cultural institutions to thrive...

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**Let's make design a way of life
for the cultural sector.**