

Capacity Building — Branding — Fundraising

as Key Leadership Stations
Towards Successful
Training Programme
for Young Professionals

METHODOLOGY GUIDELINES

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of museums



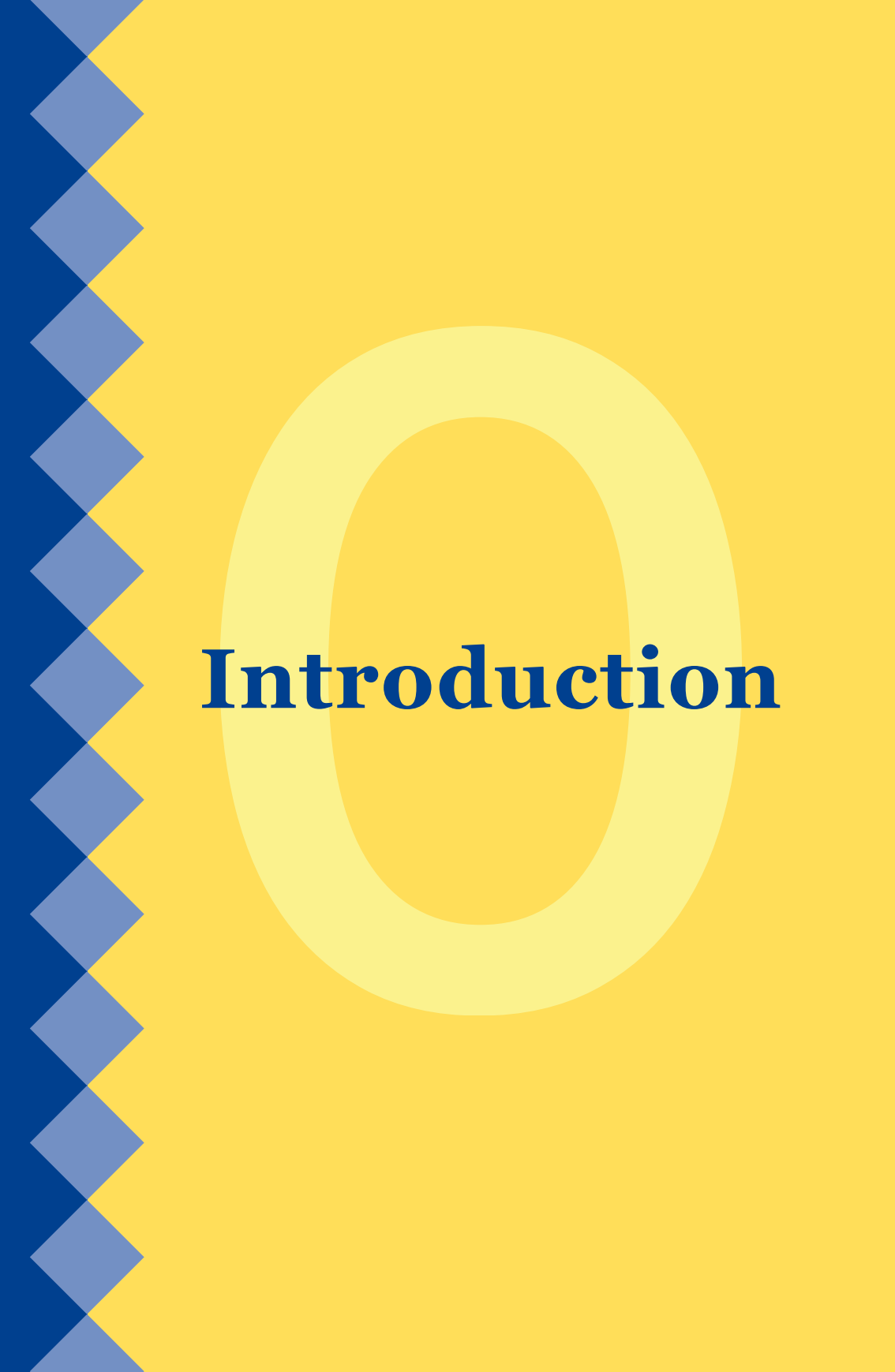
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Introduction

THE PURPOSE AND IMPACT OF THE PROJECT

The project Capacity Building – Branding – Fundraising as Key Leadership Stations Towards Successful Training Programme For Young Professionals was supported by an ICOM Grant for Special Projects. It was led by INTERCOM in partnership with Indonesia Hidden Heritage, Trakošćan Castle, ICOM Croatia, MPR¹, ICOMON and ICTOP. The partners developed a training model for young museum leaders with the main objective of increasing their professional competencies in today's demanding and fast-changing environment. The model of training was jointly developed by partners to suit a set of pre-identified needs, and was implemented at the training events with workshops for young museum professionals with the purpose of enriching their knowledge and skills in a simulation of real institutional life. The purpose was to train participants in mapping the main risks in their museum environment and to find appropriate solutions. The project enabled a multifaceted insight into the identified challenges, and the chosen trainers shared their expertise and illustrated examples of good practice.

The training programme was organised in two very different countries, Croatia and Indonesia, in order to include different areas of expertise and meet different needs. Such an approach was inspirational for drafting the present guidelines and making them applicable in a broader global context. In Croatia, the training course was organised at two different venues, and the aim was to develop the methodology for the capacity-building project. One venue was in the Trakošćan Castle, and the other venue was held in a small community museum on the island Zlarin. Such an approach deepened the insight into the needs and challenges that different museums may have, especially regarding the resources and support at their disposal. The methodology was developed to address the critical issues in each case. The basic principle

¹ The international committee MPR has recently changed the name into ICOM COMMS - ICOM's International Committee for Communications, Marketing and Audience Development)

was that to implement a museum strategy, a professional should stay committed to the implementation, showing determination, dedication and leadership guidance. The advice leans on the “real strategy” proposed by J. Welch, who stressed the importance of putting effort into realising your goals.²

The main indicator used in training was how standards are met as basic requirements, as in many countries, museums still have difficulties reaching the prescribed standards in many aspects of their work.³ In Croatia, many museums do not meet the standards of accessibility, although they are required by the law. According to Indonesian data, only around 8% of museums in Indonesia are categorised as class ‘A,’ and even these ones need major improvement in many areas of their activities.⁴ The goal is to reach global standards in museums at an international level. The Indonesian Ministry of Education, Culture, Research and Technology has initiated a colossal movement for transforming museum and heritage sites by officially launching the new Indonesian Heritage Agency in May 2024⁵, so the training within the project was organised at the right moment, addressing the urgent needs of the museum community. The newly elected ICOM Indonesia Board was also included in the programme and eager to continue the cooperation in the years to come, clearly showing the long-lasting impact of the project.

During all events, ICOM’s visibility was at a high level as requested in the grant. All events were followed by the media, and interviews were given. The publications and announcements also contained the partners’ and ICOM’s logos.

² <https://magazine.vunela.com/jack-welchs-5-questions-to-create-real-strategy-to-gain-sustainable-competitive-advantage-308dd0ca1f56>, retrieved 30 March 2025

³ Croatian Ministry of Culture and Media introduced a new revised Bylaw on professional and technical standards for the establishment and determination of the type of museum, for their work, and for the accommodation and preservation of museum materials and museum documentation in 2023.

⁴ Data presented during the meeting in Jakarta

⁵ The establishment of the agency was announced via many social networks - <https://www.instagram.com/vitasubiyakti/p/C7B5NUPRWgm/>, retrieved 6 February 2025



Reports in Short

INTERCOM and partners were completely successful in achieving the project objectives. The training programme was organised in a three-partite model. The panels with cultural policy makers and officials from ministries provided a general insight into the strategies that shape museum environments. The second level was presentations of invited speakers who illustrated interesting case studies related to the training. Then the workshops were organised to address the main themes of the capacity-building programme. The selected topics were:

- 1.** Sustainable funding
- 2.** Capacity building of staff
- 3.** Museum branding and communication

In Trakošćan, the methodology relied on the sustainability supported by the FOUR R elements (responsibility, resilience, relationship and rights).^{*} The main point of departure was how to secure access to heritage by respecting the rights of people to connect with their heritage. This is, of course, linked with the responsibility to preserve and communicate the heritage held in museums, to build relationships with its community, and to work hard to build resilience to last and protect, and to confront challenges. On the island of Zlarin, a new Impact Compass methodology was analysed, referring specifically to the needs of small community museums and their role to reenergise and empower their communities to ensure sustainability in a sensitive environment. In Jakarta, the vast audience was given the opportunity to attend an array of workshops tackling different aspects of sustainability through the lenses of funding, communication, and personnel training. The targeted audience of young professionals came via the Indonesian Young Museum Professional Forum, which gathered about 60 young trainees together with a significant number of mid-career professionals. The meeting was also an opportunity to receive valuable feedback from young employees on how useful they think the training was for their careers. The interest of the ICOM Indonesia in continuing the training programme confirmed the success of this initial meeting.

The number of people attending was far above the numbers envisaged in the project application. In Trakošćan Castle, there were 78 participants who took part in the training programme, while in Zlarin, a small museum on the island, there were 22 participants who attended the programme. In Jakarta, there were 300 participants onsite, with 150 members who took part in the workshops. The social media outreach for the Indonesia event was huge – approximately 20,000 impressions were left (based on the total post insights for Museum Forward on the IHH Creative Hub account).

^{*} Besides UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005) there are numerous studies that stress the importance of cultural rights and resilience linked with responsibility and building relationships among stakeholders.



Trakoščan Training Programme

FUNDING, COMMUNICATION AND TRAINING AS LEADERSHIP TOOLS

Running a museum is a complex and demanding process that requires not only good academic knowledge, but also different skills acquired through proper training. The experience of performing various duties inside the institution is also crucial for shaping the mindset of the leader. There are many legal requirements directed towards museum leaders, and responsibility is a high priority for the decision-maker. Museums serve an unlimited number of users; they are open to vast audiences, and flexibility is among the key assets that museum leaders need. There are so many issues that need urgent attention from a leader, and among the skills needed, good time-management and how to prioritise things are essential. Museum finances in many cases come from public money and require a careful and transparent approach. There are many aspects of work that require a leader's attention: small-scale and large-scale investments, refurbishment, conservation of valuable collections and listed buildings, demanding maintenance, security and visitor service, staff expenses, research, exhibitions, and other programmes are among many. All these fields of work often need simultaneous attention and bear significant costs. There are also numerous legal requirements and procedures to obey. Apart from handling inner affairs, museum leaders are also engaged in the cultural life of their city or region, which demands building relationships with various stakeholders. Attending different events and meetings also requires time. These practice-based experiences are important to share with emerging leaders.

Museum leaders, as persons responsible for sound management, have to have the capacity to meet a huge range of tasks. Museum directors are responsible for all areas of institutional work, and it is important to see how they make decisions, prevent risks, engage collaborators and deal with crises. Serious mistakes in the process can result in large damages that can affect their institutions, employees and the whole of their communities. Emerging leaders may not be fully aware of the



Trakošćan Workshop Warmup

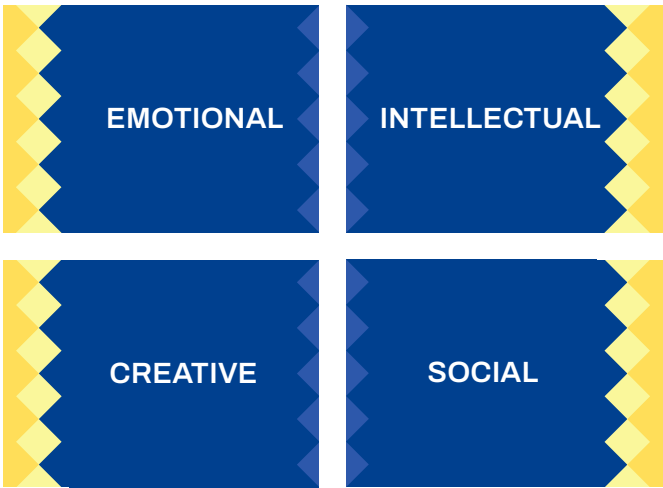
scope of the responsibility and engagement they can expect when appointed to a leading post. It is not easy to get the big picture of the different layers of relationships among important stakeholders and manage them with care and caution. How to prioritise in such complex business surroundings, especially in situations when several fields need urgent attention and resources are scarce? All these needs and open questions urged INTERCOM and partners to organise the capacity building projects in a way that tackles different areas of work during the training programme.

The focus should be on sharing practical experience since some theoretical advice fails to work when tried in practice. Of course, it is important to follow what theory can offer since many recommended tools may help museums in addressing the challenges. Behavioural economics may help museum leaders understand motivation, decision-making, and the choices that people make.¹ It also stressed the presence of irrational behaviour and shortcuts in decision-making because of the lack of information and proper insight. Some emotional aspects of work are often created when people's links with the subject of their interest and research may cause a deeply biased reaction. Rational collecting versus hoarding is no longer a taboo among museum professionals. Wrong decisions and policies can be devastating for

¹ Polšek, D. & Bovan, K. (2014) Uvod u bihevioralnu ekonomiju

some museums, and therefore, lifelong training is a must because the circumstances change fast, and institutions and their leaders have to live the theory of change in their everyday life.

The project developed the methodology to use key strategic premises to conduct the training according to identified challenges. The approach is adaptable and flexible for different countries because even in a single country, there may be significant differences between national institutions and small community museums. Therefore, multiple formats were used in each training session during the project while keeping to the basic FOUR R model and its methodology.

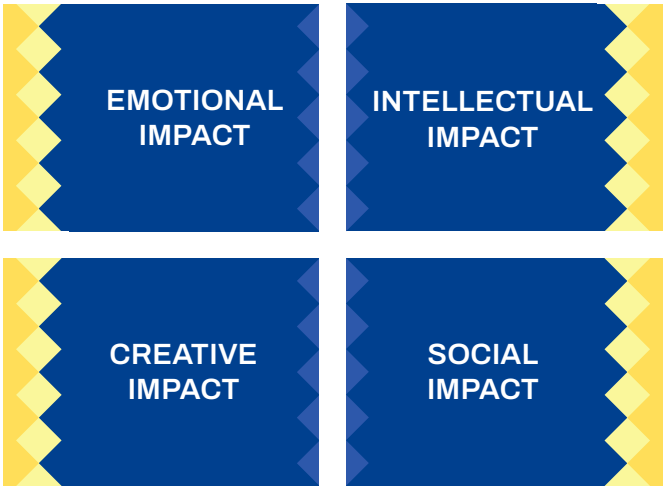


The FOUR R modules

The modules addressed in the first training covered the areas of museum investments and financing, communication and branding, and the third workshop was the training targeting museum staff. The format of the meeting was a forum of museum professionals with presentations, debates and workshops. The training participants became familiar with the selected study cases and discussed the options for financial sustainability with leading experts from INTERCOM, ICOM Croatia, and ICOMOS Croatia. The training course was organised by considering all aspects of the FOUR R scheme: responsibility, relationship between museums and outside stakeholders, rights and resilience.

The second training course carried out on the small island of Zlarin required another approach. For that purpose, an Impact Compass module was applied. The purpose was to initiate a dialogue about how projects in

small towns and villages contribute to the regeneration of communities. The methodology was built around four broad dimensions of impact, which could help local stakeholders to assess the experiences of users and beneficiaries in the community. The compass's four dimensions are: emotional and intellectual impact, creative impact, and social impact.



The four elements of the Impact Compass

The training programme, which was held with a smaller group of participants, consisted of presentations, debates, and interactive activities.

The third meeting in Jakarta, Indonesia, incorporated all modules in a broad format during the conference, consisting of panels, presentations, debates, moderation and workshops. The conference raised a huge interest so the training required a larger size of available workshops than usual. The methodological focus was on communication since marketing and branding, linked with good leadership, aim to increase expectations in the museum sector. The project premises were confirmed in the current reports, in which not for profit organisations predicted a significant increase in revenues due to marketing initiatives. The Community Boost report shows that only 11% of the interviewed participants in the survey have envisaged a decrease in revenues, more than 17 % have predicted the same level, while the vast majority have thought that an increase in revenues is the most likely scenario.²

² https://you.communityboost.org/2025-nonprofit-acceleration-report?utm_campaign=11188660-Evergreen%3A%20Newsletters&utm_medium=email&_hsenc=p2AN-qtz-82JhxxYPfeIBelFFZqWUMmnHaf4lZruSLut7MSVJ3k8dv42LhjpcFK_c1yOakawl-NqlqqOWUYRki6HPQyz2hwOPcA&_hsmi=355471537&utm_content=355471537&utm_source=hs_email

FINANCING MUSEUMS: A CASE STUDY OF THE STATE BANK OF PAKISTAN MUSEUM

The State Bank of Pakistan (SBP) Museum is a pioneering initiative in Pakistan, established as the country's first and only institution dedicated to economic and central banking heritage. It offers a compelling case study of museum financing, heritage conservation, and the transformation of a colonial structure into a vibrant cultural and educational centre.

HISTORICAL CONTEXT AND VISION

The origins of the SBP Museum lie in the neglected remnants of a previous museum dismantled in the 1990s. Valuable materials were left in poor conditions, subject to weather and decay. In 2004, a turning point came when the Governor of the State Bank of Pakistan initiated a revival project, proposing to house the new museum in the Bank's historic Annexe building—once home to the Imperial Bank of India.

With no trained museum professionals available, an advisory committee was established to steer the project, addressing architectural design, curatorial planning, and restoration principles. The mission was clear: to create a living, interactive, state-of-the-art institution preserving the nation's numismatic history while educating the public about Pakistan's financial journey.

ARCHITECTURAL REHABILITATION AND CONSERVATION STRATEGY

The museum's new home—a 21,598 sq. ft. Greco-Roman, Renaissance-style building featuring pink Jodhpuri stone, Achaemenian elements, and Tuscan columns—embodied a colonial legacy. Adapting it for museum purposes posed numerous challenges.

Key conservation principles included respecting the building's layered history, preserving its original fabric, and ensuring that modern interventions (such as lighting, climate control, and security systems) were reversible and minimally invasive. The building's shell remained largely untouched, while the interior was sensitively modified to accommodate contemporary systems like air conditioning, fire prevention, and surveillance.

Significant structural issues had to be resolved: rubble masonry columns disguised as solid stone required reinforcement, a narrow mezzanine staircase was redesigned, and insufficient lighting was addressed with cost-effective, locally sourced solutions. Each intervention was meticulously documented, both for accountability and as a public educational tool.

PROJECT FINANCING AND INSTITUTIONAL CHALLENGES

Although the initial funding was sanctioned by the State Bank's Governor, he retired before the project commenced. Since then, financing has been a persistent struggle. As the museum is not a core function of the central bank, each annual budget request necessitates renewed justification, reflecting a universal challenge faced by museum professionals globally.

Despite being housed within a state institution, the museum had to carve its own financial path. Securing heritage committee permissions, gaining stakeholder buy-in, and proving the cultural value of the initiative were critical steps in its survival.

SUSTAINABLE DEVELOPMENT AND PUBLIC ENGAGEMENT

To ensure long-term viability, the SBP Museum embraced a model of minimal intervention, maximum public utility. The museum's strategy involved balancing the preservation of heritage with public access and education. This meant revitalizing the building without stripping away its historical layers and ensuring it remained a space for public learning and engagement.

Developmental efforts included setting up a souvenir shop, initiating summer camps, and launching collaborative projects with other institutions. The museum also produced documentaries, created a virtual tour, and contributed to scholarly and public literature—all designed to increase visibility and justify continued funding.



Chair of ICOM Croatia, Dr. Željka Modrić Surina, introducing keynote speakers

LESSONS AND LEGACY

The SBP Museum's evolution underscores several important lessons. First, institutional support is crucial but cannot be the sole pillar; diversification of funding sources—such as donations, private partnerships, and revenue-generating activities—is essential. Second, meticulous documentation and transparent dissemination of project findings bolster credibility and educational value. Third, conservation of historic buildings must be approached with humility, retaining their character while accommodating new uses.

In conclusion, the SBP Museum exemplifies how cultural heritage, when aligned with public education and strategic financial planning, can thrive even within constrained institutional frameworks. It stands not only as a custodian of Pakistan's monetary history but also as a model for heritage-driven urban revitalization in South Asia and beyond.

The cover features a dark blue background with large, overlapping, lighter blue geometric shapes. On the left side, there is a vertical yellow band with a repeating diamond pattern. The title 'Training Modules' is centered in a white serif font.

Training Modules

SUSTAINABLE FINANCING AND INVESTMENT MANAGEMENT

Workshop leader: Goranka HORJAN

Sustainable funding models are critical to the long-term vitality of museums, especially when institutions are to implement investments. Many public museums are not for profit organisations and government-funded legal entities, and they face different challenges when they want to start refurbishments or investments in new facilities. Funding of long-term projects is the most demanding process for museum finances and a test for sustainability. Securing sufficient funding is often not available in a single place or with one stakeholder. The support of the authorities may shift over time, especially due to unexpected crises or changes in government. The participants in the training course explored several case studies in which EU funding was used for large refurbishments in Croatia that took place after the two earthquakes in 2020 and during the COVID pandemic. In implementing large projects, participants noted several key challenges:

The need to combine the sources of funding with different rules

- EU co-funding covered only eligible costs meeting the criteria for disaster relief, but in renovation, it is not easy to separate the indirect and direct impacts of a disaster
- How to complete investments in a rigid timeframe when combining different sources of funding
- The difficulty of calculating and balancing expenses during the global COVID pandemic, with the increasing prices of building materials and transport
- How to find available companies to work simultaneously at too many building sites that were opened

The workshop model narrowed in scope to financing and investments, especially considering the external circumstances in which museums carried out renovation projects. The global survey conducted by INTERCOM

in 2021 showed that a large number of museums were almost constantly exposed to several risks, and around two-thirds of them responded that they faced at least two situations that could be described as extraordinary circumstances in the same period of time. The training also included the topic of risk assessment, which is crucial in the regular work of museums.

The methodology of the FOUR Rs (responsibility, resilience, relationships, rights) was explored within the following topics:

PREPAREDNESS FOR INVESTMENT

The workshop participants discussed how to increase a museum's capacity and resources to implement the desired investment smoothly. The strategy should be put in place, and the museum must develop a comprehensive project brief, and all staff within the institution must do their work in a responsible way, preparing their parts with due diligence and consulting an external expert when necessary. It is essential to have all the necessary documents in place. Sometimes, conservation studies or existing condition reports do not exist, and it is also necessary to define all the research required during the preparation of the project documentation (for example: structural analyses, identification of hidden wall defects, etc.) to ensure that all elements are incorporated effectively into the project task. In any case, copy-and-paste solutions and cost-cutting must be avoided. A poor project can trigger an increase in the investment cost and can endanger funding. These issues can lead not only to additional costs but also to reputational damage.

Several elements are crucial for the successful implementation of projects and lead to improved outcomes:

- **Thorough planning:** Timely and adequate planning of activities and required financial and human resources.
- **Risk management:** Identification and formulation of plans to prevent potential risks.
- **Improved forecasting methods:** Objective and realistic determination of the estimated procurement values in line with market conditions, together with a more effective needs assessment and contract execution
- **Capacity building:** Enhancing the contracting authority's ability to plan and execute major projects.
- **Monitoring:** Systematic monitoring and analysis of the discrepancies between estimated and actual values, with adjustments to regulatory frameworks as necessary.



Participants of the museum forum at Trakošćan castle

IDENTIFYING STAKEHOLDERS

It is necessary that museums identify and coordinate all the stakeholders who are essential for the success of the investment and who are expected to secure funding. The museum staff should be aware that they are the key initiator of the investment. The founder, whose consent is required, should also allocate sufficient funds. In some cases, the property owner, if different from the founder, should approve the investment. Conservators should give clear guidelines, and the museum should check that the contracted designers and architects respect the requirements. The building companies and supervisory bodies should execute the investment in the given time-frame, and the public authorities responsible for issuing permits should be contacted on time. The museum must be aware of the constant changes in legislation. The public follows the process with the help of the media. The requirements of the museum should be constantly checked during the process and must be understood and respected by all stakeholders.

SUSTAINABILITY

All stakeholders involved in the implementation of the investment must raise their level of responsible conduct and performance of tasks within their jurisdiction. The goal is to provide solutions that are in



Discussion during the museum forum

line with the needs of the activity carried out in the protected building, taking into account all modern requirements for sustainability and resilience. The museum should receive accurate input from experts on smart, sustainable solutions, including alternative energy sources that a particular listed monument can use. The institutions themselves could also question certain practices, such as the use of air conditioning in all museum spaces.

Research into how museums use the circular economy would also be welcome, from reusing exhibition material to waste management and the careful selection of materials. Museums would like to know what solutions for green roofs or solar panels are acceptable for museums in listed buildings. It is necessary to consider how new technologies and AI are used to ensure resilience and responsibility. Everyone involved in the investment should understand that it is necessary to develop long-term solutions intended for a large number of museum users and visitors. Bureaucracy is seen as a great obstacle, and long decision-making processes have a negative impact on investments.

CONCLUSION

The FOUR R methodology offers a comprehensive framework for evaluating key aspects of a museum's operations, from financial management through to branding and staff development. Below is an expert

summary of how each element of responsibility, resilience, relationships, and rights can be applied to assessing the quality of finances, the efficiency of branding, and capacity building within the museum sector.

RESPONSIBILITY

In financial terms, responsibility is about ensuring transparent and accountable spending that reflects ethical stewardship of public or donor funds. Museums can implement robust governance measures and regular audits to affirm that every penny is allocated in line with strategic priorities and community expectations. Regarding branding, responsibility calls for honest, accurate communication of a museum's mission and values, aligning promotional materials with cultural and ethical standards. In the realm of capacity building, this element translates into establishing training programmes that not only equip staff with essential skills but also instil a strong sense of accountability for their roles, thus fostering a culture of integrity and excellence across the organisation.

RESILIENCE

For financial quality, resilience emphasises the importance of adaptable and sustainable funding strategies that can withstand economic fluctuations and unforeseen challenges. Museums might diversify their revenue streams by exploring alternative funding sources such as grants, sponsorships, and community initiatives. In terms of marketing, resilient branding strategies are those that maintain relevance and appeal even as cultural trends evolve or market conditions change. This means creating adaptable brand narratives that reflect both tradition and innovation. In training and capacity building, resilience is demonstrated through the development of flexible professional development programmes that prepare staff to manage crises, embrace technological advancements, and continuously improve operational performance.

RELATIONSHIPS

The principle of relationships underlines the need for collaborative engagement with a broad range of stakeholders. Financially, building strong relationships with donors, sponsors, and community partners can enhance the stability and integrity of funding arrangements, as these partnerships often come with mutual expectations of transparency and mutual benefit. In marketing, effective branding relies heavily on forging meaningful connections with target audiences, leveraging community

ties to create authentic and compelling narratives. For capacity building, fostering internal and external relationships is key to creating networks of support and knowledge sharing, thus ensuring that staff members receive continuous mentorship, collaborative training opportunities, and access to diverse perspectives that enrich their professional growth.

RIGHTS

When assessing financial quality through the lens of rights, museums must ensure that funding is managed in a manner that respects legal frameworks and the rights of all stakeholders. This involves safeguarding against exploitative practices and ensuring that financial decisions are made equitably. In the sphere of branding, the respect of rights means utilising cultural and heritage assets in an ethical manner, ensuring that the representation of communities and histories is inclusive and mindful of intellectual and cultural property rights. Finally, in terms of capacity building, a rights-based approach advocates for equal access to training and professional opportunities, reinforcing the commitment to fair treatment and the empowerment of all employees, which in turn fortifies the institution's overall ethos and operational integrity.

In summary, the FOUR R framework provides a robust means to critically assess and enhance museum performance. By ensuring responsibility, fostering resilience, nurturing relationships, and upholding rights, museums can strengthen their financial integrity, develop compelling and adaptive branding, and build a sustainable capacity for the future.

EMPLOYEE CAPACITY BUILDING THROUGH FORMAL EDUCATION AND LIFELONG LEARNING

Workshop leader: Darko BABIĆ

INTRODUCTION

The workshop was planned in such a way that the discussion included the reactions and comments of the participants in connection with the four key questions (and teaching sub-questions), and analyses how the current or future desirable state of affairs fits into the FOUR R principles (responsibility, mutual relationships between internal and external stakeholders, rights and sustainability, resilience).

Key questions for discussion:

1. Do you think you have the necessary competencies to work in a museum, and state why?

2. How are competencies for working in a museum attained?

Organisational development and development of individuals
- formal requirements; motivational conditions; personality characteristics

3. Which professional development do we need the most?

The connection between the development of individuals and the development of organisational competencies / How we learn within museums / Understanding the role in development processes and the responsibility of employees - director, direct supervisor, individual

4. What does quality training for working in a museum entail?

Better formal education / Additional soft and technical skills / Training within the museum / Hiring external experts



Darko Babić facilitates a workshop at the Trakošćan castle

The participants were museum workers, apart from one person who worked in the regional administration (cultural sector, in charge of museum activities). The museum employees present were in various capacities/positions, from museum directors through heads of individual departments to curators, including trainee curators.

Recommendation for training to be obeyed in all modules:

It is certainly important to try to avoid the situation that a junior curator and their immediate superior, or the director of the institution, are in the same workshop, since this psychologically reduces the willingness of the subordinate participant to be open and critical if necessary.

ANALYSIS

It is interesting to note that all the participants initially and confidently answered that they had all the necessary competencies to work in a museum (question 1). Among the mentioned participants, only one person had an academic education in museology. Most of the others pointed out that they have the competencies to work in the museum because they have an education in the so-called fundamental scientific discipline (for the collections in their charge), followed by accumulat-

ed experience of working in the museum, and they often emphasised their enthusiasm and readiness for new learning (which is partly contradictory in relation to the initial question and initial answers). Concerning the main topic of the museum forum, in the continuation of the discussion, it soon became clear that the understanding of the necessary competencies for working in a museum by the majority of present museum employees does not include competencies in connection with the organisation, marketing and management, to name a few, as museum work is equated with tasks linked with the collection/s and jobs linked exclusively with that. Everything else needs to be taken care of by someone else.

The conversation in connection with the sub-topic “How do you attain competencies for working in a museum?” showed considerable unanimity. It ranged from the necessary formal academic education (where, after the previous discussion, education in the field of museology is more often highlighted), through learning in the workplace itself (in their museum) or through professional development programmes (within their museum, with external experts) or at conferences, workshops or special programmes that take place outside their museum.

Striving to scale the importance of formal conditions vs. motivational conditions vs. personality characteristics (for which there was not enough time in the short training course, so the results should be considered with some reservations), it was shown that motivational conditions and personality characteristics took precedence over formal conditions. This is interesting, and we believe that it reflects more on the current low-quality interpersonal relationships in museum institutions, i.e. the noticed lack of interest of individual colleagues with whom they co-operate on a regular basis. At the same time, although there was no time to check directly, we are sure that most of the participants would not approve the hiring of new employees who do not have adequate formal education (where the question remains as to what that actually is), given that the participants directly mentioned that when also concerning other issues.

Like the previous unit, in terms of the ideas “Which professional development do we need the most?”, the participants pointed out that all forms of professional development are welcome. Within this unit, there was a discussion about how and in what way new employees learn/improve within their museum itself, where it turned out that they almost always perform their training exclusively within the department of the museum where they are employed, without getting to know the obligations and tasks of all the other departments of the museum. This is certainly not desirable (as the participants themselves stated) because the successful functioning of their museum as an organisation depends equally on the successful functioning of all the departments of their institution. In other words, a future curator

in charge of the ABC collection (and with a quality education in the ABC subject area) will not successfully respond to museum/institutional requests if they are not sufficiently familiar with what is needed and when for e.g. the pedagogical/educational department, or the department/person in charge of marketing and public relations, or the accounting service or some other technical service of their museum. Getting to know all the services/departments of a museum institution is necessary because a museum is a complex institution where the desired success depends on the quality and timely coordination of all the individual departments, i.e. the institution will only be as successful as its weakest link.

The sub-topic “What does quality training for work in a museum entail” was marked by a discussion about the necessary competencies, which the workshop participants highlighted as areas in which they would like to acquire additional skills, which include (with the most frequent first):

- communication skills (e.g. public speaking, presentations)
- management skills (e.g. decision-making, people management, networking)
- creating digital content (e.g. for social networks)
- data analysis (e.g. broader IT skills)

FOUR R MODEL IMPLEMENTATION

If we transform everything presented according to the above analysis, where we have especially highlighted (underlined> several key challenges according to our expert expertise, into conclusions according to the FOUR R model, we can conclude as follows:

RESPONSIBILITY

There must be a common concern of the institution/museum itself, as well as its founder, in terms of the continuous professional development of museum employees. Continuous professional development in today's world (hyper-accelerated, global) is far more important than it was 30 or more years ago. Situations and relationships today change sometimes within an extremely short period of time (let's take, for example, the development of Artificial Intelligence), where museum workers must be fully aware of this development and the changed relationships in society. An undesirable lack of responsibility within the institutions has been detected so that new (or more precisely, all) employees are familiar with the overall complexity of the functioning of their museum, and the inter-dependence of all departments for the museum to be successful.

RELATIONSHIPS (MUTUAL RELATIONSHIPS BETWEEN INTERNAL AND EXTERNAL STAKEHOLDERS)

The successful functioning of museums, and their important social relevance, is not possible without a quality relationship with and understanding of their founders (especially when talking about public museums, although it is similar with private museums) about the overall needs of museum institutions.

The above does not relieve museum institutions of the responsibility of making the maximum efforts to be successful in the given circumstances. Often, one of the major challenges in the functioning of museums is poor internal relationships between employees, as pointed out by numerous authors dealing with museum management. The same must be addressed, and can be successful according to various models of the distribution of responsibilities and managerial responsibilities.

RIGHTS AND SUSTAINABILITY

Rights are related to sustainability, which is possible only if there are prerequisites for continuous professional development, especially in the hyper-dynamic and changing world that we live in today. Museums and their collections, as well as permanent collections, are special examples of testimony to the past of human civilisation, but they are not timeless because current social relations impose the necessity of adaptation even on them.

The importance of continuous professional development being applicable in practice in terms of regional challenges, as the challenges are not the same in Europe, SE Asia or Central America (the level of regional requirements/challenges is crucial).

RESILIENCE

Resilience and sustainability are directly linked. If there is no constant professional development in response to all the challenges that arise (recent pandemic times have clearly shown us this), the resilience of museum institutions will be low.

Resilience certainly includes the applicability of the acquired knowledge in any form of professional development; if the acquired knowledge is not shared or applied, it becomes futile, and the training (to some extent) worthless. Consequently, the use of the acquired experience and the distribution of knowledge is a key factor in the successful resilience (and sustainability) of museum institutions.

BRANDING AND COMMUNICATION

Workshop leaders: Sanjin MIHALIĆ & Andrea GERENČER

INTRODUCTION

The workshop was organised based on risk identification and adaptation with the output of the solution according to the FOUR R model chart:

- Responsibility
- Relationships
- Sustainability
- Resilience
- Responsibility

Responsibility in marketing, branding and communication implies responsibility towards the institution and the public – the community and society as a whole. It is our responsibility to deliver the RIGHT and TRUE VALUES that we stand for and for which we exist.

We are responsible for CLEARLY IDENTIFYING who we are and what we are, and determining clear communication messages (keywords, slogans) from which our purpose and mission will be clear to the public.

In addition to regular promotions of our products/exhibitions, we need to do generic brand awareness campaigns to become TOP OF MIND brands and MUST-SEE institutions. Be responsible towards the branding of your core permanent collections and include co-branding campaigns.

RELATIONSHIPS

Relationships according to four key categories: builders (internal structures of the institution, employees), buyers (audience, customers), influencers (opinion makers, media, networks, online) and founders (founders, investors, long-term partners).

BUILDERS

It is necessary to improve internal relationships, primarily with curators, in the understanding and the importance of marketing and PR activities, branding and communication of museums and products/exhibitions, and in joint creation of content/exhibitions.

BUYERS

Challenges in attracting the audience – are we too classic, do we follow trends enough and apply them, are we bold enough to be provocative and to what extent...

Involve the audience in the creation of museum content – the most difficult task, but a challenge for the future.

INFLUENCERS

Impose a greater interest in culture on the media as creators of public opinion. To show initiatives in the creation of media shows/content in connection with culture (to arrange specialised shows in specific time periods). Recommendations are:

1. Work on increasing community engagement and followers on social media.
2. Provide added value to the audience that comes to our institutions.

FOUNDERS

Involvement in the strategic destination plans of local communities, the tourist boards and the Croatian National Tourist Board.

The necessity of better connecting with the founders, the local community, and especially with the tourist boards that brand the destinations to be active participants and highly positioned cultural institutions in their programmes and promotional placements.

RIGHTS AND SUSTAINABILITY

Museum professionals should obey the legislation, but also the inherited rights of people to access their heritage. Thus, they need a sustainable approach to ensure long-lived practice.

Research is a key category of our sustainability. We need to know who our audience is and what they want. If we do not already have a sufficient budget for the commissioned research of a representative



Workshop training in branding at the Trakošćan castle

sample, we need to conduct it ourselves with our own resources using free tools (Google, SurveyMonkey, among others) via the Internet, e-mail and social networks.

Content diversification is imperative for long-term sustainability. We are not and cannot all be the same. We cannot be “museums – scrap-books”. We need to clearly differentiate ourselves through branding. In addition, we need to watch out for programme overload. A good assessment of the environment and the audience is necessary – do not waste time and resources on programmes for which we estimate have an insufficient audience, or which are not of interest.

Having a proper budget or doing the work without a budget is a crucial starting point. Museums often manage work in circumstances where there is very little or no budget. If we do not have the budget allocated, we need to plan campaigns to build and achieve an organic reach. Include an environment that can help us build publicity and a greater reach.

If we have the budget, we need to do advertising campaigns (media mix) and paid social media advertising on social media platforms through connection of the primary ones - Google, Facebook, Instagram - to reach as many target audiences as possible, in addition to clear targeting – not wasting resources on too broad targeting (geo, age, gender, etc.)

RESILIENCE

Several points were detected:

1. Resilience to market changes and suffocating trends

Find opportunities to connect with the trends of today's generations – the gaming industry, music, health, mental health, sustainability, sports and fashion, among others, to reach a new audience.

Explore examples of good practices, such as co-branding the campaigns of museums and the real sector.

2. Competitive resilience

The growing market share of private museums – they are defined as “museums with a purpose”.

Our task: to maintain AUTHENTICITY but also follow trends and brand ourselves in a way that we determine the key brand values/brand values by which we will be recognised (destination branding, museum as a dedicated institution, educational museum, experiential museum, emotional museum, interactive museum, anti-stress museum, rational, visionary, mindfulness, to name a few).



Zlarin Training Programme

APPLICATION OF THE IMPACT COMPASS METHODOLOGY IN MUSEUMS

WHY A PERFORMANCE COMPASS?

Thanks to the support of the Ministry of Culture and Media and in coordination with Europa Nostra Croatia, as well as in partnership with ICOM Croatia and the international committees INTERCOM and MPR, an international symposium was organised at the Croatian Coral Center Zlarin, hosted by the institution that manages the Centre, the Fortress of Culture from Šibenik. The conference brought together some twenty museologists and heritage experts who considered the application of the Impact Compass model in their institutions to encourage dialogue on the impact of projects in which heritage institutions and centres contribute to audience development, and the regeneration of communities in small villages and towns.

The methodology is built around four broader dimensions of impact, which makes it possible to maximise the assessment of the experiences of users and successors in the community. The four dimensions of the compass include emotional, intellectual, creative and social impact. The application of the compass strengthens the capacity of experts, local stakeholders, and the community to create a greater impact on cultural heritage in the targeted area. In today's increasingly challenging environment, primarily due to the challenges caused by climate change, the search for solutions through environmentally friendly activities is encouraged. The preservation of cultural heritage and adaptation to climate change are issues of wider societal importance that affect identity, education, the economy, the arts and the environment. All this redirects the perception of cultural needs and becomes crucial for the preservation of cultural wealth and overcoming the challenges faced by communities in Croatia, as well as those around the world.

Heritage institutions are not only places of frozen exhibition solutions, irrespective of the attractiveness of their design, they also place special emphasis on participatory models and co-creation with users that lead to the improvement of the experience of heritage, with the



Zlarin Training Programme speakers

inclusion of contemporary cultural creativity. Recognising, evaluating and encouraging long-term and sustainable cooperation and exchanges, as well as intercultural dialogue, further enriches the activities of museums and similar institutions.

The training programme combined selected speakers and presenters coming from Croatia and ICOM experts who led the programme.

BUILDING A HOLISTIC IMPACT COMPASS FOR CULTURAL HERITAGE

The training course held on the small island of Zlarin, targeted at sensitive communities, introduced a novel framework for assessing cultural heritage through the lens of four impact dimensions: emotional, intellectual, creative and social. This integrated approach, termed the

Impact Compass, is designed to capture the multifaceted experiences of both users and successors of cultural heritage, thereby enabling a more comprehensive evaluation of its influence on identity, education, the economy, the arts and the environment.

At the heart of the methodology lies the deliberate inclusion of four broader dimensions. Firstly, the emotional impact assesses how cultural heritage evokes feelings of belonging, pride and collective memory among community members. By measuring affective responses, the compass offers insights into the intrinsic value of cultural experiences that bind communities together. Secondly, the intellectual impact considers the capacity for cultural heritage to stimulate knowledge acquisition, critical thinking, and lifelong learning. This dimension is particularly crucial in the context of educational initiatives, where heritage serves as a repository of historical, scientific, and sociocultural knowledge. The third dimension, creative impact, explores how cultural heritage inspires innovation, artistic expression and imaginative reinterpretations of the past. This creative re-engagement not only enriches art, heritage and cultural practices but also fosters an environment where new ideas can emerge and thrive. Finally, the social impact examines the role of cultural heritage in fostering social cohesion, intergenerational dialogue and community engagement. Through inclusive participation, this aspect of the compass aims to reinforce collective responsibility and empower local stakeholders.

The training course emphasised the application of the Impact Compass as a means of strengthening the capacity of experts, local stakeholders and the broader community. By structuring assessments around these four dimensions, cultural institutions can better gauge the true extent of their influence and strategically enhance the benefits of their work. The method advocates for robust data collection and participatory evaluation, thereby ensuring that the experiences of all community members—from end-users to cultural successors—are effectively captured and reflected in policy and practice. In today's increasingly challenging environmental landscape, particularly in the face of climate change, the Impact Compass framework gains additional significance. By incorporating environmentally friendly activities, museums are encouraged to become a part of a broader strategy to safeguard cultural heritage. By coupling sustainable practices with heritage preservation, institutions not only help mitigate adverse environmental effects but also present a model for resilient, adaptive management. This integrative approach supports broader societal goals, as the preservation of cultural wealth is intertwined with the need to adapt to and combat climate change.

Moreover, in addressing these varied impacts, the Impact Compass facilitates a transformation in how cultural needs are perceived. It redirects focus from mere conservation to dynamic engagement, al-



Workshop sessions at the Croatian Coral Centre in Zlari

lowing cultural institutions to serve as hubs for both education and innovation. This expanded role reinforces the importance of cultural heritage as a cornerstone of community identity and a catalyst for socio-economic development. The assessment of these impacts provides a valuable tool for redirecting investments towards practices that foster long-term viability and intergenerational benefit. In conclusion, the integration of contemporary cultural creativity within the Impact Compass is essential for recognising, evaluating and encouraging long-term, sustainable cooperation. By promoting continuous exchanges and vibrant intercultural dialogue, museums and similar institutions can enrich their activities and services. This evolution not only reinforces the cultural legacy of communities but also empowers

them to adapt to modern challenges, ensuring that heritage remains a living, evolving resource that supports education, innovation and social cohesion in an ever-changing world.



Impact compass

HOW A WINNING PROJECT MIGHT RISK BECOMING A FAILURE

NEW METRICS & INDICATORS FOR A SMALL OLD TOWN TO BE REQUALIFIED

The intervention was initiated following the project awarded with a Recovery and Resilience Plan grant to a small historic town located in the inland mountains of Liguria, a region in Italy known for its maritime tradition and strong tourist appeal. We began by analysing the broader context in which the town is situated: an extensive PESTEL analysis that focused on the daily interactions with the variety of stakeholders and the full range of resources the town can rely on. In order to follow the original project, we had to pursue the primary objective that was initially defined as the increase of overall well-being. This goal was to be achieved by promoting the expected Economic & Touristic impacts alongside the Reputational, Cultural and Social ones through a set of pre-established top-down actions.

However, through conversations with the local population, we realised that their perception of and expectation from the project were significantly different from the assumptions underlying the original plan. We transformed the project into a community-building initiative, where the participatory approach was fundamental. Through workshops, discussions and collaborative activities, the local population became directly involved in shaping the project outcomes.

The results culminated in the creation of a Community Map (also known as a Parish Map¹), a living document telling the story of the territory's past, present and future. This map highlights both the tangible (such as landscapes, buildings and public spaces) and intangible (such as traditions, memories and local knowledge) aspects of the community.

¹ Crouch, D., & Matless, D. (1996). Refiguring geography: Parish maps of common ground. *Transactions of the Institute of British Geographers*, 236-255; Perkins, C. (2007). Community mapping. *The Cartographic Journal*, 44(2), 127-137; Davis, P. (2011). Ecomuseums: a sense of place. A&C Black; Ottaviani, D., Demiröz, M., Szemző, H., & De Luca, C. (2023). Adapting methods and tools for participatory heritage-based tourism planning to embrace the four pillars of sustainability. *Sustainability*, 15(6), 4741.



Presentation of Cristina Vannini at the Croatian Coral Centre in Zlariin

This process led us to rethink the evaluation indicators for the project's first year.

1. IMPACT: SOCIAL INTERACTION AND PARTICIPATION (BOTH PHYSICAL AND VIRTUAL) – INDICATORS:

- Increase in volunteer activities and local associations (e.g. fraternities, tourist centres).
- Improvement in the quality and maintenance of public goods (such as woods, forest trails and the restoration of dry-stone walls).
- Growth in social media engagement around the project.
- Sharing and transmission of local knowledge, traditions and customs.

2. IMPACT: CULTURAL AND INDIVIDUAL DEVELOPMENT – INDICATOR:

- Active participation of the citizens in research, dialogue and shared decision-making processes.

3. IMPACT: ECONOMIC – INDICATORS:

- Recovery and revitalisation of traditional jobs.
- Reintroduction and cultivation of traditional agricultural plants.

4. IMPACT – ENVIRONMENTAL – INDICATORS:

- Improvement in the quality and biodiversity of the woods.
- Restoration of traditional cultural landscapes.

5. IMPACT TOURISM DEVELOPMENT – INDICATORS:

- Increase in local hospitality offerings and food & beverage services.

The introduction of new evaluation indicators not only reshuffled the priority list of the expected impacts but also aligned the project more closely with the Sustainable Development Goals (SDGs) of the 2030 Agenda.

This rethinking of priorities and processes led to:

- A shift from a top-down management model to a real participatory and community-driven approach.
- Flexibility in action planning, allowing activities to adapt to community feedback.
- Co-design and co-decision practices, involving local stakeholders in all key phases.
- A focus on social inclusion, environmental protection, economic revitalisation and cultural sustainability, directly contributing to goals such as:
 - SDG 11: Sustainable Cities and Communities
 - SDG 8: Decent Work and Economic Growth
 - SDG 15: Life on Land
 - SDG 4: Quality Education (through knowledge sharing and heritage education)
 - SDG 17: Partnerships for the Goals (through the collaborative approach)

In this way, the project is going to become not only a local development initiative but also a small-scale, concrete contribution to the global sustainable development agenda.

MUSEUMS AND REGIONAL DEVELOPMENT: PARTNERING FOR POSITIVE IMPACTS

A CASE STUDY FROM AOTEAROA NEW ZEALAND

This short case study presented a work-in-progress project, where a local museum service is playing a key role in regional development, involving many partners, to produce a range of community benefits. Among the key resources for this initiative are the relationships needed to progress from what began as a somewhat narrowly focused grass-roots project into an enduring socially sanctioned enterprise able to deliver diverse positive impacts locally, regionally and potentially, nationally and even internationally. Other related resources essential to success are trust, time and, most importantly of all, visionary ambition. Being able to articulate realistic intended outcomes for various communities is also critical when seeking funding from different sources. Funders respond positively if several community partners are involved, rather than a single entity. Authentic partnerships can become a museum's superpower: managing relationships effectively is now an important aspect of contemporary museum practice, and being a reliable partner is an important element of a museum's brand story.

THE WAITAKI WHITESTONE GEOPARK

The Waitaki Whitestone Geopark <https://www.whitestonegeopark.nz/> originated in Professor Ewen Fordyce's geology fieldwork in the 1970s and 80s, where his discoveries highlighted the rich fossil beds of marine and land animals, distinctive landforms, rock formations and associated human history in quarries and goldmines. Located on New Zealand's South Island, this designated area coincides with the local government boundaries and follows the Waitaki River from the mountains through varied rural landscapes to the old port city of Oamaru, with its distinctive limestone architecture.

Once UNESCO established the Global Geoparks concept in 2014, Fordyce and the enthusiastic farmers whose farmlands encompassed the fossil beds determined that the Waitaki district should use this



Jane Legget speaking at the Croatian Coral Centre in Zlariu

heritage, along with other natural, cultural and community resources to gain Geopark status and benefit the local economy and social life. Waitaki Museum and Archives, with its multi-disciplinary collections established in Oamaru in 1866, its deep roots in the community and reliable local government funding, presents a natural partner. The Museum proved to be an essential contributor to the achievement of UNESCO Geopark recognition in 2023.

The Geopark's big ambition to make a positive difference for the Waitaki region needed the support of others. Its small core team undertook an inventory of stakeholders, supporters, funders and potential partners (Table 1), assessing their levels of interest, engagement and influence and how these might overlap with the Geopark thinking. Then contacts were made, and relationships were initiated. The Museum, its affiliated archives and the Art Gallery – all operated through the local government - were early allies, having advantages

as permanent institutions with their own all-important networks in the immediate area, as well as more widely in the museum, heritage, tourism and education sectors. Other actors in the region had diverse resources, expertise, and networks, which could be shared, as well as insights into broader opportunities – economic, creative, and other – that could benefit the wider community.

Museums are often too busy to “map” their various connections beyond local government and the heritage sector. They need to recognise the value of their wider informal networks and appreciate that their relationships are a form of capital with which to create:

- a strong sense of belonging and shared purpose
- a well-developed capacity to co-operate

All museums operate within an interconnected ecosystem locally, regionally, nationally and internationally. Their knowledge resources, information and networks should be recognised as economic goods that they can bring to any potential collaborations and/or partnerships. Museum relationships are “values-based”, and the synergies manifested in partnerships derive from shared values, mutual objectives and similar agendas. It is important to allow time to build relationships – to get to know potential partners, to understand each other’s focus, strengths, resources and limitations, and to gain trust and confidence.

Appreciating that each potential partner is responding to constantly changing situations within their own orbit means acknowledging that some groups will be more closely involved at times when different groups may need to be less active, standing on the outer edge of the network of the museum’s relationships as supporters and advocates. Once a relationship is well established, regular, even constant and predictable engagement with museum projects may eventuate. Sometimes a partner, other than the museum, is best placed to take the lead. Recognising this demonstrates mutual trust and respect.

USING THE RELATIONAL WIND ROSE MODEL

Having identified allies and supporters in the wider community and then gaining an understanding of their interests and possible shared or overlapping purpose and goals, it is essential to appreciate how the relationships are evolving and estimate when the stage has been reached for putting more emphasis on fostering specific potential strengths for effective collaborations.

New Zealand museum colleague, Dr Samuele di Stephano, has developed a “relational wind rose model”, a useful tool for assessing the current state of a museum’s network of relationships. As a sailor constantly

monitors the strength and shifts of the winds, a museum manager can map onto the model the evolving state of relationships within their museum's network from the initial engagement with a group or organisation. This could lead directly to a collaboration on a project, providing opportunities for a good understanding of each other's values and ways of working; positive outcomes can produce strong constructive relationships and regular collaborating. Initial contact may first generate a positive endorsement of the museum's strategic directions and activities, before, in turn, building confidence and trust for future partnerships.

The time dimension is important – relationships take time. In Aotearoa New Zealand, museums have needed to move forward slowly with local Indigenous Māori. A history of colonisation and the lack of access to their own people's material culture held in museum collections has left a legacy of mistrust, which goodwill and openness to learning from each other's thinking and histories have been slowly resolving in recent years. The other dimension – intensity – is associated with the extent of involvement of people, time and resources – knowledge, funds, creativity, materials – that a party may be able to invest in an active rather than a passive relationship – endorsement, collaboration or partnership.

With productive partnerships, collaborative planning will identify the goals and range of impacts that joint projects can achieve. This is when planning tools such as the Impact Compass and the FOUR Rs model – Responsibility, Relationships, Resilience and Rights) (discussed by Goranka Horjan) show their true value. Waitaki Museum is a likely candidate to become the formal physical hub of the Geopark, however, the Geopark's evolution is still a work in progress, as a heritage-led regional development.

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BRANDING AND MARKETING FOR REGENERATION

As chair of ICOM COMMS (formerly MPR), i.e. International Committee for Communications, Marketing and Audience Engagement, I focused on "Branding and Marketing for Regeneration" in the training programme. The workshop participants had a task to select one of the logos I had provided of well-known corporations and nonprofits, including a couple of museums, that appealed to them and to ponder the following questions we would share and discuss after listening to the presentation that followed:

1. What the logo represents to you
2. Why it works in the marketplace
3. Does it represent a regenerative culture? Why or why not?
4. Is this a brand your museum would collaborate with, receive donations from, or make a sponsor?

I started with a review of the branding of the Asian Art Museum in San Francisco, California, in the United States, explaining the meaning of core values and how they are used. The model how the Asian Art Museum defined its description, vision, mission, values, and brand promise as a good practice model. Their promise is "Awaken the past, inspire the next" which was served as analysis for the audience. I reviewed the Asian Art Museum's brand development guidelines as a helpful tool for staff to make choices when creating communications and provided them with "the freedom to create for specific needs without compromising the integrity and solidarity" of the Asian Art Museum brand. This was followed by an organizational chart showing where marketing and branding was positioned in the institution.

To make sure we were all on the same page, I reviewed the basic definitions of marketing and brand, how they applied to the new definition of museum according to ICOM. I engaged the audience with the question, "Why change the narrative?" and after their feedback I followed



Deborah Ziska leading a training workshop at Croatian Coral Center Zlari

with a response: global warming and sustainability, which necessitate regeneration in every sector of museum work. "We can be most effective when our organizations and the communities they serve follow a regenerative approach in which individuals move beyond thinking about themselves in isolation and see the larger social and natural systems that we collectively need to survive." (American Alliance of Museums Magazine 29 June 2022)

With this in mind we revisited the definition of brand and introduced the concepts of spiral marketing and principles of regenerative thinking, such as "Recognize reciprocity and that we live within living, dynamic, larger and lesser nested systems where we have reciprocal, mutually beneficial interactions." (Carol Sanford, *The Regenerative Life: Transform Any Organization, Our Society, and Your Destiny*, 2020)

After a review of ICOM COMMS activities I invited workshop attendees to join our international committee. Then we discussed participants' thoughts about the logos they selected prior to the presentation based on their new understanding of community regeneration and how that might impact their future values, as well as branding and marketing practices in their own museums.



Jakarta Training Programme

MUSEUM FORWARD — CONFERENCE AND TRAINING TAKEAWAYS

ICOM's international committees, INTERCOM, MPR, ICTOP and ICOMON, with the hosts of ICOM Indonesia, had a unique opportunity to network with Indonesian museum professionals at the meeting organised in Jakarta from 23-26 September 2024, which brought together more than 500 participants. This was also the first large meeting of ICOM members in the country, and all committees clearly expressed the benefits of joining ICOM and having access to its expertise. The whole event, consisting of museum visits, presentations, panels and workshops, resulted in important takeaways for those who attended.

The emphasis was clearly put on the future of museums. Over the last decade, museums have gone through various challenges and are now looking for sustainable options on how to shape institutional futures and stay relevant in a more demanding environment where expectations are high and resources are few. In this context, it is vital to organise events like Museum Forward, where museums can exchange and look for professional development options and where recent research and developments can be presented to enhance training and capacity building. Apart from the national legal framework for museums, ICOM can be a reliable partner by bringing in crucial premises on which museums can build foundations and standards. The most important is the renewed Museum Definition and the professional Code of Ethics. By defining a museum as a not-for-profit, permanent institution in the service of society, ICOM's definition sets the path in which museums are here for people and their communities, which can be a defensive tool to combat the for-profit orientation of some stakeholders.

The first day of the conference started with excellent keynote speakers' presentations in the Reimagining Museums and Heritage for the New Generation session. The proactive and future-oriented visionary presentation of Dr Hilmar Farid, the Director General of Culture, who linked the theoretical framework with the real accomplishments made related to Indonesian museums. Dr Farid focused on decolonisation



Presentation on transformation of Indonesian museums

and restitution with the emphasis on the renovation of the National Museum, soon to be reopened in Jakarta after a disastrous fire. The example of the Museum also stressed the importance of building a museum's resilience to prevent disasters and create a proper response to preserve collections and heritage. One of his key messages was to create "the climate of hope". Such a universal message can be applicable to every aspect of a museum's work, from sustainability actions to audience engagement.

The experience of Louvre Abu Dhabi presented by Manuel Rabaté led us on an atypical journey for many museums worldwide – where everything you wish for in your work can become a reality. Behind the unique arrangement, there is hard work, and he demonstrated how much work was invested by the whole museum team to be able to create diverse and interesting programmes for various audiences. The level of expectation accumulates with every step in such a museum.

In the next session led by the Indonesian Heritage Agency, the steps for the bold transformation of Indonesian museums were presented, and it is important to state the purpose behind them and what the goals were to be achieved. Retelling Our Stories was the part of the conference dealing with how to create narratives corresponding with the audience's needs in Indonesia as well as those relevant globally. Even in museums like the Prado, which did not introduce significant changes in its concept, there is a need to update the approach. The distinguished expert Victor Cageao explained how they introduced proper labelling and inclusive language in the Museum. Indonesian cultural heritage is



Workshop team at the Museum Forward Conference in Jakarta

present in many museum collections abroad. The links with the Netherlands have multiple layers and go further than collecting items; they affect people's everyday lives, as Max Meijer presented in his speech. Many private collectors donated their items to European museums, as we saw from the Asia and Pacific Museum in Warsaw. Contemporary art museums also exhibit pieces from Indonesia. This session sparked the discussion on decolonisation trends as well as restitution and repatriation. The last session tackled the issue of how museums are responding to the current global issues. Cathrin Rittman Smith pointed to the various needs of younger audiences, and that is why the V & A Museum in London conducted research into values nourished by Gen Alpha. Young people are the target audience, and knowing their values and expectations helps the Museum to make relevant programmes to better suit their needs.

The second day started with a session about collaborative approaches to museums and cultural heritage, and an example of good practice came from the Bahari Maritime Museum, which applied a new MLEADS programme to identify the inner powers of their institution. Museums can stretch outside the sector and establish cooperation with performing arts and ICH, as the Indonesian Bartutur example shows.

The Importance of Engagement, Communication and Branding was a well-chosen topic for the next session. ICOM experts managed to develop excellent interactions and discussions with the audience. Many



MUSEUM FORWARD brings together museums and heritage experts and practitioners from around the world to explore approaches and collaborative opportunities for innovative and sustainable practices.



Museum Forward Conference visuals with speakers

questions were addressed to the experts, and it was obvious that such themes should be further explored. Thought-provoking messages from presentations lit the spark of interest, and the conference's participants continued their discussions well into the breaks. Investing in Culture followed and showed how finding sustainable financial solutions may be a more difficult subject for museums. The value of museums and sites was discussed with two Italian experts who provoked us to think about those concepts. Mattia Agnetti, the General Manager of Venice Civic Museums, reminded us about how museums, although not-for-profit, can become more sustainable by earning income from their activities and revenues, while M. Cristina Vannini, INTERCOM's secretary, said how museums bring many indirect benefits to their communities.

As museum professionals, we are quite aware of the need to keep pace with the world around us and the need to adapt. Therefore, the leadership of change was the focus of ICOM speakers. By being keen on how to transform museums and reshape educational programmes to serve the public and society in a better way, museums are in constant action. This is the reason why ICOM invests many resources in training courses and capacity-building activities. The interactive workshops took place on the third day of the conference, and participants were divided into six workshops led by ICOM experts. There was a large amount of positive feedback, which made it obvious that such events should be organised on a regular basis. By implementing events like Museum Forward, as a platform for dialogue and lifelong learning, ICOM is contributing to the development of the museum sector in Indonesia.

ICOM TRAINING WORKSHOP ORGANISATION

The requirements that require attention during the training course mainly consist of three topics:

Leadership - Communication - Sustainable Funding

The objectives and expected results/impacts of the activity:

- Knowledge sharing and professional development: museum conferences provide a platform for professionals to learn about new trends, research and best practices in the field. Attendees can attend presentations, workshops and panel discussions on a wide range of topics, such as leadership in museums, museum management, funding management and visitor engagement.
- Networking and collaboration: conferences provide an opportunity for museum professionals to connect with colleagues from other institutions. This can lead to new collaborations, partnerships and projects. Attendees can meet potential collaborators, share ideas and build relationships that can be beneficial for their careers and their museums.
- Inspiration and innovation: conferences can be a source of inspiration for new ideas and initiatives. Attendees can be exposed to new approaches to museum work and be inspired to try new things in their own institutions. The conferences offer a platform to learn from the successes and challenges of other institutions, allowing attendees to benchmark their own practices and identify areas for improvement.
- Increased visibility and public awareness: conferences can help to raise the profile of museums and the museum profession. By bringing together museum professionals from around the world, conferences can generate media attention and public interest in museums. This can lead to increased visitation and funding and support for museums.



Participants of the training programme in Jakarta

The training workshops were organised in three groups, each offering two workshop sessions:

GROUP 1: SUSTAINABLE LEADERSHIP AND FUNDING

SESSION 1A: Transformative Leadership in Museums: Best Practices of Governance and Management Models

Facilitator: Goranka Horjan

SESSION 1B: Museums and Fundraising

Facilitator: Reena Dewan

GROUP 2: CAPACITY BUILDING

SESSION 2A: Focus on Continuous Professional Development

Facilitator: Darko Babić

SESSION 2B: Stakeholders and Context: The Compass to Lead the Way

Facilitator: M. Cristina Vannini



Participants of the training programme in Jakarta

GROUP 3: MUSEUM BRANDING AND COMMUNICATION

SESSION 3A: **Brand as a Driver of Museum Attendance
and Employee Motivation**

Facilitator: James Heaton

SESSION 3B: **Spaces of Possibility: Museums Branding
with Purpose (Stand Out for What You Stand For)**

Facilitator: Cecilia Martin

**All ICOM Workshop Sessions are hosted by the Indonesia Young
Museum Professional Forum (IYMPF).**



Workshop Reports

TRANSFORMATIVE LEADERSHIP IN MUSEUMS: BEST PRACTICES OF GOVERNANCE AND MANAGEMENT MODELS

AIMS

The workshop outlined the urgent aim of empowering museum leaders to break the “silo mentality” and lead with a clear, mission-driven vision. It emphasised aligning all aspects of a museum’s work – from collections to community engagement – with the higher purpose of serving society. It stressed how to address financial, institutional and environmental challenges, urging leaders to anticipate change rather than merely react to it. The aim of transformative leadership is to secure leading museums with a vision and map the implementation of strategic goals. Museums have to determine the indicators for their change and monitor the process.

METHODOLOGY

The workshop's methodology used blended strategic frameworks, case studies, and international policy guidance. The guidelines were given through the theory of change as a planning tool to map how interventions lead to desired outcomes, guiding projects toward sustainable impact. In parallel, the workshop highlighted stakeholder analysis techniques (notably a power–interest grid) to pinpoint which stakeholders require priority engagement. Citing UNESCO guidelines and global initiatives, the workshop framed museum leadership within international best practices and ethical standards. The content was anchored in real-world scenarios – post-pandemic financial stress, workforce crises, shifting audience expectations and climate imperatives. Each challenge was linked to practical strategies. Good leaders urge museums to diversify staff expertise, improve performance management and HR policies, and adopt innovative, eco-friendly solutions even in heritage settings. Case studies of successful transformations (and cautionary tales of stagnation) illustrated how agile, visionary management can elevate a museum’s profile and relevance.



INTERCOM and ICTOP representatives with the keynote M. Rabate at the Museum Forward Conference in Jakarta

The workshop offered main challenges, which participants had to adapt to their specific conditions. The selected areas were:

- Financial downturn
- Working culture inside the museum
- Shift in audience demands
- Sustainability – fighting the consequences of climate change and finding green solutions

LESSONS LEARNED

During the workshop, the participants shared examples of both effective and poor practices to show the consequences of governance choices. The workshop leader echoed a UNESCO warning that “weak management is a threat to heritage,” underlining that poor leadership can imperil even the richest collections. Conversely, positive examples highlighted the benefits of bold, future-oriented thinking.

Stay on the right track:

- Efficient alignment of daily operations must be linked with a museum’s mission



ICOM Indonesia with INTERCOM representatives at the Museum Forward Conference in Jakarta

- Our assumptions must be tested rather than taken for granted
- Opt for innovation and environmentally friendly solutions.

Build institutional resilience:

- Importance of crafting compelling project narratives
- Thorough risk assessment
- Secure stakeholder and community support
- Combine strategic insight with participatory dialogue
- Be careful how you use resources – think about the degrowth principle or “less is more”.

Stay relevant and trustworthy:

- Use the opportunity to learn
- Empower your staff
- Find ways to follow your audience’s needs.

MUSEUMS AND FUNDRAISING

AIMS

The workshop aimed to explore innovative and sustainable fundraising approaches for museums, moving beyond traditional methods. It sought to equip participants with creative strategies to generate revenue while integrating sustainable and eco-conscious practices. The focus was on empowering museum professionals to attract diverse funding sources and align their fundraising efforts with their institution's mission.

METHODOLOGY

The session commenced with an overview of emerging fundraising techniques, including crowdfunding, social media-driven micro-donations and immersive digital experiences. The participants were then introduced to methods for attracting eco-conscious sponsors and embedding sustainability into their fundraising strategies. Participants worked in small groups on real-world case studies, discussing and tailoring fundraising strategies to specific contexts. Each group developed detailed plans addressing audience engagement, logistical implementation and revenue generation. Activities included brainstorming ideas for campaigns, social media content and donor-engaging products. The workshop concluded with a collaborative discussion on monetising museum expertise through consultancy services, exclusive content and branded merchandise.

DELIVERY

The workshop was delivered through a mix of interactive lectures, group activities and collaborative discussions. Hands-on activities were used to encourage active participation and idea sharing. Group presentations fostered peer learning and case-based exercises provided practical insights into real-world fundraising challenges.



Reena Dewan speaking during Q&A session at the Museum Forward Conference in Jakarta

LESSONS LEARNED:

- **Purpose-Driven Fundraising:** Clear alignment between fundraising efforts and a museum's mission enhances donor engagement and support.
- **Diversification of Strategies:** Museums benefit from employing a mix of traditional and innovative approaches, such as digital fundraising and eco-conscious sponsorships.
- **Community Engagement:** Involving local communities in fundraising efforts creates a sense of ownership and long-term commitment to a museum's mission.
- **Sustainability Matters:** Eco-conscious initiatives resonate with sponsors and donors, making sustainability a valuable element of fundraising strategies.
- **Collaborative Learning:** Group activities and peer discussions enabled participants to gain diverse perspectives and practical solutions tailored to specific contexts.

The workshop provided participants with actionable insights and practical tools to enhance their fundraising capabilities, ensuring the long-term sustainability and growth of their institutions.

FOCUS ON CONTINUOUS PROFESSIONAL DEVELOPMENT

AIMS

The world we live in, in the first quarter of the 21st century, is (seemingly) global and unified, but huge differences among regions still exist. Where we are not speaking (only) about the GDP per capita among diverse countries, in e.g. Europe, the Americas, Asia and so on, but much more about the possibilities of nurturing future development(s) by having access to proper education, or more precisely continuous professional development. The latter may sound trivial, but it certainly is not. In rapidly changing societies, continuous professional development is the only way that professionals (i.e. museum/heritage professionals) can remain relevant and perform their work at the highest level, which is equally important for a local community where a museum/heritage site is located as well as for global museum/heritage communities' coherent future vision(s) since both aforementioned aspects must be in a sort of continuous fine-tuning. There will be no progress, no proper reaction to changes, no quality of collaboration and so on if there is no appropriate education and/or continued professional development.

METHODOLOGY

The background principle of the Focus on Continuous Professional Development workshop is rooted in the concept “one size does not fit all”. In other words, while we live in a very globalised world, existing challenges within the museum/heritage sector are different in various parts of the world. Differences are sometimes smaller but sometimes indeed very significant; moreover, in some regions the main priority of the museum sector could be collection management, in other cases conservation/restoration challenges, while elsewhere museum/heritage interpretation or any other relevant museum/heritage work. ICOM-ICTOP (ICOM's International Committee for the Training of Personnel) has, for over a decade now, with its conferences, projects or workshops and other activities focused on detecting and addressing regional differences and specific needs.

The Jakarta workshop took the same approach, the foremost task was to understand where the main disadvantage(s) are in museum/heritage continuous professional development (if any) in Indonesia and the nearby region, and what the most important reasons concerning the existing situation are. Relying on previous work, the workshop checked what could be changed and how or diverted toward a more promising situation in the near future. The important part here was the impressions of participants: do they see the future of museum professional development more as a global or a regionally dependent issue? A group discussion with diverse case studies was used during the workshop, stimulating intense interaction/comments from the participants, either about their local dissatisfactions or their visions about desirable future development of museum work and the interconnected education and continuous professional development of museum workers.

LESSONS LEARNED

Summing up the contributions from participants at the Focus on Continuous Professional Development workshop, we can highlight the following conclusions, as well as the sort of trends and recommendations:

- The challenges of museum-related education and continuous professional development fit the path recognised in many other parts of the world = it is insufficient
- The recognition of the importance of continuous professional development is inadequate
- There is a lack of funding (for continuous professional development)
- The importance of local community engagement is underestimated
- A better cooperation regarding continuous professional development (in the museum/heritage sector) among all relevant players (universities, ministries, state-owned and other agencies, museums) is highly desirable
- A better way of attending diverse continuous professional development programmes (in any place around the world, e.g. accredited ICOM activities) and rewarding it is highly desirable

The conclusions/recommendations from the Focus on Continuous Professional Development workshop in general do fit ICOM-ICTOP's overall (global) experiences/research results, with some focused accents on the specific local situation. ICOM-ICTOP will incorporate the results gained here in its strategic goals for the next planned period.

STAKEHOLDERS AND CONTEXT: THE COMPASS TO LEAD THE WAY

AIMS

The workshop aimed to immerse participants in the art – and the necessity – of reading their own institutions’ words before crafting any cultural offering. From the moment we convened, our intention was clear: to test whether museum professionals could step outside their walls and map, in tangible terms, the political, economic, social, technological, environmental and legal forces shaping their work, alongside the interests and influences of every stakeholder around them.

METHODOLOGY

Since we were a small group, we worked together to draw out a network of funders, community groups, visitors, volunteers, and suppliers. Using simple influence–interest matrices and mental maps, participants immediately saw who could propel an exhibition forward and who might inadvertently hold it back. With that foundation laid, we turned to an expanded PESTEL framework. Rather than stop at the familiar six categories, we challenged everyone to “think sideways” – to imagine how technology might include digital storytelling platforms, or how the environment could embrace both the physical landscape and intangible cultural ecosystems.

Through rapid-fire brainstorming and mind mapping, the team unravelled connections between, say, a proposed educational programme and a nearby hiking association. By the end of the workshop, the group could look at a composite “context canvas” – stakeholder webs overlaid onto PESTEL insights. This visual tableau revealed fresh risks, unexpected champions and untapped synergies.

By anchoring every step in both stakeholder realities and a broad PESTEL lens, the workshop ensured that cultural offers are not only imaginatively conceived but also strategically grounded.



M. Christina Vannini giving a speech at the Museum Forward Conference in Jakarta

LESSON LEARNT

Despite exercises and discussions, a surprising insight emerged: most participants did not quite grasp how a deep dive into the context could sharpen their strategic thinking or elevate their leadership and reputation. Time and again, they defaulted to familiar marketing clichés – treating audiences as undifferentiated “targets” rather than unique stakeholders – and found it very difficult to shed those stereotypes long enough to trust the insights generated by their own analyses. In the end, we learned that teaching tools and methods are only half the battle; the other half lies in helping professionals unlearn their assumptions so they can truly see the value of the context as the foundation for authentic strategy.

BRAND AS A DRIVER OF MUSEUM ATTENDANCE AND EMPLOYEE MOTIVATION

AIMS

The intent of the workshop was to help the participants improve their core understanding of how brands operate in the mind of the public and the effects this has on both awareness and attendance. The focus of the workshop was on smaller institutions. The workshop also sought to connect external branding to organisational alignment and to give practical advice on how best to align internal operational behaviour with the external brand promise and, in so doing, improve a museum's ability to deliver on its public promises.

METHODOLOGY

My key methodology is Socratic questioning. This method encourages thought on the subject in advance of any "answer" that I might be able to provide. It also improves engagement and retention of the material presented. The questions posed during the workshop included the following:

WHAT IS A BRAND?

I find that taking the time to define the core subject matter as a group helps everyone involved. Shared definitions of key terminology are a good platform for a richer and more productive group discussion.

WHAT IS YOUR MUSEUM'S DE FACTO BRAND?

Brands are created in the public's mind regardless of the museum's intent. This question forces consideration of an existing brand's perception and how it might differ from the ideal one.

HOW IS YOUR BRAND HELPING YOU? HOW IS IT HURTING YOU?

Your de facto organisational brand may or may not be well aligned with your desired brand positioning objectives or your organisational mission objectives. Thinking about this relationship raises the stakes in seeking to achieve a clear, consistent and intentional brand position.

WHAT WOULD BE YOUR MUSEUM'S IDEAL BRAND?

Rooted in consideration of the de facto brand position, what would be a better one? What position would be most helpful in achieving your organisational goals? Does an adjustment need to be made, and how big would it be? This is a shorthand for the work of brand positioning, and we took examples from the participants to illustrate the hard choices that often need to be made in order to effectively position a museum in the public's mind. The required elements of singularity, differentiation and memorability were highlighted.

WHAT GETS IN THE WAY OF YOUR IDEAL BRAND?

Here, we took examples from the participants' experience of external factors, such as location and behavioural impediments, as well as operational and behavioural issues that are more squarely under the museum's direct control. The intent of this discussion is to begin to build a realistic assessment of the challenges faced by the organisation due to factors outside of its control and to be careful not to devote too many resources to "fixing" these issues. Simultaneously, the question touched on operational and behaviour issues which are easier to address and directly under an organisation's control.

WHAT PROMISE DOES YOUR BRAND MAKE?

The work here is to identify and simplify the promise.

IS YOUR MUSEUM OPERATIONALLY OPTIMISED TO UPHOLD THAT PROMISE?

Drawing from the participants' examples, we deal with the connection between a museum's brand promise and a museum team's focus. How are the team's activities and priorities aligned with the brand promise?

WHAT GETS IN THE WAY?

The work here is to acknowledge budget restrictions, but to look closely at what else gets in the way. This exposes diffuse priorities or the lack of careful focus. The need for focus and the elimination of those activities



James Heaton leading a training at the Museum Forward Conference in Jakarta

and programmes that may be good but are ineffective is key. It is important to help the group think through what might be abandoned because abandoning the good but ineffective frees up critical resources for a smaller set of key priorities.

WHAT MOTIVATES PEOPLE?

This question is for baseline setting. It is too easy to default to the organisational mission as the primary motivator and not consider other key intrinsic motivating factors. The objective is to help the group find their way to a fuller understanding of human motivation because all museums are activated by people. In addition to a sense of connection that flows naturally from an organisation's mission, we discuss mastery, which is the satisfaction of being good at what we do, and finally, we discuss the often-overlooked sense of autonomy. Autonomy is a critical motivator

that flows from the freedom to make important decisions without being told or having to ask permission. Activating this kind of autonomy is facilitated by an organisation's effective use of its core values.

WHAT ARE YOUR MUSEUM'S CORE VALUES?

Here, we examine a museum's core values, if they have them, and highlight some best practices, e.g., not having too many and making sure that they are well defined and universally used as an ecosystem for decision-making. Any decision must be measured against all the core values, not just one.

HOW ARE YOUR CORE VALUES USED?

This discussion affords the opportunity to highlight how core values can serve as a key tool in the achievement of deeper distribution of decision-making autonomy within an organisation.

DELIVERY

The participants ranged from museum professionals in leadership and marketing roles to sole proprietors in arts-related businesses. With encouragement, the group was willing to bring forward real brand issues that their respective organisations faced and have a robust group discussion of those issues.

Most of the participants took an active part in the discussions, offering ideas or posing questions to get clarification on whatever point was under discussion. Quite a bit of the session was devoted to the brand challenges faced by the organisations represented in the room.

A strong sub-section of the discussion was devoted to the challenge of narrowing a museum's target audience down from the general public to very specific groups who will be most deeply satisfied by the museum's offer. This work is particularly important for smaller museums that cannot rely on being a "must-see" destination.

LESSONS LEARNT

The participants were very willing to share their particular brand challenges but were less willing to offer ideas toward solutions for others, seemingly out of deference to the feelings of the other participants and perhaps a feeling of being professionally unqualified to suggest answers. This left a good deal of the critical commentary and recommendations up to me as the moderator.



Panel "The Importance of Engagement, Communication and Branding in Museums Q&A" at the Museum Forward Conference in Jakarta

When discussing what gets in the way, the many structural challenges presented by having to operate in a developing economy and – for the organisations located in Jakarta – the overwhelming nature of the city’s sprawl and its underdeveloped public transportation infrastructure, pushed many factors outside of the museum’s control. This focused the discussion on the need to acknowledge people’s tolerance levels and consider the question: what degree of inconvenience is acceptable for me as a prospective visitor to endure to have this cultural experience? This placed extra emphasis on the ever-present need to carefully clarify and communicate the museum’s differentiated value proposition.

Finally, as an American who is used to conducting workshops in the United States, it was an invigorating exercise for me to have to facilitate this workshop without being able to rely on my usual metaphors. This natural shorthand was largely voided in the Indonesian and English as a second language context, so I was required to use concrete examples and more tangible explanations.

Practical tools were much appreciated and copies of the slides, including the appendices, were asked for by nearly all participants.

SPACES OF POSSIBILITY: MUSEUM BRANDING WITH PURPOSE (STAND OUT FOR WHAT YOU STAND FOR)

AIMS

In *Spaces of Possibility: Museum Branding with Purpose (Stand Out for What You Stand For)*, the aim of the workshop was to give young museum professionals the confidence and tools to define and express their institution's brand purpose in an authentic, meaningful way.

METHODOLOGY

The workshop was designed for the session to be hands-on and reflective, combining case studies with group activities that encouraged participants to dig into what truly makes their museums special. The group explored how emotional connections and real stories can shape a brand that not only stands out but also stands for a better world.

Through paired exercises, peer review and shared reflections, participants surfaced unique perspectives and worked together to craft purpose-driven brand statements. The workshop was very dynamic in terms of space and experience design; participants moved across the room through different exercises, rearranging the space and ultimately ending up where they started.

OPEN UP TO EMOTION — “HOW WILL THE AUDIENCE FEEL?” (GROUP REFLECTION)

In the workshop, the group explored the emotions that museums evoke, such as wonder, empathy and curiosity, and used stickers to identify key feelings tied to each institution.

This exercise created a sense of connection within the group and a shared sense of purpose. The emotions were mapped on a wall, placing them along a continuum that stretched from “enjoying the experience” to “emotional purpose.”



Cecilia Martin taking part in the Closing panel (2nd day) of the Museum Forward Conference in Jakarta

PURPOSE-DRIVEN BRANDING – CASE STUDIES

Examples of museums aligning brand purpose with their identity to enhance audience engagement and connection were presented. These case studies inspired participants to consider new possibilities. They also helped clarify the distinction between a mission statement and a purpose. The group discussed how purpose often reflects a broader, more foundational reason for being, while a mission tends to focus on specific goals and actions.

STAND OUT FOR WHAT YOU STAND FOR

In pairs, participants shared unique aspects of their museums and discussed their community impact through real stories. These conversations helped them to reflect on the key elements that make their institutions

unforgettable and impactful. They then shared their findings with the larger group, identifying three key differentiators – captured on cards – that became the building blocks for the next exercise.

PROTOTYPING A BRAND STATEMENT

Using a guided template and examples from other museum brands for inspiration, the participants created concise statements that defined their institution's purpose and impact.

PAIR AND SHARE

Participants refined and shared their brand statements with one another, reflecting on both their current identity and their aspirational expression. This was a valuable moment for peer review and feedback from an audience perspective.

CLOSING & REFLECTION

Participants were guided to wrap up by summarising key insights, sharing next steps and encouraging participants to continue refining their purpose-driven strategies beyond the session. All the written purpose statements were placed back on the wall alongside the emotional line that we created at the beginning, finding their place and completing the journey.

LESSONS LEARNT

- What really stood out during the workshop was the power of peer learning. It was amazing to see how much participants gained just from hearing each other's stories and challenges. That sense of connection and exchange really set the tone.
- The session began with a short meditation, helping everyone become present, connected and attentive from within – an embodiment of the entire process.
- Participants found the structure of the workshop especially useful; it was metaphorically presented as a flight journey, with a launch, an exploration phase and a landing. They left with a tangible outcome they felt ready to implement, and a process they believed they could take back to their organisations and colleagues to take them on the same journey to define a shared purpose.
- One key takeaway was the importance of starting from within, encouraging institutions to reflect on their own values, while also remaining open and responsive to outside voices. That balance seemed to resonate deeply.

- As the conversations unfolded, it became clear to the group that when purpose, strategy and emotion come together, branding stops being just a tool. It becomes something more, something that can actually turn museums into spaces of connection, participation and possibility.
- Some participants confirmed how the workshop gave them practical tools and a clearer sense of purpose. They felt reenergised, ready to apply for funding and more confident about how to secure support by building stronger connections with audiences. It felt like their museums were becoming more relevant and closer to people's lives.
- At the same time, the workshop provided a kind of emotional and intellectual support for museum practitioners who often carry the burden of defining their institution's direction on their own. Many said that the process becomes much easier when a museum understands itself and when there are people around to help uncover its authenticity and relevance for audiences.
- Another important point that emerged was how a clear sense of purpose can do so much more than guide vision. It also helps attract funding by showing alignment with funders' goals. It shows impact, increases relevance, builds trust and opens the door to advocacy and new partnerships.
- The interactive parts of the workshop were especially effective. They helped participants dive into their own museum's identity and work through strategies collaboratively, with input from their peers.
- There's a real need for more structured opportunities where young professionals can grow, learn and connect, especially with more experienced colleagues.
- A few ideas came to mind: mentorship programmes, spaces for research and project feedback, more networking opportunities, visibility through panels and presentations, and even interactive Q&A sessions where they can learn by asking and engaging in real time.

