

**Visitors of Art Museums: A Comparative
Study of the Pera Museum in İstanbul and
the Peggy Guggenheim Collection in
Venice**

by

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Abstract

This study started with the aim to answer questions such as “Who is the art museum visitor?”, “Who are the art museum visitors in the world and in Turkey?”, “How do they differ?”, “Why do they differ?”, “What effect do cultural policies have on the audiences of art museums?” and “Why are there so many museums opening recently in Turkey?”. To answer these questions and many related ones, in this study a comparative analysis of the audiences of two private art museums, the Pera Museum in Istanbul and the Peggy Guggenheim Collection in Venice, is presented. The study answers these questions and many related ones. The results show that the Turkish visitor share similarities with the art museum visitor in the world, but many local factors such as demographics, cultural regulations, economic and other types of surplus such as time, also have considerable effect on cultural attendance. The most important demographics indicators are gender and education. Co-existing and different visitor segments were identified, which are evidence for a diversifying visitor base rather than completely elite audience. The first part focuses on the aims, the value and validity of the study in order to understand the forces governing art museums as members of the non-profit sector. The second part summarizes the theoretical background valid for the cultural economics of the museums. The third part is an analysis of the audiences, compares them and offers synthesis and results valid for museum management. The last part deals with a brief Strengths, Weaknesses, Opportunities, Threats (SWOT) analysis of the institutions, whose content provides insights on what museum audiences might expect from an art museum.

Keywords: art museum audiences, audience development, cultural economics, museum visitors, marketing segmentation for art museum visitors, arts and culture management, Turkish museums

Özet

Bu çalışma “Sanat müzesi ziyaretçisi kimdir?”, “Dünyada ve Türkiyede sanat müzesi ziyaretçisi kimdir?”, “Bunlar nasıl farklıdır?”, “Neden farklıdır?”, ”Kültür politikalarının müze ziyaretçisi üzerindeki etkisi nedir?” ve “Son zamanlarda Türkiyede neden bu kadar fazla müze açılmaktadır? ” sorularına cevap bulmak amacıyla başladı. Bu ve bunun benzeri soruları cevaplayabilmek için, bu incelemede iki özel müzenin, İstanbul’daki Pera Müzesi ve Venedik’teki Peggy Guggenheim Müzesi’nin ziyaretçi kitleleri karşılaştırmalı olarak incelenmektedir. Bu çalışma, yukarıdakiler ve benzeri birçok başka soruyu da cevaplar sunmaktadır. Sonuçlara göre, Türk sanat müzesi ziyaretçisi dünyadaki sanat müzesi ziyaretçisiyle birçok ortak noktayı taşımakta, ancak demografik özellikler, kültürel regülasyonlar, ekonomik ve diğer artı değerler, gibi bir çok yerel faktörün de kültürel faaliyetlere katılım üzerinde önemli bir etkisi bulunmaktadır. Sonuçlara göre en önemli demografik göstergeler cinsiyet ve eğitim seviyesi olarak bulunmuştur. Birlikte varolan, ancak farklı ziyaretçi gruplarının tespit edilmiş olması, elit bir ziyaretçi kitlesinden ziyade, çeşitlenen bir ziyaretçi kitlesine kanıt oluşturmaktadır. Çalışmanın ilk bölümünde, müzeleri kâr amacı gütmeyen kurumlar olarak yöneten güçleri anlayabilmek amacıyla, incelemenin hedefi, geçerliliği ve değeri üzerine odaklanılmaktadır. İkinci bölümde, müzelerin kültürel ekonomisiyle ilgili teoriler özetlenmektedir. Üçüncü kısım, ziyaretçi kitlelerinin analizi, karşılaştırması ve müze yönetimi için geçerli sentez ve sonuçları içeren ana tartışmadan oluşturmaktadır. Son bölümde ise ziyaretçilerin bir müzeden ne bekleyebileceğine ışık tutabilecek, kurumların kısa bir (SWOT) analizi sunulmaktadır.

Anahtar Sözcükler: sanat müzesi ziyaretçileri, ziyaretçi kitlesi geliştirme, kültürel ekonomi, müze ziyaretçileri, müze ziyaretçisi pazar araştırmaları, kültür ve sanat yönetimi, Türk müzeleri.

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1. Introduction

The *raison d'être* of museums is multi-faceted. Throughout history the definition of the museum evolved continually according to social, political and economic conditions and the needs of society in different times. Museums by definition are non-profit, exist to serve the public, protect exceptional heritage, educate its audiences, conduct scholarly research, organize exhibitions, as well as interpret and communicate meaning¹, a function which has been added more recently. In practice, which function has more priority over the others, or even is fulfilled at all, changes from museum to museum. Some museums are even adding more and braver functions in their mission statements, such as inspiring people². But what is most commonly expected from museums today is to justify their existence and contribution to society relative to other public institutions. Therefore achieving high museum administrative efficiency and high visitor numbers by turning more attention to their public has become imperative. According to Shubert (2004, 65-78), this focus on the visitor is a result of the art and culture field being challenged to stand financially on its own, and of a museum visit being regarded as enjoyment activity for the masses.

This comparative study will examine museum management practices as well, but the main focus will remain on the art museum visitor. The study initially started with the aim to answer questions such as: “Who is the art museum visitor in Turkey?”, “Are the characteristic

¹ From the final definition of museums in ICOM Statutes accepted in the 21st General Conference in Vienna 2007, “A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.”

² The mission and objectives of V&A Museum:

As the world's leading museum of art and design, the V&A enriches people's lives by promoting the practice of design and increasing knowledge, understanding and enjoyment of the designed world.

The Museum's key strategic objectives are:

- Access and audiences: To provide optimum access to collections and services for diverse audiences, now and in the future
- National and international: To be acknowledged and respected as the world's leading museum of art and design
- Creative design: To promote, support and develop the UK creative economy by inspiring designers and makers, and by stimulating enjoyment and appreciation of design
- Efficiency and effectiveness: To operate with financial and organizational efficiency

of an art museum visitor similar everywhere in the world?” and “What is the seasonality of the visitor attendance?”. During my in-depth research the possibility of answering additional broader questions valid for the Turkish cultural world appeared: “Why have so many private museums and cultural institutions opened recently in Turkey?”, “What are the strengths and weaknesses of an art museum in different contexts?”, “What future trends will most likely affect art museums?” and “Are blockbuster temporary exhibitions necessary?”.

The establishment of marketing and communication, fundraising and sponsorship departments in major museums coincided with the culture field being challenged to become an industry, especially after the 1990s. Accordingly, museum marketing research studies with the aim to identify their visitors’ profiles to use as a base for future marketing planning are not an unusual phenomenon anymore. Marketing departments became one of the must-have functions in museums. In 1998 the department of marketing and communication of The Museum of Modern Art in New York (MoMA) already employed fifty fulltime staff members (B.S.M.,1998). However the manner of museum marketing differs from conventional marketing, in that museum marketing is implemented in an indirect and covered way (Schubert, 2004, 74). This phenomenon of covered relationship between commerce and art is rooted in the belief that art is sacred and therefore valuation by markets can destroy its high status and values (Abbing, 2004, 23). According to Abbing, art and religion share many similarities, and both are associated with sacredness and high status (2004, 24). Therefore, rather than commercial income, aids under the name of gifts and subsidies form an important portion of the support not only for religious institutions, but also in the arts sector.

Taking into consideration these important characteristics of museum marketing, one of the very first steps of the museum marketing would be to identify its visitor base and learn about their expectations from a museum. That leads to the question of “Who is the visitor of art museums?”.

Literature Review

The academic studies on museum visitors by DiMaggio and Useem (1978), Blau (1986) in the USA, Davies (1994) in the UK and Schuster (1993) internationally have been based on the relevant countries' national reports on cultural participation. This was related to the fact that there is a scarcity of academic studies on cultural participation; this is still a newly developing discipline. Some of these studies like Dimaggio and Useem (1975) and Blau (1986) focused on the social characteristics of art museum visitors to determine if the government funding support in art institutions has helped to democratize the art museum audience. It is known that the art museum audience is elite in nature, and Dimaggio and Useem (1978) have concluded that the audience still did not diversify in the USA and that museum visits were still an "elite" activity. Davies examined the effect of cultural policies in the UK and how they affected the cultural attendance patterns in 1994 with the aim to point out the different "markets" or visitor segments who might be attracted. In the 90s the studies shifted from being socially oriented to more marketing oriented. Marketing methods started to be used by art museums to attract more visitors. The reason for this was financial, such as to sustain and ensure the existence of the museum in hard times and tight budgeting policies, especially if they are financed by governments. Additionally, in order to claim to be a public institution the museums had to prove that they serve all the public. Private museums also claimed to be public institutions, but they had additional objectives related to the creation and the protection of elite culture.

Unfortunately in Turkey, academic research about art museum visitors has been lacking to a great extent. Although there are some recent unpublished studies and research reports (Bakbaşı, 2010) attempting to describe various aspects of the Turkish museums,

including the visitor analysis, because of their unfocused and general scope, they are far from being satisfactory. They contain only visitor numbers and rely on Turkish Statistical Institute (TÜİK) data, which includes only state museums. The statistics on cultural participation provided by TÜİK are far from sufficient, in regards both to the depth of the research and to the exclusion of data about private museums. Moreover, there is a lack of comprehensive studies about the visitors' demographic profiles for state and private museums. Additionally, because cultural policies do not require the disclosure of visitor statistics, financial budgets and funding sources, Turkish private museums do not usually publish such reports on their visitors, and gaining access to such information is difficult. However, private foundations are required to publish financial statements which include their cultural enterprises. These reports can give a rough idea about the budgets of cultural enterprises which are operating museums. According to the law, a museum is not accepted directly as a non-profit institution, but has to be under the umbrella of a cultural enterprise which is like a regular commercial company, subject to taxation.

Although there is a vast literature addressing general museum management, such as Dexter and Gail Lord's *Manual of Museum Management* (1997) and many others on the changing role of museums' in the world today, such as Cuno (2006), Knell (2010), McLean (2010) and Watson (2010), there is no specific comparative literature based on quantitative and qualitative metrics comparing the Turkish museum sector with the rest of the world.

The thesis of Martinez (2006) on the global management of the Guggenheim Museums provides extensive information on the philosophy and strategy of the Guggenheim Museum administration. Regarding the Pera Museum, there is an article by Birol (2007) giving hints about the management model followed by the Pera Museum.

Thesis Statement

My thesis will attempt to identify the profiles of art museum visitors, revealing dimensions about their museum visit experience, preferences and expectations, by analyzing the audiences of the Pera Museum in İstanbul and the Peggy Guggenheim Collection in Venice. These results will be compared with the aim to point out similarities and differences, explain the reasons of the differences, spot global trends in cultural attendance, as well as identify improvement areas and the strengths of cultural institution in different contexts.

International cultural attendance studies are valued not only by museum professionals, but attract the attention of managers, sociologists and cultural economists as well. I hope this study inspires further research in interdisciplinary studies between art history, management, sociology and cultural economics.

Research Methodology and Scope

The primary dataset for the Pera Museum consists of data based on totally 7.139 visitor surveys conducted between October 2009 and July 2010 on occasion of three temporary exhibitions shown below. The author and Mr. Emir Filiz analyzed and interpreted this data, which was provided by the Pera Museum.

Visitor Surveys of the Pera Museum

Chagall (October 2009 – January 2010) - 3,520 surveys

Picasso & Hippodrome (February 2010 – April 2010) - 2,279 surveys

Botero (May '10 – July 2010) - 1,340 surveys

A compiled summary of similar data has been provided by the Visitor Services Department of the Peggy Guggenheim Collection in Venice. This data includes the analysis of 1,865 visitor surveys which were carried out in July 2009. Being a summary, the data set made it impossible to analyze the additional cross-references among the measured dimensions; however, whenever possible comparable results are presented throughout the text. For the unknowns, I use information obtained via informal interviews with the museum staff, visitors, and most importantly my personal observations acquired during a research internship at the Peggy Guggenheim Collection in March 2011. If a difficult-to-interpret result is encountered, a consultation with an expert on the subject provided the necessary explanation.

Visitor Surveys of the PGC

July 2009 - 1,865 surveys

Validity of the Comparison between the Pera Museum and the Peggy Guggenheim Collection

I have chosen two institutions, the Pera Museum in Istanbul and the Peggy Guggenheim Collection in Venice, as cases to analyze and compare. The Pera Museum and the Peggy Guggenheim Collection are considered appropriate for comparison for reasons summarized below:

- Similarity in mission – To protect the legacy of their founders and provide cultural services to the public
- Museum and collection size – Boutique, small museums, small collections

- Founders' profile – Wealthy industrialist family members, connoisseurs influencing the art of their times and protectors of exceptional heritage
- Ownership structure - Private Foundation
- Buildings – Historical
- Collection content – Paintings
- Collection type – Family Collection
- The timing of the museum establishment – After accumulation of surplus

Both of the museums are privately managed art museums. Additionally, even if the collections of the museums represent art movements of different periods and geographies, paintings form an important portion of both of their collections. Both museums have similar missions, which is to protect and promote the legacy of their founders by displaying a family collection and providing additional cultural services. The profile of the founders and the management structure is similar as well. Historically both museums started as family collections of wealthy industrialist family members, who were interested in art and later became art patrons and connoisseurs influencing the art of their times. The museums are managed by non-profit private foundations. It should be noted that the industrialization process in Turkey happened later than that in the USA and Europe, partly explaining the fifty-five year time lag between the establishment of the Peggy Guggenheim Collection in 1950 in Venice and the Pera Museum in 2005 in Istanbul. It is evident that art and culture requires the accumulation of surplus (Lord, 2010, 19-22). The similar size of the museums provides an additional argument for the validity of the comparison. Both of them are classified as boutique or small-size art museums, in terms of space, buildings, number of staff and collection size. Detailed information about the buildings and collections will be provided in the relevant sections.

2. Background

Historical Perspectives on Art Museums

Changes in Museological Approaches

The external developments and the pace of change precipitated by entering the information era especially after the 1990s, has required art museums to redefine their priorities, functions and relations with the public. This redefinition process was shaped by developments such as deindustrialization and the domination of consumerism, which had economic and social consequences. Especially after the end of the Cold War in 1989, the liberal market economy remained the only major force until the current economic crisis in 2008, which has shown that unlimited consumption and growth is not possible and that there is need for new sustainable structures.

Up to this stage, two approaches in museum management existed simultaneously. The first and more traditional one emphasizes the museum as an education and research center, with a focus on permanent collections. It has the public mission of creating experiences for visitors based on aesthetic appreciation of art. The alternative approach is known under the names of *new museology* and *twenty-first-century museology*. This approach accepts the museum as a popular, educational and cultural center, a place of enjoyment and commercial engine at the same time. According to this view, the museum is a destination and as such a major player in the leisure industry, putting greater focus on temporary exhibitions, whose content is loaned and not part of the museum's collection (Cuno, 2006, 49-74). The relative success of this second approach, applied by private museums, affected museum management as a whole and redefined its fundamental assumptions. But there are ongoing debates on which is the best management model, and more commercially oriented museums face a great amount of criticism.

The Guggenheim Museums are known globally for their business-oriented management approach, with an emphasis on prominent collections, attractive architecture, buzz-creating special exhibitions, shopping and café services, high-tech web interfaces, economies of scale via a global network, and satellite museums around the world. The expansionist model which was followed by the Guggenheim Museum has been criticized in terms of excessive funding requirements and ethical issues, which are claimed to weaken the public trust in museums (Martinez, 2006, 5). Some of its planned local and global expansion projects failed due to cancellation of funds or because of limited visitor interest, excepting the phenomenal success at Bilbao. The museum continued its strategy of global expansion in 2006 with a contract signed with the Tourism Investment and Development Agency of Abu Dhabi for the construction of a Guggenheim branch on Saadiyat Island. Much like the Bilbao expansion, the new branch is supposed to be an urban center and major destination point in the future. The Guggenheim did not disclose the amount paid for its brand, but the French government received \$520 million dollars for the brand name of the other one of the four planned museums on the island, the Louver Abu Dhabi (Riding, 2007). The former Guggenheim CEO Thomas Krens clearly stated that he ran the Guggenheim Museum as a brand (Martinez, 2006, 3). He now consults on the Abu Dhabi project. In an interview with the Art Newspaper, he stated he has no doubt about the success of the Abu Dhabi project because the interest in contemporary art is partly a function of the existence of institutions and opportunities³. According to Krens, the existence of an art museum would be also an opportunity for local artists. Recent news about the project indicates that it has been slowed down and the construction put on hold by the emirate's local Tourism Development and Investment Company (Adam, 2011). The stated underlying reason is a revision in procurement strategies, likely a result of adverse global economic conditions.

³ For the video of the interview look at <http://www.theartnewspaper.tv/content.php?vid=112>

The Pera Museum tries to follow a mixture of the two approaches described above (Birol, 2007, 73-76) and also faces increasing pressure for expansion⁴, despite its limited space. The pressure is a result of an increasing and more demanding visitor base, and the big vision of the museum. In the future the Pera Museum's objective is to own the world's best collection of Orientalist Paintings concerned with the geography of Turkey, the world's best collection of rare Kütahya tiles and ceramics; and the second best collection of weights and measures⁵ (The best one is considered to be in the Ashmolean Museum). It has been decided to add more space by acquiring the nearby Tepebaşı area across from the museum and to form a new cultural center project with extended services, such as a concert hall and new exhibition spaces. Although the renowned architect Frank Gehry, who designed Bilabo, has been commissioned to design this center, bureaucratic difficulties have delayed the planned expansion.

Museums in Italy

There are around 4.000 museums in Italy, with public museums constituting 66 %, that is 2.276 museums, of the total number. The second largest group is private museums, 758 in number or 22 %. The remaining 12 % are the ecclesiastical museums. Public museums are mostly managed by local government institutions such as municipalities, provinces and regions (Vergelli and Trimarchi, 2009, 1).

Italy's culture management policies have undergone considerable reforms starting with the 90s. These included decentralization attempts giving broad power to local governments to manage local public institutions. These laws included the options of creating public-private

⁴ According to the internal SWOT analysis of the Pera Museum presented in Ch.4, one of the museum's weaknesses is the external expansion pressure, managed by a low number of inexperienced staff.

⁵ The vision of the museum has been expressed by Ümit Taftalı, a member of the board of trustees of the Suna and İnan Kırac Foundation, as an answer to my question in a Non-Profit Management course lecture in December 2010 at Koç University.

partnerships, outsourcing, privatization, devolution and managerialism of the public institutions (Montalto, 2010,17). Zan, Baraldi and Gordon (2007, 55) defines these terms as in the following:

- devising new ways of running operations through externalizing partial transactions (“auxiliary functions”) or the direct running of cultural heritage to private entities (what we term outsourcing);
- redistributing competences between State and Local Authorities (devolution);
- modernizing local branches of the Ministry (soprintendenze), involving greater autonomy and managerial responsibility (managerialization);
- leasing out public cultural goods to private citizens or companies (privatization).

Because cultural services were included in the definition of public services the cultural sector was effected in great extent by these reforms. The aim was to serve “societal values” in better and more “desirable” ways (Montalto, 2010, 16) and apparently the state recognized its inadequacy in serving the public. The state passed laws which considered withdrawal from direct provision of public services including the culture field. Most of the visitor services of public museums have been contracted out to private companies after “Ronchey’s Law” was passed in 1993, named after the then culture minister Alberto Ronchey. The content of this law and the following legislation is explained by Zan, Baraldi and Gordon (2007, 56).

“The first shot was the famous Ronchey Law (1993), externalizing functions traditionally reserved by the State to private sector operators (though, curiously, these were initially referred to as “additional services”, i.e. not core business – publishing and reproduction services, coffee, shops, restaurants, cloakrooms and museum shops). This law was followed by several significant changes, including outsourcing the organization of

exhibitions and scientific activities, and eventually the entire governance of museums (with possible new governing structures, such as “Foundations” or “Institutions”: Sciullo 2001; Cammelli 2002a; Zan 2003).”

As a result of these reforms, limited institutions used these new options and although the quality of the services has improved, the income generated from the privatization attempts has not been enough to cover the operating costs (Zan, Baraldi and Gordon, 2007, 56).

Museums in Turkey

Private museums in Turkey are a phenomenon that emerged in the 1980s. These were the years in which Turkey adopted liberal and more open economic policies. Private entrepreneurs were supported, and there was an accumulation of surplus, resulting from the industrial mobilization of the country starting with the 1930s, which entrepreneurs used to build private collections. Private museums in Turkey operate under special laws⁶ and can be established by ministries, state institutions, local governments, foundations and private and judicial persons. Their collections should be composed of moveable antiquities.

The first private museum established in Turkey was the Sadberk Hanım Museum, which opened on 14 October 1980 (Kıraç, 2006, 224). It had to wait seven years before the proper legislation for private museums was prepared and issued based on the personal efforts of the founders, the Koç family. According to the Ministry of Culture and Tourism, today there are 141 private and 188 state museums⁷, a total of 329, much less than the 4.000 museums present in Italy.

⁶The Cultural and Natural Heritage Protection Act, Regulation on the Private Museums and their Auditing

⁷ According to the web page of the Turkish Ministry of Culture and Tourism as of 28.9.2010 accessed on 25 Dec. 2010 with URL: <http://www.kultur.gov.tr/TR/belge/1-42821/eski2yeni.html>

By legal definition, private museums in Turkey are those not managed by the central Ministry of Culture and Tourism and include many museums managed by local municipalities and other state authorities such as the General Directorate of Foundations (Vakıflar), universities and military museums. So it should be pointed out that the truly private museums which are managed by private foundations, institutions and corporations are actually fewer in number than the statistics represent.

Economic Theories on Private Non-Profit Museums

For setting the background for the cultural economics valid for private museums, I will use the economic theories for nonprofit organizations, explained extensively by Richard Steinberg (2006). By adapting his theory to museums, it will be possible to give an answer as to why many private museums and cultural institutions have opened recently in Turkey, especially starting with the 2000s, and to give insight into what is likely to happen in the future.

The Demand-Side Perspective

According to the “three failures” theory, when markets fail to provide adequate collective goods, governments provide those goods in accordance with the wishes of the average voter. Those who demand higher quality and quantity of service than the government provides will support the nonprofit sector to provide the desired level of goods. From this perspective, the nonprofit sector exists to solve the problems not sufficiently addressed either by the government or the private sector. In the “three failures theory”, each sector responds to the failures of the other two.

A museum provides a good or service classified as nonrival (consumption by one person does not diminish any other person’s consumption of this good as far as the capacity of

the museum gallery allows) and excludable (it is possible to exclude the entrance of nonpaying visitors). If there is no entrance fee, a museum visit becomes classified as a collective good; in this case the for-profit sector would not produce it, as consumers will have the opportunity and motive to enter without paying. This market failure is called under provision. In such a case, it should be provisioned by the government or the nonprofit sector.

The government responds to the problem of under-provisioning by either producing the good or paying the private sector to produce it. Paying the private sector to produce collective goods is called contracting out. In this case the funds are provided by the government and hence by the taxpayers. Some examples from the arts and culture field are the British public museums, which are financed by the government and have no entrance fee since 2003, except for some of the temporary exhibitions. An example for the contracting out option is the Guggenheim Bilbao Museum, which was contracted to the R. Solomon Guggenheim Foundation in 1991 by the local Basque administration with the aim to initiate an urban revitalization plan. The Basque administration initiated the project with its funds and paid twenty million dollars for the brand name of Guggenheim (Skylakakis, 2005, 3). It is worth noting that the museum project was not stand-alone but part of a larger urban development plan which included building an airport and sufficient infrastructure necessary for handling an influx of tourists.

The contracting out option has also been recently exercised for Turkish state museums in the form of outsourcing the administration of fifty-five state museum shops and cafés as well as the revenue of the entrance fees. These privatizations will be explained in detail in the policy section.

Regarding a museum visit which requires an entrance fee, the possible failure faced by the market is the over-exclusion of people who might not be able to afford the fee. Although the market provides the good, it limits its consumption to paying customers. Allowing

nonpaying visitors to enter a museum in economic terms results in inefficiency, because letting them in is possible and would not result in additional cost, but paying customers would no longer be willing to pay. Finding an optimum price for everyone might be a solution, but in this case the consumer will not be inclined to reveal his true purchasing power. In response to this dilemma, many western museums encourage visitors to donate according to their means. Introducing different pricing options for tickets by differentiating the visit experience with additional benefits such as a guided tour or an invitation to the exhibition opening is another frequently employed solution to the pricing problem. This approach has been applied in the 12th Biennale of Istanbul with introducing a reduced ticket, a standard ticket, a ticket including a guided tour at scheduled times, and a Plus Ticket which included unlimited entrance with an additional person, early previews of the exhibition before the official opening, guided tours, a booklet and invitations to special opening parties and events organized by expert staff. Additional services provided by the museums are used to create and offer a range of entrance prices, thus helping to solve the price differentiation problem.

Governments try to solve the over-exclusion problem in various ways. The first option is by setting the terms of exclusion. For instance people over 65 or schoolchildren under 12 might be exempt from the entrance fee, or there might be free entrance days required by state regulations. For example, in Turkey these regulations for the state museums are clearly stated in the law⁸. Private museums in Turkey are not bound by these terms, probably because they

⁸ Turkey Ministry of Culture and Tourism, Directive on the Entry Regulations and Procedures of the Museums and Antique Places Article 3 - The persons below specified are free of charge to enter the museums and antique places, provided they show identification.

3.1- Children and young people under 18 years old who are citizen of the Republic of Turkey and the teachers accompanying groups of students in this age group,

3.2- Citizens of the Republic of Turkey aged 65 years and over,

3.3- Veterans, spouses and children of martyrs and veterans,

3.4- Handicapped Turkish citizens with one attendant,

3.5- Soldiers,

have no direct government funding, but they usually provide free access to children under 12, seniors and handicapped citizens, and have reduced prices for students. After privatization of the entrances of major museums to TURSAB, the same free entrance regulations were required in the contract, except the people identified by article 3.13 above who are the local administrators of the region where the museum is located, were excluded.

Another option available for governments is requiring access without payment to the excludable collective good, as is the case for emergency telephone services. This option has no any examples in the culture sector but the state in Turkey has set limits for the entrance fee of private museums, which cannot exceed the highest entrance fee of a state museum⁹. The prices for state museums are regulated and updated on a yearly basis by the Ministry of Culture and Tourism¹⁰.

3.6- ICOM, ICOMOS and UNESCO card owners,

3.7- Domestic and foreign press ID card holders,

3.8- Travel agency owners or their managers,

3.9- Professional tourist guides holders of Ministry of Culture and Tourism card,

3.10- Personnel and retired personnel of the Ministry of Culture and Tourism and their first-degree relative attendants,

3.11- Children of foreign nationals between the ages of 0-12,

3.12- Within the framework of the Lifelong Learning Programme, Comenius School Partnerships and groups of students under the Erasmus Student Exchange Program. These student groups will be provided free access to the museums and antique places under the auspices of the ministry, provided they present a contract made with their counterparts from Turkey.

3.13- The following persons from the provinces and districts where the museums or antique places are located;

3.13.1- Judges and prosecutors,

3.13.2- Civil Supervisors,

3.13.3- Metropolitan, Provincial, District and Borough Mayors and their companions, up to 30 persons.

⁹ Regulation on the Private Museums and Their Auditing, "Article 16- Visitors may be charged for entry to private museums. This fee cannot exceed the maximum entrance fee applied for the museums of the Ministry of Culture and Tourism." Issued: 22.1.1984

¹⁰ The highest entrance fee is 25 TL set for the Hagia Sophia Museum, the Topkapı Palace and the Ephesus Ruins.

The last response of governments to market failure is subsidizing, in which governments enable selected groups to gain access to the excludable collective good by bearing part of their financial burden. In Turkey, this option is observable in the form of the Museum Card (*Müzekart*), which was introduced in 2008 and is providing access for Turkish citizens to all state museums for a small annual fee; 30 TRY for adults and 15 TRY for students. The Museum Card is a subsidizing tool for Turkish citizens. It allows the government to discriminate positively between a tourist visitor who usually has a higher purchasing power and a Turkish visitor who might be turned off by a museum entrance fee. After the introduction of *Müzekart*, the visitor numbers have increased, proving that museum entrance fees are still a barrier for some citizens. The Turkish government also provides subsidize investments in the culture sector by allocating state land or properties for use or providing certain types of tax deductions¹¹. Another subsidy in Turkey allows corporate donors to deduct cultural investments from their tax deductible income, although I do not believe it to be very motivating subsidization tool. This is because a “cultural investment” as defined in the law has a very limited scope¹², for example, not including buying and donating objects to museums as is done effectively in the USA. Subsidies for individuals who want to visit private museums are not available. This is, because the government is not directly involved in the financing of private museums.

According to the theory, governments fail when there are people who are not satisfied with the level, style, quality or quantity of the collective goods provided (or paid) by the governments. Factors like tastes, culture, life-stage, education and income differ among people, thus creating different opinions on the ideal level of a public collective good. When

¹¹ Cultural Investments and Initiatives Incentives Law No: 5225, Issued: 21.7.2004

¹² These include: allocation of land;
discount on the income withholding tax ,
discount in the employer insurance premiums;
discount in water cost and energy support;
employing specialist foreign staff and artists;
being able to operate on the weekends and on the official holidays.

there is a more heterogeneous society, the dissatisfaction with government services will be higher. Measures of heterogeneity which are found to be relevant are religious heterogeneity, linguistic heterogeneity, and income diversity. It has been also been found that there is a direct positive correlation between age heterogeneity and donations.

Usually the government fails to produce collective goods at the level of the so-called “high demanders” who would like to see the largest quality or quantity. In theory, a democratic government provides public goods at the level of the preferences of the median voter. Consequently, diversity of opinion will lead to unsatisfied demand for collective goods by high demanders. When the gap between the low-end and high-end voters is larger in terms of education, culture (way of living), income and other factors, the diversity of opinions is also larger. This is probably the case in Turkey. Education levels and age groups are heterogeneous, and the income distribution is uneven.

Unsatisfied demand of high demanders can partly be solved by multi-level governments or mobility of the population (migrations). Some collective goods are produced according to local tastes by the local government. Those unsatisfied can move to places and communities similar to themselves, where the respective collective good is at the level they desire. For example, families with children prefer living in communities with good schools; senior citizens may prefer living in less expensive communities or those with convenient healthcare services.

Governments sometimes cannot respond to majority or minority demand for ideological reasons and constitutional restrictions. In Turkey this was the case with religious minorities such as the Jewish citizens. The “Quincentennial Foundation Museum of Turkish Jews” (*500 Yıl Vakfı Türk Musevileri Müzesi*), dedicated to collecting and displaying material about the cultural heritage of Turkish Jews opened its doors in 2001¹³. The Jewish

¹³ <http://www.muze500.com>

community wanted a common good not within the expectations of a median voter and hence had to establish the museum themselves. They not only formed a large enough diverse group, which can exert demand as described above, but also had the resources, such as a building to house the museum, collection materials, the probability of sustainable income via a powerful donor base, a community of like minded stakeholders, a long history and tradition in the city and an appropriate cultural policy environment with suitable laws and regulations. The last factors are the supply side factors which explain when and why a non-profit institution is established.

According to the migration theory, those demanding less collective goods will move to places with lower costs. As a result, the average expectation of the remaining population will increase. At some point the preferences of the median voter and the preferences of the high demanders will shrink sufficiently, and a donation-based nonprofit organization will shift to providing government-financed and contract-based service.

Nonprofit organizations deal with the over-exclusion problem by cross-subsidizing, which means covering the costs with income from additional services with higher prices. In this way, they can lower the base price below the break-even point. This is commonly applied by museums with income from extra services, like museum shops, cafes and rental spaces. Another valid point for private museums is that they are managed by demand-side stakeholders, who want the best quality for the lowest price, which is the opposite of supply-side stakeholders, who aim profit maximization. The founder of a private art museum, and usually the board, are also the customers of their own museums. Being the user of its own service helps establishing the trustworthiness of the nonprofit and to ensure top-quality service.

The Supply-Side Perspective

The supply-side economic theories for non-profits deal with why non-profit organizations decide to engage and deal with under-provision or over-exclusion problems, if they do so and what their objectives are. Their objectives include five categories. The first category of objectives is that founders of non-profit organizations might be concerned with the provision of a public good to ensure its availability, because they themselves are users of this public good. The second category is about influencing people to change their behaviors, such as to encourage cultivation of tastes and values. The third category involves projecting a trustworthy image. The fourth set of objectives is about caring about income distribution and influencing directly or indirectly changes in the income distribution, sometimes in order to benefit from it. The Turkish Industrialists and Businessmen's Association (TÜSİAD) is an example for this type of NGO. A fifth category is concerned with the non-monetary additional benefits that a job provides. These include title, luxurious offices, becoming a celebrity figure, business-class travel opportunities, and opportunities for leisure activities. This last category includes objectives which are left out of economic theories, such as the desire for control and power, expression, affiliation, and legitimization. For example, the objectives of artists who value expression and creativity belong to this category. Those who want to be independent may consider founding a non-profit for the opportunity of free decision-making and for the lack of external authority.

Usually, many founders have multiple motives deriving from combinations of those explained above. Steinberg (2006, 130) calls these entrepreneurial objectives. Usually this mix of objectives is expected to be reflected in the organizational **mission** of the non-profit. However, from this perspective, mission statements can be problematic in the sense that they often incorporate multiple and competing objectives and do not state the priority of these objectives. They are often intentionally obscure, because too much specificity carries the risk

of alienating some of the stakeholders, and sometimes the real objective can be completely different from the stated one.

Steinberg also lists the factors why founders prefer to accomplish their objectives through non-profit organizations form (2006, 131). According to his integrated approach, the founder picks the organizational form that best accomplishes his objectives. The factors concerning museums are explained here. First of all, the costs of entry which include identifying and gathering like-minded stakeholders, determining the demand level and organizing the provision level and governance structure are effective factors. Costs are significantly reduced when the founder is a member of a group of like-minded individuals such as clubs, alumni organizations or religious congregations. But the costs increase, when the pool of potential stakeholders is diverse and everybody has a different opinion on the optimal expenditure level or whether to form a new nonprofit to meet their high demands. As a consequence, the demand for the public good should be heterogeneous, but with a cluster of high-demanders who agree on certain things. Another factor influencing the choice of the founder is the availability of resources. These include government subsidies such as tax reductions, availability of grants and donations, a potential of capital from fundraising, as well as probable competitors for fundraising activities. The last factor is the government regulations and the quality of enforcement of these regulations.

Other studies about the supply-side of the arts and culture institutions also offer valuable insights. For example, according to Blau (1985, 885), institutional supply of cultural institutions is highly related to population size. The number of museums specifically also depend on the age of the city and the presence of large corporations. The private sector influences the number of museums directly through philanthropic donations and sponsorships, and indirectly through contributing to the economic vitality of the city.

The Private Museum Boom in Turkey

Half of the private museums in Turkey were opened between the years 2000 and 2010 in urban centers (Bakbaşı, 2010, 15). I would argue that this phenomenon, the boom of private museums in Turkey, is because of unsatisfied “high demanders” and the existence of specific conditions such as large enough homogeneous groups of people exerting such demand. The availability of resources and a large urban population is also effective. Upper and upper-middle socio-economic classes are observed to have a higher demand for art and culture than the average voter. Income and education level are especially important demographic influences in the interest in arts and culture, as will be shown in the visitor demographic analysis of both museums presented in the chapter on museum visitors. The existence of these factors in a single person are not sufficient in themselves to create demand, but there should also be a presence of large and homogeneous groups from the upper-middle class, or alternatively large enough diverse groups that can exert demand for the arts (Blau, 1985, 887). Additionally, these people should live in a place where museums exist. These are the urban centers with a large enough population and resources. Other factors such as globalization, international travel, and free access to information via the web are contributing to the formation of public demand. Every publication or news about a cultural event can reach a potential audience and increase the interest and demand for cultural consumption. There is also the self-evident effect of museums, increasing the demand for art and culture via marketing and communication activities. As an example, the İstanbul Modern Museum was opened in 2004, dedicated to the presentation of modern Turkish art and providing a venue for contemporary artist exhibitions. A museum covering contemporary and modern art was clearly non-existent in the arena, and the interest for contemporary art has been increasing since 2004.

Future Projections

In the future new private museums will continue to open their doors, because the demand is high, as seen in the Figure: 36 showing the visitor loyalty and attendance frequency for the Pera Museum. It is worth noting that the number of museums in Turkey is still low. Most of the museum visitors are still first-time comers and this will continue to be so as long as there are young people. This means that that the market is far from being saturated. There is a great opportunity for development.

In my opinion, future museums will be thematic in nature or will have collections and hold exhibitions about themes that are not sufficiently represented by the existing museums. These themes may represent the interest of specific groups within Turkey. Additionally there will be museums representing values, arts and culture of local places and minorities, and such museums will serve local economic development initiatives. The same theme variation may occur in state museums, because the inventory size and the richness of culture and archeological findings are considerable; however there is limited space for their presentation. At the moment, the state realizes that satisfying the demands of a more informed public and applying modern museology practices requires investment and is most feasible by outsourcing some functions to the private sector. There have been some improvements in the level of services and revenue after the state museums began outsourcing some functions.

Another phenomenon is that the gap between private and state museums will start to narrow in terms of service levels. In recent years, some of the large state museums such as the Topkapı Palace Museum and the Museum of Turkish and Islamic Art, *Türk İslam Eserleri Müzesi* (TIEM) have mounted temporary exhibitions and adapted to new museology practices, although not at the same furious speed as the private ones. Some of them have been sponsored by financial institutions and collectors, such as the exhibition “*Konya-Cappadocia Carpets from the 17th to 19th Centuries in the TIEM and Gülgönen Collections*” sponsored by

Turkish Economic Bank TEB, with the catalog sponsored by the Vehbi Koç Foundation (VKF). In the end it is quite possible that the state will come to a point where it contracts out entire museums to the private sector. State regulation and auditing functions must be strengthened in order to ensure the public trust and effectively monitor administration.

Cultural Policies

In order to understand the similarity of the Turkish and Italian cultural contexts, it is necessary to look at the **cultural policies**, which have been put into practice recently in both of these countries. Cultural policies are defined as the promotion and prohibition of cultural practices and values by governments, corporations, other institutions and individuals¹⁴. These policies can be explicit by stating their objectives openly as cultural, or they can be implicit, by concealing their objectives or describing them in other terms.

Regarding the cultural and artistic heritage, both countries are extremely rich and commonly described as “open-air” or “widespread” (Zan, 2007, 51) museums, which are terms often used by politicians when promoting national heritage. The management of cultural heritage in both countries has a very centralized structure, which has both advantages and disadvantages. According to Luca Zan (2007, 53), centralization is the reason why Italy has so many museums and heritage sites today, because it allowed for heritage to be preserved for many centuries. Strict rules and legislation against the export of valuable art and antiquities in Italy were developed in the late 19th and early 20th century. This parallels the decree of the *Asar'ı Atika Nizamnamesi* issued in 1884 in the Ottoman Empire, prohibiting historical artifacts in the lands of the Ottoman Empire from being taken abroad. The decree,

¹⁴ The definition is from the International Journal of Cultural Policies web page:
<http://www.tandfonline.com/action/aboutThisJournal?show=aimsScope&journalCode=gcul20>

and the first archaeological museum in the lands of Turkey, was the result of Osman Hamdi Bey's efforts. What is different between the Italian and Turkish contexts is that, due to its tradition of preservation, Italy has leading conservation training institutes and strict urban planning regulations, which Turkey does not. Unplanned urbanization has caused great harm to the old and historical quarters of Turkish cities, because economic development continues to be of primary importance. Cultural heritage is justified when it is able to attach itself to an economic activity, such as generating income through tourism, local development or the re-use of cultural assets (Gürsu, 2009, 34). Preservation of ancient and historical sites also takes the form of rescue excavations, as in the cases of Yenikapı and the GAP salvage excavations in the southeast of Turkey. The funds for these excavations are provided by the private or state enterprises undertaking the development project. Moreover, the establishment of cultural education institutions is a recent phenomenon, starting only in the 2000s.

Internationally many countries are currently in an economic crisis which has forced them to enact public sector reforms, including reforms in the culture sector. The results of these reforms are usually visible in the form of budget cuts and attempts of governments to withdraw from the burden of preservation and management of cultural heritage. Another reason for privatizations is that the rigidity of the public sector does not allow it to deal with changing cultural consumption trends, such as the increased demands of the public and the new postmodern trends in museology. The results have been incremental steps of privatizations. In the Italian case, these incremental steps were outsourcing, devolution, managerialization and complete privatization (Zan, 2010, 55). In the Turkish case, it was first implemented as outsourcing of museum retail operations in 2009. This included the outsourcing of museums shop and café services of selected 55 public museums to a private holding company, BKG, operating in the tourism industry. A year later, in 2010, revenue

collection for 50 public museums was put into tender and won by a private partnership of TÜRSAB and MKM.

3. Comparisons between the Pera Museum and the Peggy Guggenheim Collection

In this section, I will focus on a comparison of different demographic dimensions related to art museum visitors, the impact of cultural policies, the city and its people on the management and programs of art museums, by using the cases of the Pera Museum in Istanbul and the Peggy Guggenheim Collection in Venice. By using a comparative approach, my aim is to examine more general tendencies for art museums in Turkey and globally, determine some improvement areas, and identify gaps, and propose some suggestions for implementation.

3.1 *History of the Museums and Their Collections*

The Peggy Guggenheim Collection

The art works in the Peggy Guggenheim Collection represent the major avant-garde art movements of the beginning of the twentieth century. The timeframe of the collection starts around 1910 and ends roughly in the mid-1950s, covering Cubism, European Abstractionism, Surrealism, and American Abstract Expressionism (Rylands, 2009, 9-18). The collection includes both paintings and sculptures. Additionally, although low in quantity, there are small decorative objects and furniture used by Peggy, as well as personal objects such as her famous earrings. Her former home, the Palazzo Venier dei Leoni, which hosts the collection and is a historical building, can also be included in the collection. Although there

are some later additions to the collection, which represent other art categories such as African art that partly inspired the artistic movements represented in the museum's collection, most of the collection consists of modern art. Primitive art was an inspiration for avant-garde movements at the beginning of the 20th century (Gombrich, 2011, 561), and its presence helps the collection in terms of its completeness. However, Abstract and Surrealist Art dominates the collection. The best known pieces include Picasso's *The Poet* and *On the Beach*, Mondrian's *Composition No. 1 with Grey and Red 1938* and *Composition with Red 1939*, Kandinsky's *Landscape with Red Spots, No. 2* and *White Cross*, Magritte's *Empire of Light*, Giacometti's *Woman with Her Throat Cut* and *Woman Walking*, Calder's *Arc of Petals*, Brancusi's *Maiestra*, Miro's *Seated Woman II*, Dali's *Birth of Liquid Desires* and Pollock's *The Moon Woman* and *Alchemy*.



Figure 1: Gallery in the Peggy Guggenheim Collection

Peggy Guggenheim was a member of the American industrialist Guggenheim family, but had only a modest share in the family fortune (Rylands, 2009, 9). She was involved in the intellectual and artistic circles of Paris, London and New York, starting with her coming to Europe in 1921 (Tacou-Rumney, 1996, 45). Throughout her life, she supported many friends and artists as patron in their artistic endeavors. Her first professional step in the art world was opening a modern art gallery – Guggenheim Jeune in London, in 1938. In creating her gallery,

she benefited from good advisors and friends like Marcel Duchamp and Herbert Read, a well-known art critic and author famous for books such as *Art Now* and *The Meaning of Art*, which introduced modern art to a British audience. The gallery attracted much attention, especially when arriving Parisian contemporary art works, were held up by the English customs, while on the way to a show opening. The media publicized the event, and the director of Tate Gallery, James Mansion, who declined to certify the sculptures as art, was heavily criticized and accused of fascism. By winning her case in the House of Commons to release the artworks, Peggy was influential in changing the regulations and attitudes to avant-garde art. She purchased artworks from her own gallery anonymously, in order to support the exhibiting artists financially in addition to giving them exposure. These purchases were the starting point of her collection.

After realizing in 1939 that she was losing money with the gallery, Peggy decided to open a museum of contemporary art in London. She asked Herbert Read to leave his job and become her future museum director. Herbert Read believed that art was an antidote to war and could be used as palliative and healer.

Advised by Duchamp and Read and several other friends, she collected Cubist, Abstract and Surrealist art with equal determination. According to the current director of the PGC, Philip Rylands, the resulting representation of all contemporary rival movements with such comprehensiveness is one of the distinguishing features of her collection of which no other collection of her time is capable. Because of World War II, the plan for the London museum was not realized. Left with the funds put aside for the museum operation, Peggy decided to purchase art works according to a now famous list compiled in consultation with Read, in preparation for the inaugural exhibition of the museum. Later revisions and additions were made by Peggy's friends and advisers Duchamp, Nellie van Doesburg, Howard Putzel and Peggy herself. Guided by this list, Peggy managed to bring together over

170 works of Modern European art between 1939 and 1942 while in London, Paris and New York. The first catalog of her collection was published in 1942, with extensive research contributions and an introduction written by Andre Breton. Most of these works are still in the PGC.

Returning to her native New York in 1941, Peggy opened a museum-gallery named The Art of This Century. At the opening party Peggy wore one earring by Calder and one by Tanguy, to demonstrate her impartiality between the rival and dominant avant-garde movements of the time, Abstractionism and Surrealism. This balanced attitude in combining disparate trends was evident in the unusual design of the gallery and the installation of the collection as well. The frames were removed to eliminate the barrier between the visitors and the artworks. The paintings floated in space, suspended on hanging ropes, over triangular suspension columns or on wooden blocks. The display included flickering light, every three seconds, the roar of a train and artworks displayed on a wheel with lights, turning automatically whenever a visitor passed by. In addition to the permanent exhibition, the gallery also included a section for displaying temporary exhibitions of European and American avant-garde artists. The place became the most exciting venue in New York for seeing contemporary art.

Starting in 1943 Peggy became the patron of a young American artist named Jackson Pollock and made it possible for him to put his first solo gallery exhibition on display. Jackson Pollock was soon put in the pantheon of American art. Alfred Barr the director and founder of MoMA, bought one of Pollock's works named *The She-Wolf* from Peggy's gallery, making it the first Pollock to enter a museum collection. The impact of Peggy's collection on New York was enormous, both as an influence and as a historical record of American art between 1942 and 1947. It provided a stimulus for the works created by new American

artists, including emerging artists like William Baziotés, Marc Rothko, and David Hare. As such it took on the value of a historical document.

1947 was the year in which Peggy decided to return to post-war Europe, and Venice was the place where she settled. In 1948 she displayed her collection in the Venice Biennale. She was extremely nervous and excited for her Biennale exhibition, and seeing the name Guggenheim appearing on the biennale maps, alongside the names of the participating countries of Great Britain, France, Holland, Austria, Switzerland, Poland, Palestine, Denmark, Belgium, Egypt, Czechoslovakia, Hungary and Romania, she expressed her emotions as such: “I felt as though I were a new European country” (Guggenheim, 2005, 329). The works of American artists, such as Rothko, Pollock and Arshile Gorky, were exhibited in Europe for the first time, making her exhibition the only one “representing a truly international perspective on modern art” (ibid.). Peggy’s pavilion was the most popular in the entire Biennale (ibid.).

In search for a home, Peggy bought the unfinished Palazzo Venier dei Leoni in 1939. The building had been started in 1748 by the architect Lorenzo Boschetti for the well-known Venier family, but later was left unfinished. At the time it still consisted of only a basement and a ground floor on the Grand Canal near the Accademia (Rylands, 2009, 16). The name *dei Leoni* refers to the eighteen carved stone lionheads on the façade of the building. Because of its unfinished state, the building was not classified as a protected national monument, and this proved to be a good fortune for Peggy, who would make the changes necessary to house her collection.



Figure 2: Main entrance of the Peggy Guggenheim Collection

Photo by Suzan Terzioğlu, April 2011

After the Venice Biennale, Peggy's collection traveled to be displayed in Venice and Milan, threatened by import customs tax. In 1950, she organized an exhibition of her collection of eighteen Pollocks, at the Museum Correr in Venice (Rylands, 2009, 16). This was the first exhibition of the artist in Europe, and seeing her collection in such a prestigious setting, visited by thousands of people, Peggy commented: "It was always lit at night and remember the extreme joy I had sitting in the Piazza San Marco beholding the Pollocks glowing through the open windows of the museum"(Guggenheim, 2005, 336). In 1951, the problems with the customs authorities were resolved, thanks to the offer of the Stedelijk Museum in Amsterdam to show her collection. From Amsterdam the collection traveled to

exhibitions in Brussels and Zurich. Once outside the Italy, the collection was re-imported with a lower valuation.



Figure 3: Peggy Guggenheim in Venice

Peggy realized her dream of opening a modern art museum in Venice and lived there for the rest of her life until 1979. She continued to buy modern art sometimes, as the post-war European art in her collection testifies. She bought mainly artworks of two young Venetian abstract artists: Tancredi Parmeggiani and Edmondo Bacci. Although comparably small in quantity, additions to her collection during this time included pre-Columbian masks, African wooden carvings, and Polynesian ritual objects. She decorated the palazzo with objects which became part of her collection, such as the fifteenth-century furniture, her bed head designed by Calder, and Cornell's surrealist boxes. After 1960, with the boom of the Pop Art movement and rising prices for contemporary art, Peggy stopped adding artworks to her collection. The timeline of her collection thus extended from 1910 to 1960. In the 1960s, she started to think about guaranteeing the future of the museum she had created.

In 1969 the museum of her uncle, the Solomon R. Guggenheim Museum, invited Peggy to exhibit her collection in New York, and it was on this occasion that she decided to donate her museum and collection to the Solomon R. Guggenheim Foundation. She describes her situation as follows: "I was like someone who was longing to be proposed to by someone who was longing to marry her" (Guggenheim, 2005, 371). The agreement was made under the stipulations, that the PGC should remain intact and complete in the Palazzo Venier dei Leoni

“without addition or deletion”, that certain works were never to be loaned, and that the rest of the collection should leave the palazzo during the winter. Although the gift was legally concluded in 1969, it was not until her death in 1979 that the Solomon R. Guggenheim Foundation took over the management and the full responsibility for the museum.

The Guggenheim Foundation was first established by Peggy’s uncle Solomon R. Guggenheim in New York in 1937. The museum was opened in 1939 under the name The Museum of Non-Objective Painting. Solomon died in 1949, and the museum was renamed in his memory in 1952. Frank Lloyd Wright’s famous spiral building, which still hosts the museum in New York, opened in 1959. In addition to the PGC, the Guggenheim Foundation operates museum branches in Bilbao, Berlin, and Las Vegas.

After 1980, when the management of the museum was taken over by the Solomon R. Guggenheim Foundation, new acquisitions to the collection were primarily recorded as gifts and donations to the foundation, with the intention to be exhibited primarily in the PGC¹⁵. These are mainly artworks related with the movements represented in the main collection, by artist such as Edmondo Bacci, Adolf Gottlieb, Tancredi, Lucio Fontana, and Jean Cactou.

The Pera Museum and its Collection

The Pera Museum is owned by the Suna and İnan Kıraç Foundation, which was established as a private foundation in 2003. Suna Kıraç is a member of the Koç Family, an established and wealthy industrialist family, who contributed to the industrialization of Turkey starting in the 1930s. As the youngest daughter of the family, she was the only among three sisters, to follow a business career in the family companies, alongside her father Vehbi Koç and her older brother Rahmi Koç, another well-known member of the family, a businessman and an art patron.

¹⁵ From the PGC website, http://www.guggenheim-venice.it/inglese/collections/collection2.php?id_cat=13



Figure 4: Founders of the Suna & İnan Kıraç Foundation; from left to right Suna Kıraç, İnan Kıraç and İpek Kıraç

The family tradition of collecting started with Sadberk Koç, the mother of Suna Kıraç. Sadberk Koç used to collect Turkish-Ottoman artworks from the Grand Bazaar in İstanbul, within the scope of her limited personal budget. Over time, she became a collector of especially rare textiles and ceramics. Establishing a museum for her collection had always been her dream and when she died in 1973, she left a will stating her directive about the establishment of a museum bearing her name and leaving it to the Koç Holding (Kıraç, 2006, 224). Her dream became true in 1980 with the opening of the first private museum in Turkey, named in her memory the Sadberk Hanım Museum. The legislation that previously not allowed establishment of private museums was changed on this occasion, with the initiative of the family. The four children, who used to accompany her to the Grand Bazaar all had developed a taste for art and were familiar with the process of selection. All of them, including Suna Kıraç, became collectors. Her husband, İnan Kıraç, who had lost his parents in childhood and faced difficult life conditions was at first not so much interested. He became interested only later, with the influence of Suna Kıraç. His first serious investment in arts was to buy a church as a present for her 50th birthday, in the historical Kale district of Antalya,

with the aim to restore the building and turn it into a museum. Today this church together with further buildings added later, is known as the Suna - İnan Kır a Kaleii Museum.

The Kır a family continued to collect artworks, especially focusing on ceramics used by ordinary people in Ottoman times, such as the anakkale and K tahya ceramics. Today these form the basis of the Pera Museum's ceramics collection. The first cultural institution established by the Kır a family was the Suna-İnan Kır a Akdeniz Medeniyetleri Arařtırma Enstit s  (AKMED), the Research Institute for Mediterranean Culture. It was opened in 1996, focusing on archaeology, history and the Mediterranean culture of the city of Antalya and the larger region. In 2000 the Kaleii Museum was opened as part of the institute. This was the first museum-founding experience of the Kır as, and they enjoyed every step of the process from selecting and adding artworks and rare books from auctions to the library and museum collection of AKMED, to guiding guests in their museum. Sinan Genim the architect and restorer of AKMED and the Pera Museum, impressed by the high quality of the academic and cultural achievements of AKMED, has compared the Kır as to the Medici in Italy (Kır a, 2006, 236-37).

The next step was the establishment of the Suna and İnan Kır a Foundation in 2003, with the aim to leave behind permanent institutions. At this time Suna Kır a was diagnosed with ALS (Amyotrophic Lateral Sclerosis, a common form of motor neuron disorder causing rapid loss of voluntary muscle abilities) and quickly lost abilities to function. The aim of the foundation was to contribute to society in the areas of education, culture and health, in parallel to the aims of the Vehbi Ko Foundation established in 1969. Under the heading of culture, the primary and the biggest contribution is the Pera Museum in İstanbul, which opened its doors to the public in 2005. It is backed by the İstanbul Research Institute, İstanbul Arařtırmaları Enstit s  (İAE). Being backed by an academic institution is a rare and distinguishing attribute. The İAE includes a comprehensive library on Byzantine, Ottoman

and Republican History and art, as well as a broad photograph collection on historical İstanbul.

Apart from the collections displayed in the Antalya Kaleiçi Museum, the family owns other extremely valuable collections as well. Two of them are rather unique. The family collected paintings on the daily life in Ottoman times. Over time, with the donation of 245 paintings by Sevgi and Erdoğan Gönül, Suna Kırac's sister and brother-in-law, the painting collection had turned into a comprehensive Orientalist painting collection. The second unique collection of the Kırac's displayed in the Pera Museum contains measures and weights used in Anatolia starting in ancient times. By 2005, the number of the items in this collection has reached 1.600. The third collection which was planned to be displayed in the Pera Museum contains 253 pieces of Kütahya ceramics displayed in the Antalya Kaleçi Museum.

The place for the new museum was chosen to be in İstanbul. The building that would host the collections was found in the Pera neighborhood, the historical Genoese trading district from Byzantine and Ottoman times and the most cosmopolitan area located in the heart of the city. It was built by the architect Achille Manoussos in 1893 and used as Bristol Hotel and as headquarters of a bank until recently. The building was transformed into a museum with modern infrastructure by the architect Sinan Genim during 2004. Although hampered by difficulties related to her health, Suna Kırac was personally involved in every detail of the museum.

The Pera Museum's official opening took place in June 2005, with its permanent collections displayed on the first and second floors, and the remaining three floors dedicated to temporary exhibitions. Its basement includes an auditorium and education facilities for children. The entrance floor hosts a café decorated in the Art Nouvean style and a small museum shop. Additional services provided by the museum are educational activities for

children under 12, film programs, guided tours for groups, and the hosting of regular academic conferences and events.

The event that publicized the museum most was the addition of the painting *The Tortoise Trainer* by the only Ottoman orientalist Osman Hamdi Bey to the museum collection in 2004, with a record price of 5 trillion TRY. This piece is still the iconic masterpiece of the museum.



Figure 5: Tortoise Trainer by Osman Hamdi Bey

The collections of the Pera Museum can be categorized under three main headings: the Orientalist paintings, an art collection covering the period from the seventeenth to twentieth centuries, Anatolian weights and measures, an archeological collection, and the Kütahya tiles and ceramics collection.



Figure 6: An orientalist painting from the exhibition “İstanbul: The City of Dreams”

The most prominent and best-known collection is that of the Orientalist Paintings Collection. It contains around 350 paintings by artists such as Jean-Léon Gérôme, Jean Baptiste Vanmour, Antoine de Favray, Engelhard Schroder, Fausto Zonaro, Felix Ziem, Fabius Brest, Rudolf Ernst, Jean Etienne Liotard, Jules Joseph Lefebvre, Pierre Desire Guillemet and Zonaro, as well as paintings by the only Ottoman Orientalist painter Osman Hamdi Bey. The masterpiece closely associated with the identity of the museum is *The Tortoise Trainer* by Osman Hamdi Bey, which was bought at auction in İstanbul in December 2004 for a record price of 3,5 million dollars. The painting, which previously belonged to the collection of a private bank, was confiscated by the state in the 2001 economic banking crisis and sold by the government-managed banking regulation institution TMSF. The scope of the collection covers Ottoman İstanbul and daily life in the Ottoman world. Paintings with themes concerning the current Turkish geography in Ottoman times are considered an especially good fit for the collection. The museum’s current acquisition strategies focuses on identifying and purchasing these types of paintings when they appear at auction and the museum’s advisors recommend purchase.



Figure 7: Objects from the Anatolian Weights & Measures Collection

The collection of Anatolian weights and measures is the biggest collection of the Pera Museum. It includes more than 8.500 instruments used for measuring weight, length and volume in different eras from the Hittites through the Byzantine and Islamic periods, in many fields from architecture to pharmacology and jewelry-making in the lands of Anatolia. It is said to be the second-largest collection of its type in the world¹⁶, after the one in the Ashmolean Museum. Unfortunately, its importance and meaning is not well communicated. With better research and communication strategies, the status of the collection could be enhanced. The collection is of universal importance and deserves an international reputation.



Figure 8: Objects from the Kütahya Tiles & Ceramics Collection

¹⁶ Statement of Ümit Taftalı, a member of the board of directors of the Pera Museum, in a class at Koç University in December 2010

The last collection and the smallest in size in the Pera Museum is that of Kütahya tiles and ceramics, consisting of 300 pieces and dating from the seventeenth to the nineteenth centuries. The collection represents remarkable household pottery and ceramics with highly artistic decorations and diverse meanings. Donated to the Pera Museum as an inheritance after the death of Sadberk Koç, the mother of Suna Kıraç, the collection has grown to 400 pieces with added acquisitions by Suna Kıraç.

3.2 *Buildings and Locations*

Both of the museums are hosted in historical buildings which have been maintained as cultural heritage and renovated according to their new status as museums. The Pera Museum is located in the Beyoğlu region of Istanbul, also known as Pera, which was originally founded as a Genoese trading colony in Byzantine times. Pera is currently the heart of the city of Istanbul and continues to function as an entertainment venue for socially diverse communities.



Figure 9: The building of the Pera Museum in the early 1920s when it functioned as the Bristol Hotel



Figure 10: The entrance and the building of the Pera Museum

The Peggy Guggenheim Collection is located in the Palazzo Venier dei Leoni overlooking the Grand Canal in Venice, close to the Accademia Bridge in Dorsoduro. Because the building was never finished, it was not classified as an official historical site. Although not as centrally located such as the Palazzo Ducale or the Piazza San Marco (St. Marks Square), it is still on the touristic route, located between nearby sight-seeing alternatives such as the internationally known Gallery dell'Accademia and the Basilica di Santa Maria della Salute. The museum can also be reached by boat from the waterfront. It includes three major buildings, but the primary exhibition space is the palazzo. A two-story addition previously used to store boats is now used as additional gallery space. Another building was constructed on the street-side to house shops, a café, administrative offices, and a temporary exhibition space.



Figure 11: The Peggy Guggenheim Collection building seen from the Grand Canal in Venice.

3.3 Visitors

The importance of the museum visitor has greatly increased in recent years, as the success and performance of a museum became tightly connected to and measured by visitor numbers. This phenomenon can be explained from the following perspectives: First of all, the interest of the visitor in the museum serves as a justification of the museum's existence. The outdated museum management approach, which used to focus on the protection of objects,

does no longer seem to be valid and is heavily questioned in terms of its relevance to society. Additionally, income earned from tickets and additional services such as revenue from museum shops, museum space rentals, museum cafes and educational programs, started to form an important percentage of the museum budget. This income is needed more and more to sustain not only the museum, but also to meet the raising expectations of a more informed public, with a greater variety of programs and projects. An additional dimension is that donations and corporate sponsorships form another very important funding source for museums. In the case of donations, the visitor is a potential donor who should have the *link*, *interest* and *ability* to donate (Temple, 2003, 28). In the case of corporate sponsorship, the visitor is a potential target of the sponsor's marketing. The importance of the visitors could also be enhanced by changes in cultural policies; in Turkey these have taken the form of privatization and the outsourcing of some functions in public museums. In England, these have taken the form of performance indicators for committed public funding, such as attendance numbers and outreach to different age groups and socially diverse communities (Davies, 1994, 75).



Figure 12: Visitors in the Pera Museum

This section includes data on visitor numbers, seasonal attendance changes, and demography of the visitors of the Pera Museum and the PGC. It also compares visitor satisfaction, their expectations and comments concerning the individual museums' services.

i) Visitor Numbers

The visitor numbers, which actually represent the total number of visits to the museum rather than individual visitors, is the most fundamental information needed when analyzing the visitor base of a museum.

Looking at the cases in hand, except for a drop in 2007, the total number of visits to the Pera Museum is generally increasing, as seen in Fig. 1, whereas in the PGC's case there is a downward trend, starting with the 2008 economic crisis as seen in Fig. 2. Because the PGC is located in Venice, it heavily depends on tourism. 83 % of its visitors are tourists and even though the tourism numbers have seen a recovery in 2009 and 2010¹⁷, this does not seem to be reflected in the number of visits, which continued to fall, albeit slightly.

The size and space of the two museums are similar, but the PGC has twice the visitor numbers of the Pera Museum. With better communication strategy and positioning, the Pera Museum should be able to achieve higher visitor numbers.

¹⁷ From a report of "Il Turismo nel Comune de Venecia"

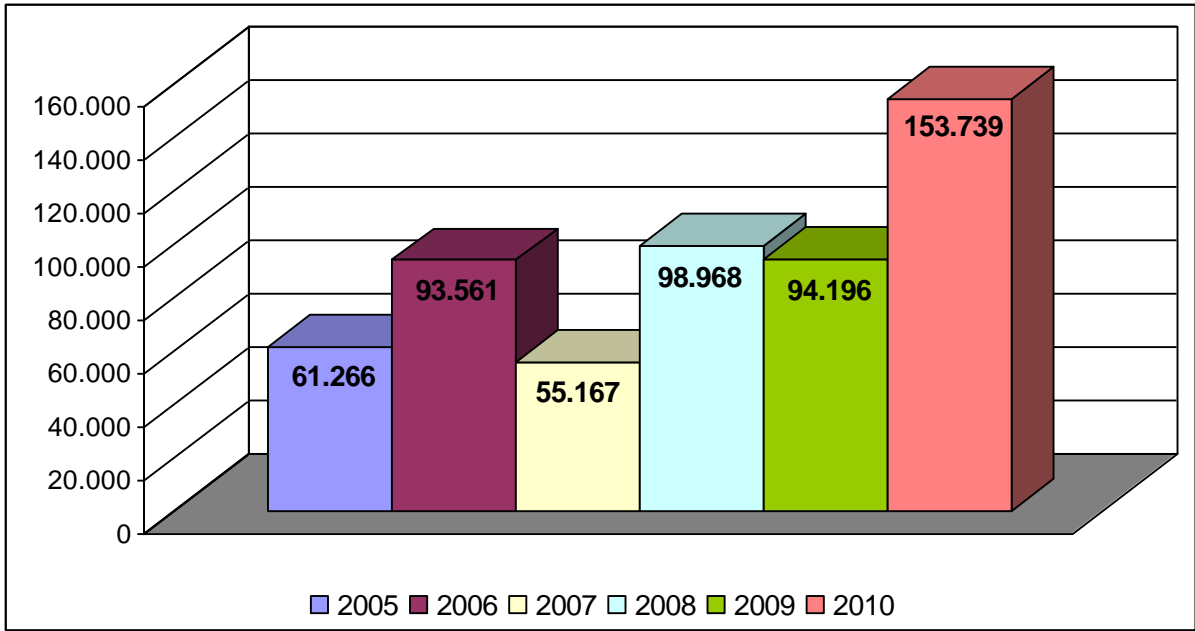


Figure 13: Visitor Numbers for the Pera Museum (2005-2010)

- Visitors numbers are increasing -

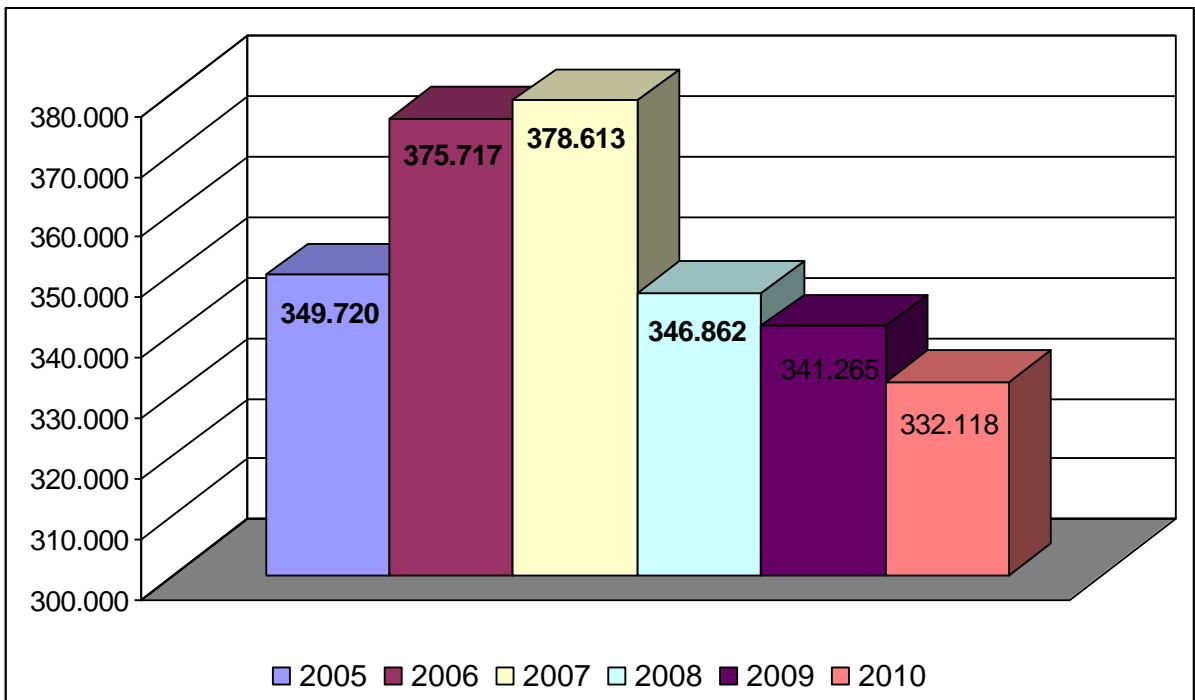


Figure 14: Visitor Numbers for the Peggy Guggenheim Collection (2005 - 2010)

- Visitor numbers are falling beginning with the 2008 economic crisis -

ii) Visitor Seasonality

Additional, but quite important information about visitor attendance which is often overlooked is the seasonality affecting museum visits. Once identified, this information can be used to decide about appropriate resource allocations, strategic choices, timing for planned repairs, and most importantly for exhibit planning. The exhibitions which are likely to attract a high number of visitors might be organized during the peak seasons which is the autumn and spring months for both museums. Exhibitions with more modest content might be scheduled during low season.

The seasonality between the two museums is different for the low seasons. The low season for the Pera Museum is in the summer months, when the population of Istanbul usually leaves the city for summer resorts (Fig. 3). Visitor numbers peak in the spring and autumn months, especially October and May, and hold more or less steady for the rest of the year.

The dead season for the PGC is the winter months, which corresponds to the tourism off-season in Venice. The Carnival Festival which is usually held at the end of February and beginning of March marks the point when the tourist numbers begin to increase. The peak season for the PGC is the spring and autumn months, especially April, May and October, like for the Pera Museum. The steady influx of tourists during the summer holds the visitor numbers steady through the summer months.

Both museums experience peak seasons in the spring and autumn, but no universal statement can be applied to their seasonality as a whole. Because museums are urban institutions, they are very dependent on their location. Their seasonality reflects the heart-beat of the city and is usually not specific only to organizations like museums, but also to other institutions which are directly influenced by or depend on the demand created by the population present in the urban center. Programs and other activities of the museums should be planned taking into account this visitor seasonality. Museums can plan and allocate their

resources in accordance with the peak seasons when there is heavy and constant demand. For example, the spring or autumn months are not suited for maintenance repairs or the closure of galleries. Although the summer months in Istanbul and the winter months in Venice are the low seasons, it does not imply that in the low season there should be abolishment or reduction of services; on the contrary, this can be a special quality timeframe in which visitors are less disturbed by the crowd and the galleries more suitable for meditation. Maintaining a regular program, even in the low season, is important for loyal visitors, the most important segment, who continuously return to the space. Consequently, a decrease in the amount of services, while taking into account the habits of loyal visitors, not a total secession of services, should be considered for this most important segment of museum visitors.

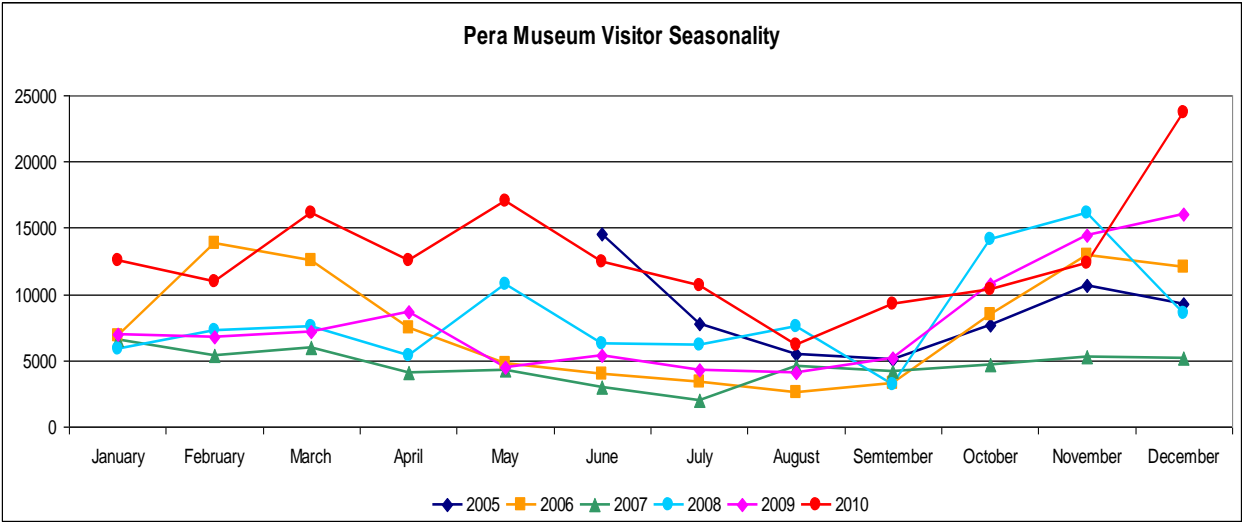


Figure 15: Visitor Numbers and Seasonality for the Pera Museum
 - Summer months are low season, whereas the spring and the autumn months are peak seasons -

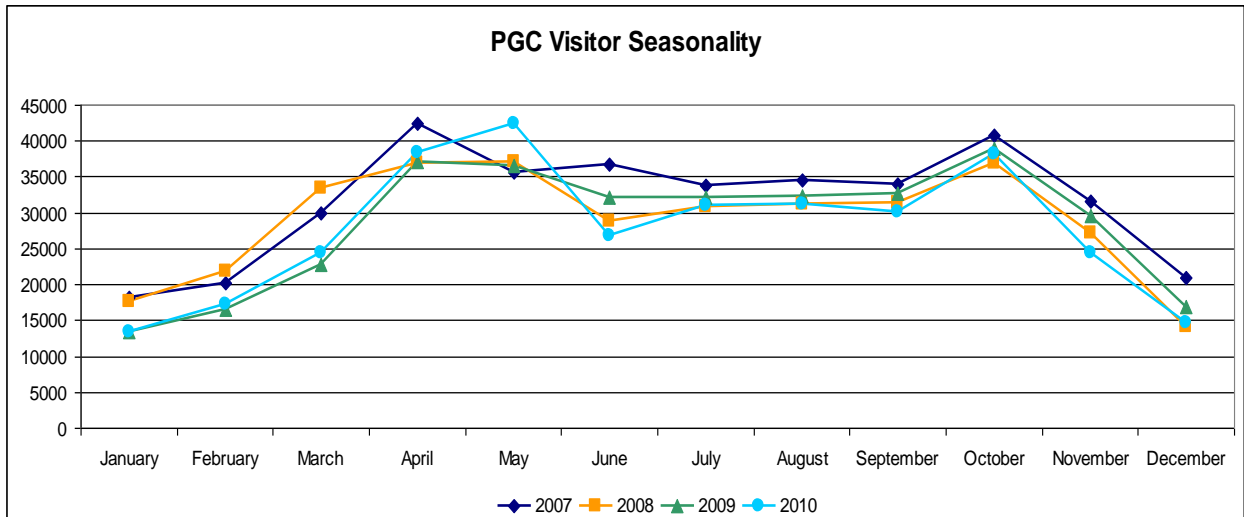


Figure 16: Visitor Numbers and Seasonality for the Peggy Guggenheim Collection
 - Winter months are low season, spring and autumn months are peak seasons -

iii) Visit Day Preferences

Which day of the week the museums are most visited is shown in Fig. 17 and Fig. 18. Looking at the overall visitor numbers, weekends when people have free time are the most popular days for a museum visit. Saturdays for the Pera Museum and Sundays for the PGC are the most crowded days. In the following sections, when analyzing visitor profiles according to age and employment status, it will be shown that for the Pera Museum this is because of the increase in visitors who are working on weekdays and do not have time for a museum visit. In the PGC's case, this might be related to the fact that many sites and institutions are closed in Venice on Sundays and tourist visitors are left with limited activity options.

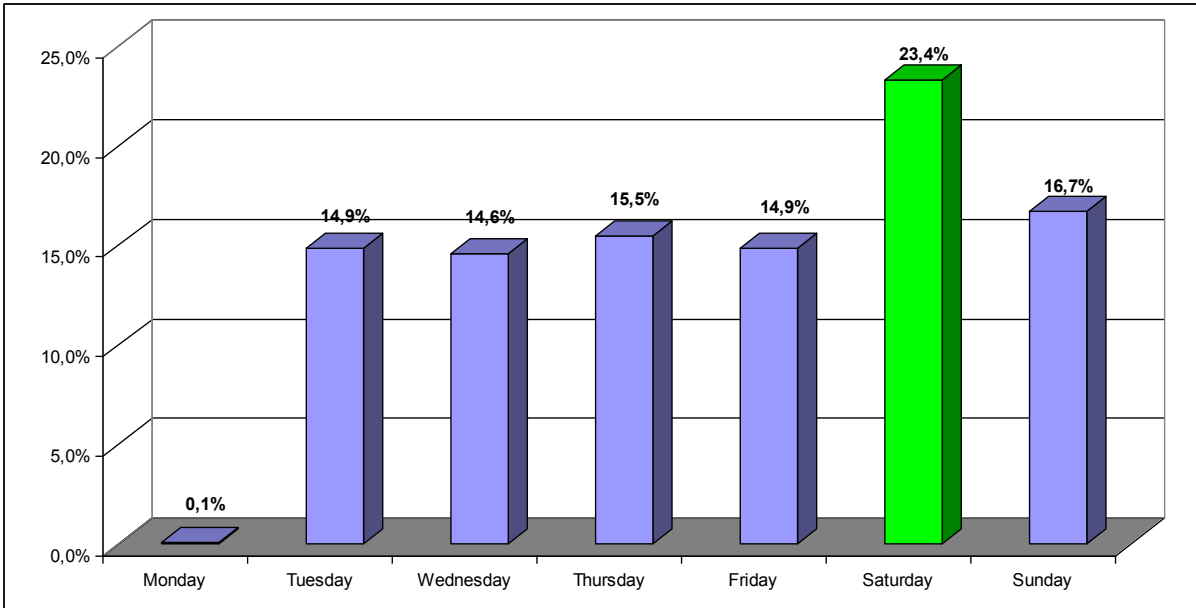


Figure 17: Day Preference of Pera Museum Visitors
 - Saturday is the most crowded day -

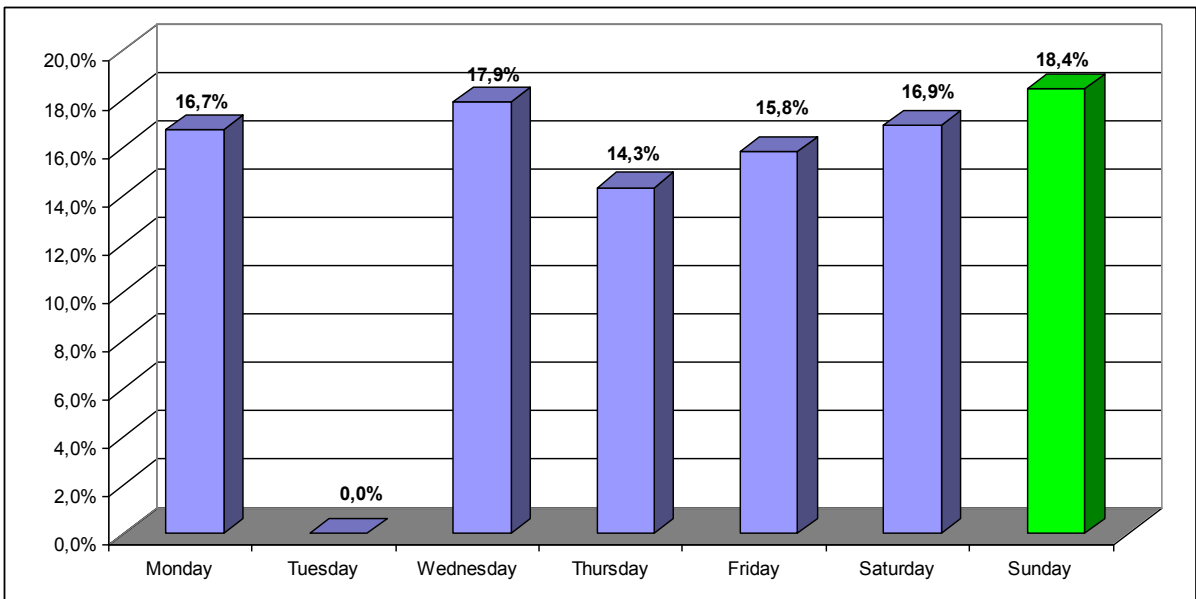


Figure 18: Day Preference of Peggy Guggenheim Collection Visitors
 - Sunday is the most crowded day -

iv) Visitor Demographic Profile

The visitor profiles in this study are analyzed with reference to demographic characteristics of visitors, such as age, sex, education, nationality (for the PGC), place of residence, and occupation. Although visitors were not asked about their income directly, it is possible to infer it from their occupation. Cross-references of these demographics, with

additional cultural participation aspects defined by Zuzanek (1985, 193) such as (1) rates of participation (who participates), (2) the visit intensity (frequency of visits), (3) context or circumstance of the activity (with whom and which day of the week the visit is made), (4) content of the activity (which exhibitions are visited, which services are used), (5) the attitudinal dimension of the visit (motivations for the visit, perceptions and satisfaction levels for the visit) are given as well. These cross-references made it possible to identify many co-existing visitor segments. As a result, not only one type of visitor, but many different and overlapping segments of visitors were identified in this study.

Visitor demographic profiles based on the survey data of the respective museums are presented below in Tables 1 and 2, based on the most dominant demographic features. These results are a direct answer to the question of “Who is the visitor?” of these art museums.

Visitor Profile of the PGC

- Foreign Tourist (% 82)
- Educated* (% 74)
- Visitors Having Free Time (% 51)
- Visitors of Every Age Group
- Mostly Women (% 63)
- Primarily Groups of Visitors (% 80)
- First-Time Visitor (% 69)
- Main reason for visiting is the permanent collection (% 70)

* Visitors whose education level is university degree and above

Table 1: Visitor Profile of the PGC

Details about the nationality and occupations of PGC visitors are given in Table 2 and Table. 3 shown below. They give additional information on which countries the visitors are mainly coming from and what kind of occupation they have, showing the occupations which allow visitors to have free time. These will be analyzed in more detail in the relevant sections.

Nationality	Percentage
Italian	18,4%
American/USA	15,7%
French	14,2%
Other	12,9%
English/British	10,5%
German	6,6%
Dutch/Neth	4,6%
Belgian	3,5%
Australian	3,4%
Canadian	3,1%
Danish/Denmark	1,8%
Spanish	1,7%
Irish	1,0%
Swedish	1,0%
Swiss	1,0%
Austrian	0,7%

Table 2: Nationalities of PGC Visitors

Occupation	Percentage
Student	20,8%
Teacher	15,8%
Employee	11,3%
Freelance	10,6%
Artist	8,7%
Other	8,7%
Director	6,0%
Senior/Pensioner	4,2%
CEO	3,9%
Entrepreneur	3,1%
no answer	2,8%
Housewife	2,2%
Worker	1,8%

Table 3: Occupations of PGC Visitors

Visitor Profile of the Pera Museum

- Educated* (% 75)
- Employed (% 42)
- Visitors of Every Age Group
- Mostly Women (% 74)
- Both Local and Foreign Visitors, Residents of İstanbul Dominating (% 85**)
- Primarily Groups of Visitors (% 83)

* Visitors whose education level is university degree and above

** The English version of the surveys was done only during the Chagall Exhibition.

Because these results were not entered in the database and because there was no English version of the surveys during other exhibitions, they could not be included in the analysis. Hence there was lack of data on international visitors.

Table 4: Visitor Profile of the Pera Museum

Art museum visitors all over the world share some characteristics which are generally similar, but with some variations according to the locality of the museum. Universally, art museum visitors are known to be well-educated, predominantly female, noticeably older, and financially well-off. Also, according to the literature, a museum visit is a social activity, which is an important point to consider when designing product offerings and membership programs (Orr, 2004, 2). According to Orr (ibid.), there are four social groups that visit museums: couples, families, solitary men and school groups on weekdays.

Additionally, Davies (2007, 89) found that, in the UK:

The higher an individual's social class, household income and level of educational attainment, the more likely they are to visit museums, art galleries and other types of cultural attractions. Older people, those in the higher social classes and those without children are the most frequent museum/gallery visitors. They are also loyal. Almost everyone who has visited a museum or

gallery during the last 12 months is extremely likely to visit either the same venue or a similar one again during the next 12 months.

Looking at the visitor profiles of the PGC and the Pera Museum, one can observe that their visitors' demographic profile generally agree with the global tendency. It is evident that the composition of these art audiences is different from the general composition of society, especially in terms of gender and education. According to the results, women and educated people tend to be more interested in art museums. This information about the visitor profile helps in establishing much more focused marketing plans for a museum.

A crucial piece of information is the answer to the question "Who are the non-visitors of museums?". While this question is not addressed in this research, it is very important for Turkey, where museum attendance is low compared to population size¹⁸. This question awaits the curiosity of other researchers. Identifying the demographic profile, the physical, psychological or social barriers which prevent non-visitors from going to a museum, as well as perceptions about the existence, role and services of museums is very valuable and necessary information for institutions trying to increase their visitor numbers, enrich their visitor base, and reach marginalized segments of society. Research about the world of non-visitors indicates that visits are often prevented by simple factors, such as not being aware of a museum's existence around the corner, lack of time, lack of information, not being motivated enough, and lack of education that ensures appreciation of art (Davies, 1994, 69-70). The last factor refers to the concept of "cultural capital" developed by the French sociologist Pierre Bordieu, who argues that people's attitude to museum participation is affected by their cultural capital and hence their prior experience, exposition and education received formally or within the family. Accumulation of cultural capital depends on many generations and takes time. According to Davies (1994, 96)

¹⁸ For detailed information see the TÜİK cultural attendance statistics.

It has been observed that, in general, research tends to focus on users rather than non-users (Selwood, 2004, p. 41). On this basis it is possible to come up with a list of “groups” who apparently are not keen museum visitors. They include: C2DEs¹⁹; disabled people; families with babies and small children; people over 65; people under 25; people with no or few educational qualifications; the socially disadvantaged; teenagers and young professionals (PLB, 2003, p. 42).

These results suggest that many reasons, including lack of cultural capital and other barriers easier to overcome, such as wrong perceptions, lack of time and a low budget could be present. It would be interesting to quantify the levels of these factors or identify any other existing barriers in the Turkish cultural context and decide on a proper strategy to make people visit museums.

Audience development is usually an important consideration, especially where the funding of the museums includes public funds, such as in England²⁰. Direct public financing of private museums is not available in Turkey, although certain subsidies have been established. Consequently audience development was not of primary concern for the private museums in Turkey, although attracting younger visitors and keeping the reduced ticket price reasonable is a major concern for the management and especially for the founders of the Pera Museum. Philanthropic concerns and the responsibility of providing a public service are more likely to be effective in such decisions. Provision of a public service automatically assigns certain authority to the museum, even if it is a private establishment (Wo, 2005, 39). Regarding the situation in Italy, local governments provide certain funds for the education of school groups in the museum. Therefore, it is no coincidence that the PGC offers very intensive programs for the school groups. A change of public policy is required in Turkey in

¹⁹ The lowest three segments in society

²⁰ For audience development in UK see Davies, *Still Popular: Museums and their Visitors*

order to address the low participation in museum visits and the relatively low level of information and consciousness regarding art and cultural heritage. Such changes in public policy might encourage the participation of more people which are usually in the non-visitor segment.

Having established these general facts about visitors, in the following section each one of the demographical characteristics of the sample museums will be examined in a more detailed comparative manner.

Nationality

The most striking difference between the two museums is the domination of foreign tourist visitors in the Venetian case, with 82%. Although the exact percentage of tourist visitors is not available for the Pera Museum, it is estimated to be much smaller. From personal observations, it is likely 10% or less. The only opportunity for foreign visitors to allow themselves to be counted was during the Chagall exhibition, when surveys were offered in English. This demonstrates the museum's lack of interest in drawing tourist visitors. In the other exhibitions, there was not even an English version of the survey available, which prevented visitors who do not know the Turkish language to fill them out. When talking with the management and staff of the Pera Museum about their interest in tourist visitors, they replied that they are welcome and those who are especially interested are already coming to the museum, without any special effort made by the museum. The management was not especially interested in targeting or rechanneling their efforts to attract them at this stage. But the exhibitions in the Pera Museum are already being prepared in two languages, Turkish and English. Consequently, it would not be necessary to put much effort in preparing themselves for foreign visitors. The museum is already ready, but not engaged in any communication campaigns at all for foreign visitors. This is a consciously chosen strategy of a low-profile

marketing and advertising, employed by all institutions of the Koç Holding and Kıraca Holding. A change in this policy is likely to be considered in the event of an increase in the foreign visitor numbers and a serious decrease in the number of local visitors.

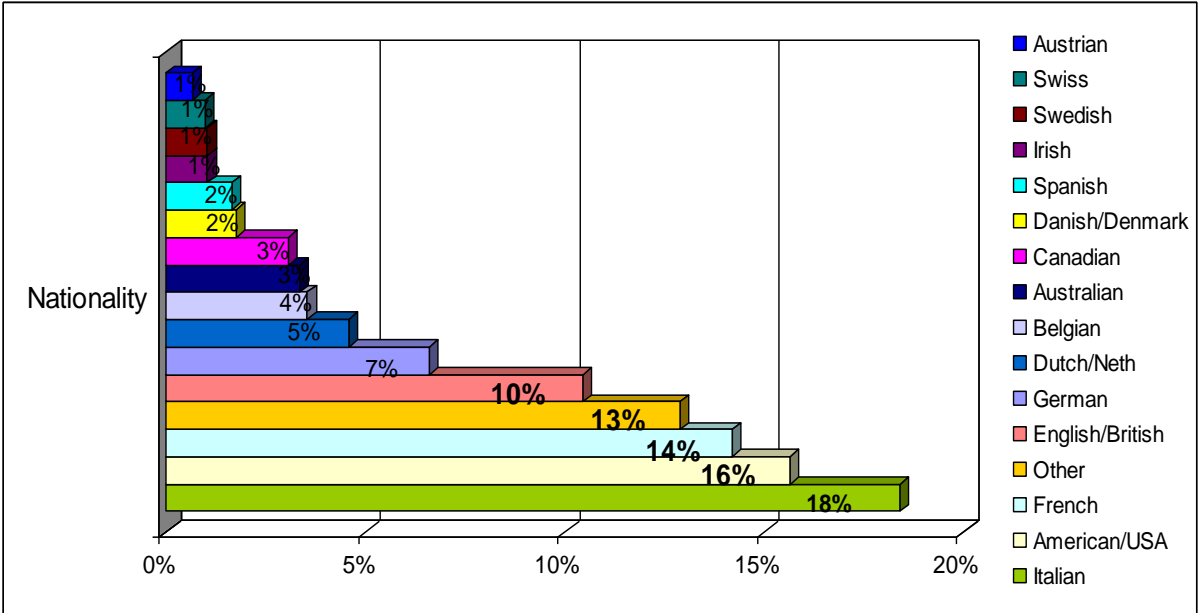


Figure 19: Nationality Distribution of Peggy Guggenheim Collection Visitors
 - Those who visit the PGC most are Italians, Americans and other Europeans -

Looking at the nationalities of the visitors of the PGC (Fig. 19), only 18 % are Italian. The remaining are mostly from the USA, France, England and Germany. Those coming from the USA are certainly influenced by the importance of the collection for American art, which include works by Pollock representing Abstract Expressionism, a modern art movement which was initiated in New York and which influenced European art through Peggy Guggenheim. The Guggenheim name certainly has its influence as well, and the museum as a branch of the New York Guggenheim might be a factor. The identity of Peggy Guggenheim as a rich American who influenced European art and established a collection covering all art movements of modern art both in the USA and Europe is also an important consideration.

Looking at the dominance of the European countries from which PGC visitors come after the USA, Italy seems to be a popular destination for European citizens as well.

Istanbul as an international destination is on the rise, being counted as one of the 2008 recession and crisis winners by the Global Travel & Tourism Competitiveness Index report (2011, 39). More specifically, the Beyoğlu area where the Pera museum is located is a destination for tourists, offering a variety of entertainment and sightseeing locations, such as the Galata Tower, Catholic churches, synagogues, Mevlevi Order lodgings and other cultural institutions and galleries. Located in an lucrative destination such as Istanbul and specifically in an attractive place such as Pera is very advantageous. Attracting more international visitors via hosting international events and conferences would be a wise strategy for Pera Museum²¹. Such a strategy would enrich the visitor base and strengthen the brand name of the Pera Museum internationally. Exhibitions based on the permanent collections of the museum with the Istanbul theme have a strong potential to attract international visitors by building on the current trend of Istanbul rising on the tourism front and the readiness of the museum. The museums' experience and success in organizing popular blockbuster temporary exhibitions is strong. Such blockbusters might be attractive for tourists from nearby regions such as the Middle East, Russia and CIS (Commonwealth of Independent States, the former Soviet Republics) countries, as well as Southeastern Europe.

Gender

Higher rates of female attendance to art museums are reported in the literature. For example, it is 57% in the USA (Dimaggio and Useem, 1978, 183). In the cases analyzed here, the majority of the visitors are female, with exceptionally high percentages in the case of the

²¹ For more details on the relation between the location and the museum see "Destination competitiveness and museum marketing strategies: an emerging issue in the Italian context" by Siano, Eagle, Confetto and Siglioccolo

Pera Museum. Nearly three out of four visitors of the Pera Museum are women. In the PGC’s case, the difference between the genders is smaller, although women are again dominating with 64%. The reason for higher female attendance in the Turkish case is worth further investigation. It may be assumed that it is related not only to women’s higher interest in arts but also to women having more free time. Especially during weekdays, female attendance rates are higher (Fig. 20), because traditionally men work on weekdays and labor force participation is known to be higher among men. However, on weekends, especially on Sundays, male attendance increases from around 25% to 33%. This phenomenon is clearly illustrated in Fig. 20.

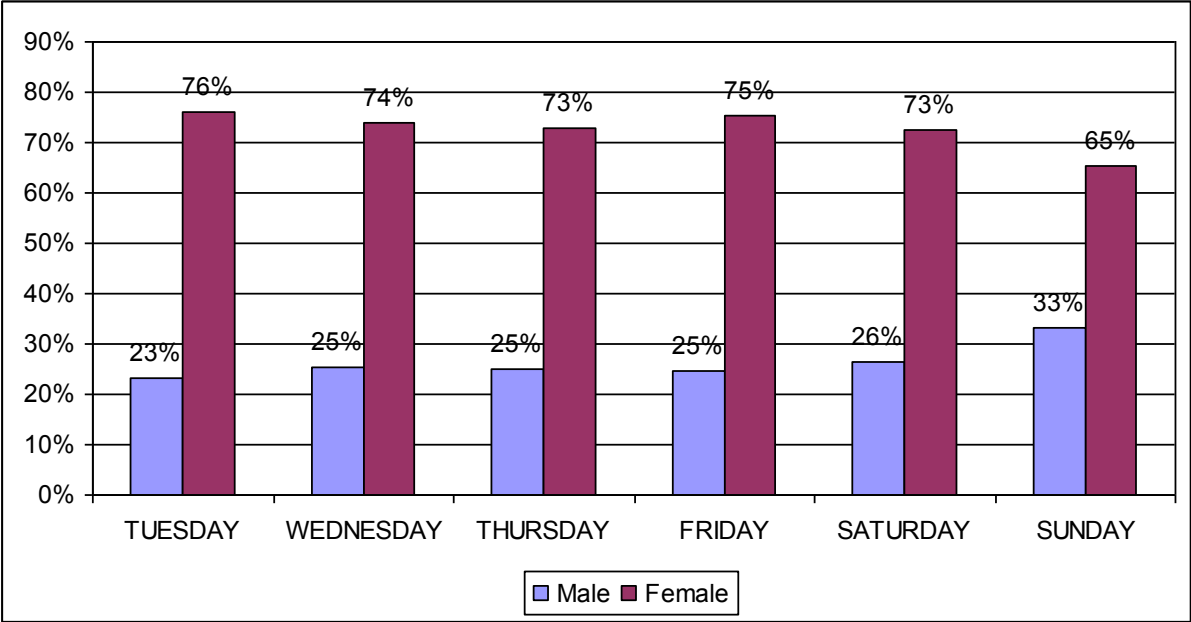


Figure 20: Daily Visitors According to Gender for the Pera Museum
 - Most of the Pera Museum visitors are women-

In Turkey 27% of women participate in the labor force, compared to 70% in developed countries (TÜİK, 2012). This low involvement in labor is seen as a direct result of the transition from agricultural to modern urban society. But the reasons for low labor force

participation among educated women, who are the potential museum visitors, should be investigated as well.

In a private interview, the marketing manager of the Pera Museum commented that women are always better at organizing social occasions to meet among themselves, called *Gün* in Turkish, and are arranging such days to their museum to socialize and eat with their female friends, especially during weekdays.

Education

High education level is one of the most prominent features of museum visitors. Looking at the educational composition of the visitors in Fig. 21 and Fig. 22, both museums have audience bases which are highly educated, meaning a university degree or more. In both cases, about 74% of visitors are highly educated. This does not reflect the general education levels of the population in both countries. The reason for this overrepresentation is that appreciation of art requires previous exposure to art and certain basic education about it. It is possible to conclude that interest in art and probability of museum attendance increases as education levels rise.

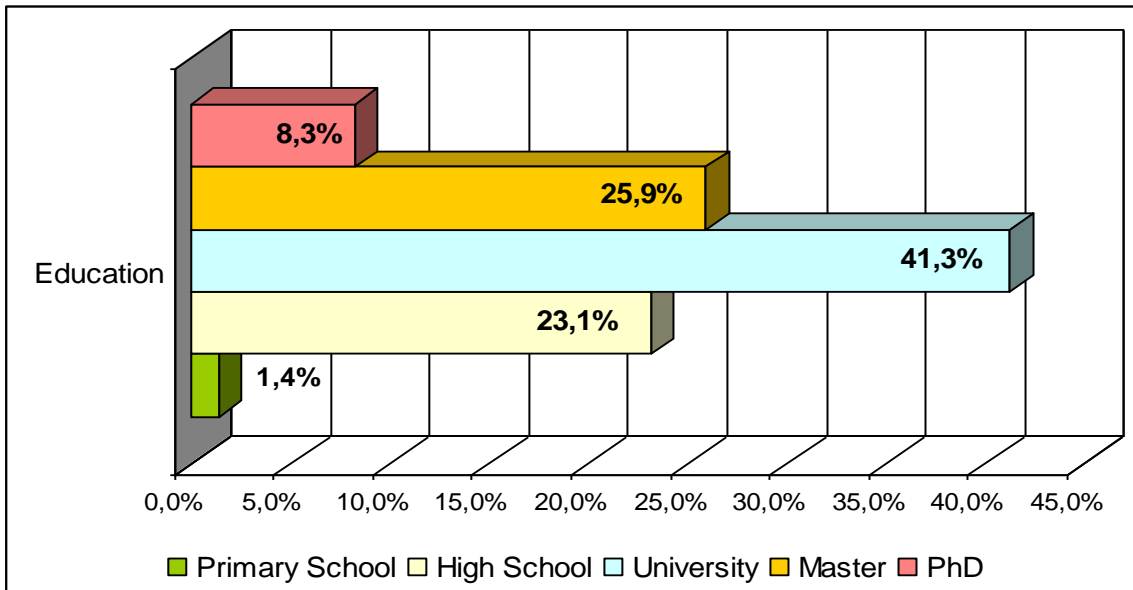


Figure 21: Education Levels for Pera Museum Visitors
 - Visitors of the Pera Museum are educated people-

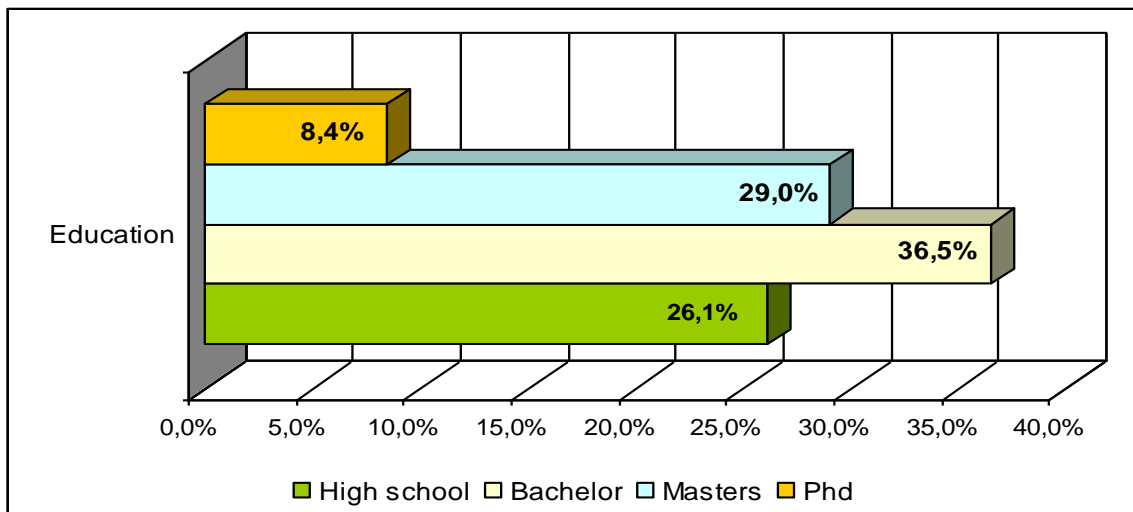


Figure 22: Education Levels for Peggy Guggenheim Collection Visitors
 - Visitors of the PGC are educated people -

Occupation

Occupational categories captured during the audience research at the Pera Museum were defined broadly, as shown in Fig. 23. In contrast, there were sub-categories with specific professions collected in the PGC research shown in Table 5. These gave more specific information about what kind of occupation museum visitors have.

In order to compare, some categories were merged in Fig. 24. People with full-time employment and students are dominant in both cases. What is striking about the occupation dimension revealed in the research at the PGC is that almost half of the visitors coming to a museum have free time, more than a full-time employee. Students, people not working, or people having flexible working schedules predominate. Results also hint that one professional group, teachers, constituted an important percentage of visitors with 16%. DiMaggio also reports that teachers compose 23% of the museum audiences in the USA (1978, 187). According to these results, teachers seem to be a universally important visitor segment for museums. Additionally, people in management positions such as CEO or Director, comprise 10% of the audience. This is an exceptionally high percentage as well. Overrepresentation of professions with high “cultural capital” (educational credentials and familiarity with elite culture) among museum visitors is important and give hints about the role of the museum as a utility for the definition of high culture.

If journalists were included as a separate category, it is estimated that their percentage may also be well-represented. According to Dimaggio and Useem (1978, 190), occupation can have a special influence on art attendance as there are professional status-cultures who value and encourage familiarity with the arts. Plastic surgeons, teachers, architects and artistic professions are some examples of this kind.

There is a lack of such detailed occupational segmentation for the Pera Museum visitors, and it would be a good decision to include more detailed occupational categories for future research.

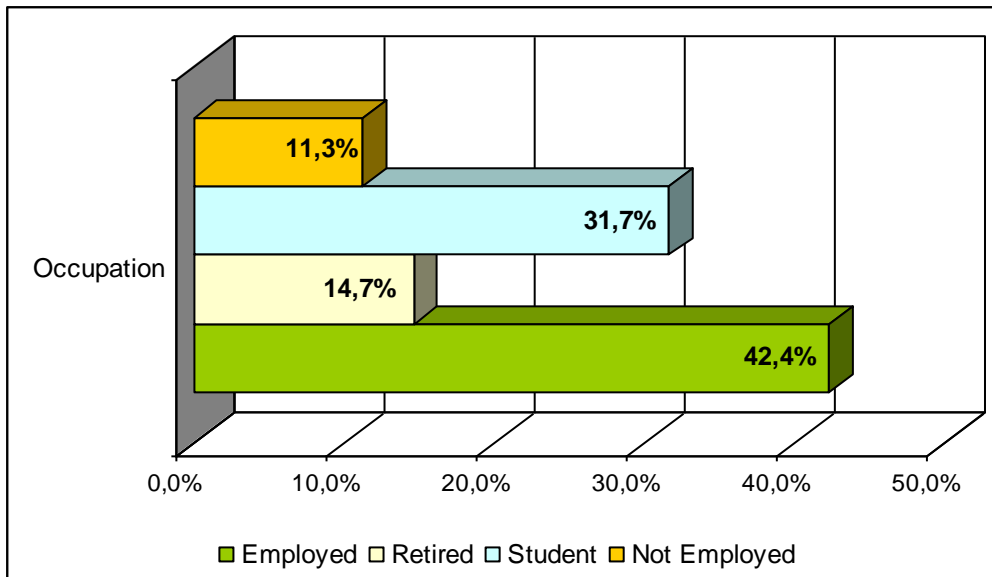


Figure 23: Occupation Distribution for Pera Museum Visitors
 - Most of the Pera Museum visitors are employed or students -

Occupation	Percentage
Student	20,8%
Teacher	15,8%
Employee	11,3%
Freelance	10,6%
Artist	8,7%
Other	8,7%
Director	6,0%
Senior/Pensioner	4,2%
CEO	3,9%
Entrepreneur	3,1%
no answer	2,8%
Housewife	2,2%
Worker	1,8%

Table 5: Occupation of PGC Visitors

If the data for the occupation dimension of PGC visitors is converted to the format of the Pera Museum, considering teachers, employees, freelances, directors, CEOs, entrepreneurs and workers in the employed category and artist in the not working category, because they have free working schedules, more comparable results are obtained in Fig. 24.

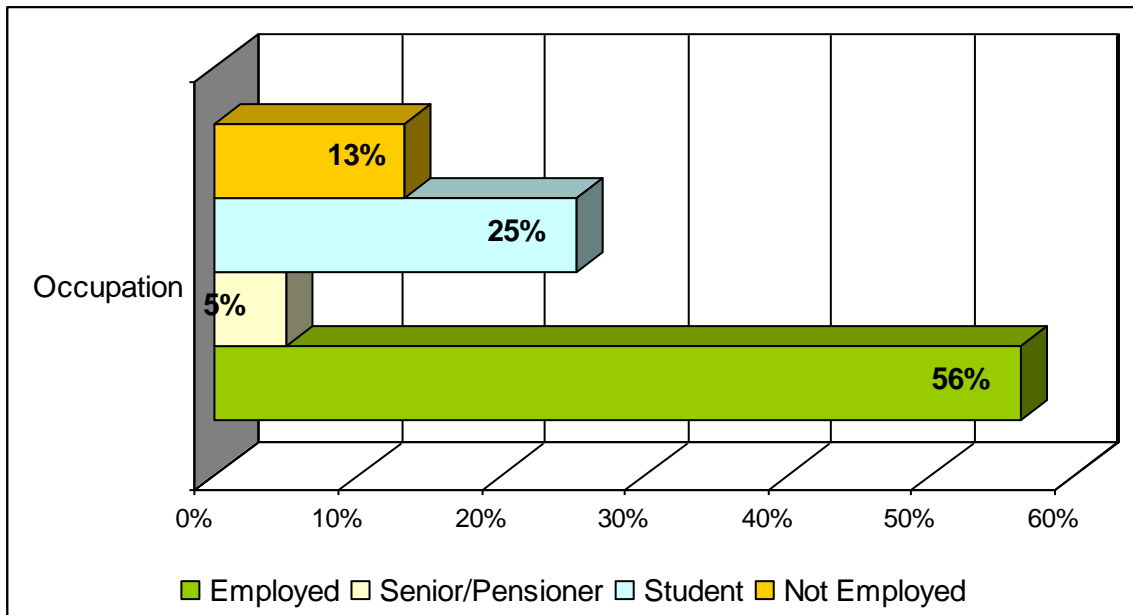


Figure 24: Categorized Occupations for Peggy Guggenheim Collection Visitors
 - Most of the PGC visitors are employed or students -

The lower percentage of senior visitors in the PGC’s case is evident. As will be noted in the age groups section, this is probably because of a lack of interest in modern art among the retired and older age groups. The rate of unemployed visitors is more or less similar, and those employed is higher in the PGC’s case.

The occupational dimension will be used as indicator for income in other cross-functional comparisons, such as the use of additional services in museums. A useful cross-reference could be established by analyzing the visit day versus the occupation dimension as shown in Fig. 25. This shows us the influence of the free time on the choice of the visit day. Employed people are coming at the highest rates on weekends when they do not work, whereas people having flexible schedules, like students, unemployed and retired are coming mostly on weekdays. The Pera Museum has a day called “Young Wednesday”, when students receive free admission. But when looking at the free time analysis, there is just a slight increase of student visits on Wednesdays relative to other weekdays. This suggests that there

should be additional communication campaign activities, aiming to increase the awareness among students about Young Wednesdays.

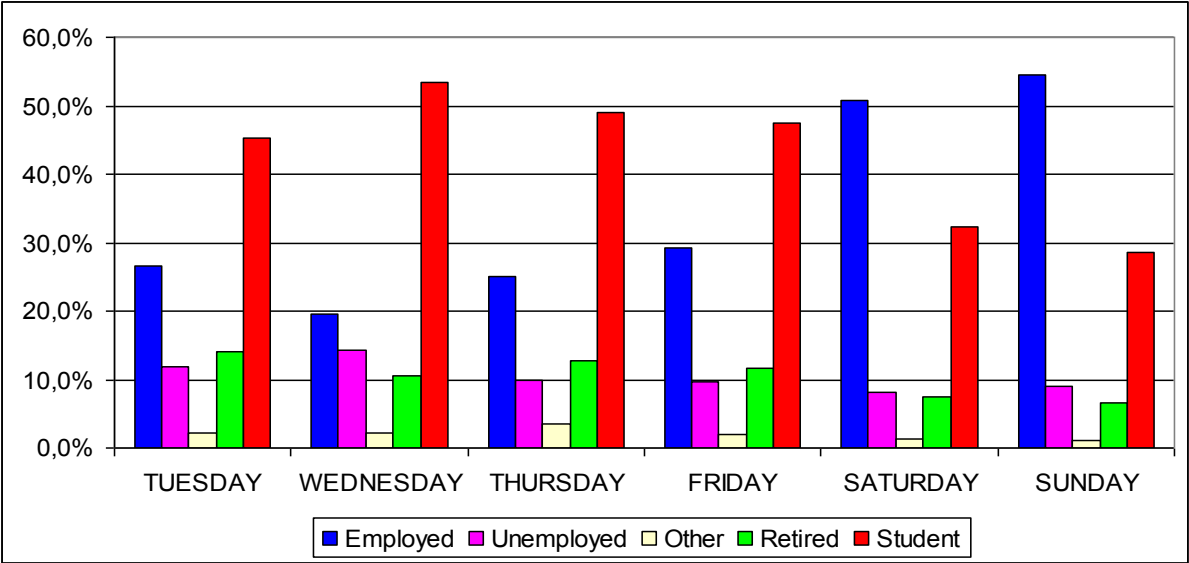


Figure 25: Free Time Effect Analysis for Pera Museum Visitors

- Employee visitors, mostly prefer coming on weekends, whereas people who have flexible schedules, such as students and non-working groups prefer weekdays -

The same analysis, but this time with the percentages computed within occupational groups, not within weekdays, is shown in Fig. 26. This analysis shows that 25% of student visitors are coming on Wednesdays and that a not insignificant 20% is coming on Fridays. Accordingly, if there was a second free admission day for the students, Friday would be a good choice.

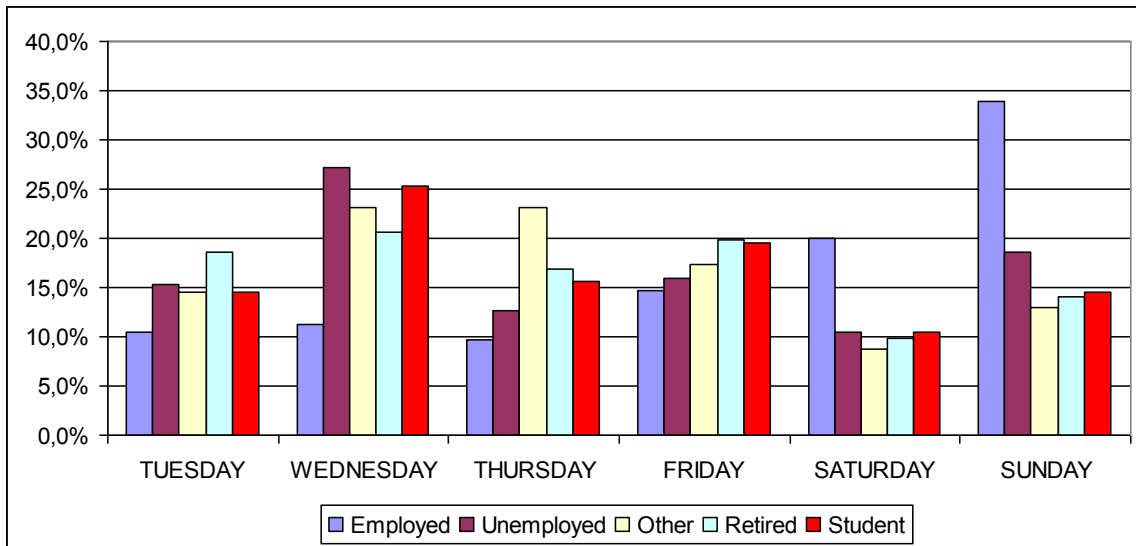


Figure 26: Visit Days versus Occupation for Pera Museum visitors
 - Students mostly prefer coming on Wednesday and Fridays -

Age Groups

Although the visitors of the Pera Museum aged below 18 were not included in the oldest survey about the exhibition of Chagall probably because it was not expected that they would form such a significant visitor group, it is observable that a younger population between 18-25 years of age forms the majority of the total visitors in both museums, with around 30% for the Pera and 23% for the PGC. Regarding the other age groups, they are also well-represented, except for visitors aged over 65, who probably have little interest in modern art and comprise only 4% of the PGC’s visitors. It is possible to conclude that there is diversity in the age groups, with young people aged between 18 and 25 dominating slightly. These age compositions are generally similar to the age composition of society as a whole, as suggested by previous studies (DiMaggio and Useem, 1978, 184); in this analysis, this is true for the Turkish case (Appendix A includes the age and sex distribution pyramid for Turkey). Turkey is demographically young, and this is reflected in the visitor profile. For the PGC, as Italian visitor attendance forms only 18% of the total visitors, the age composition reflects the

combination of the Italian population age pyramid (Appendix A) and the tourist visitors' age pyramid. According to Orr (2004, 2) museum visitors are noticeably older, but this conclusion can not be generalized for all art audiences in the world. This is related to the society analyzed, which was probably European and North American and which had an aging population.

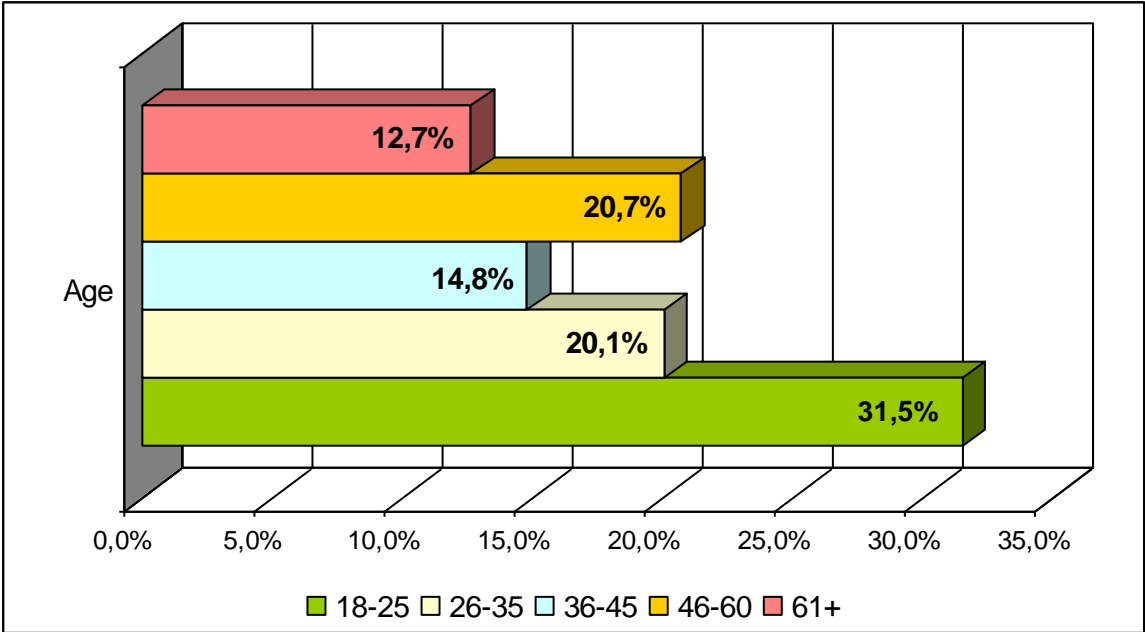


Figure 27: Age Groups of Pera Museum Visitors
- Pera Museum visitors are mostly the young -

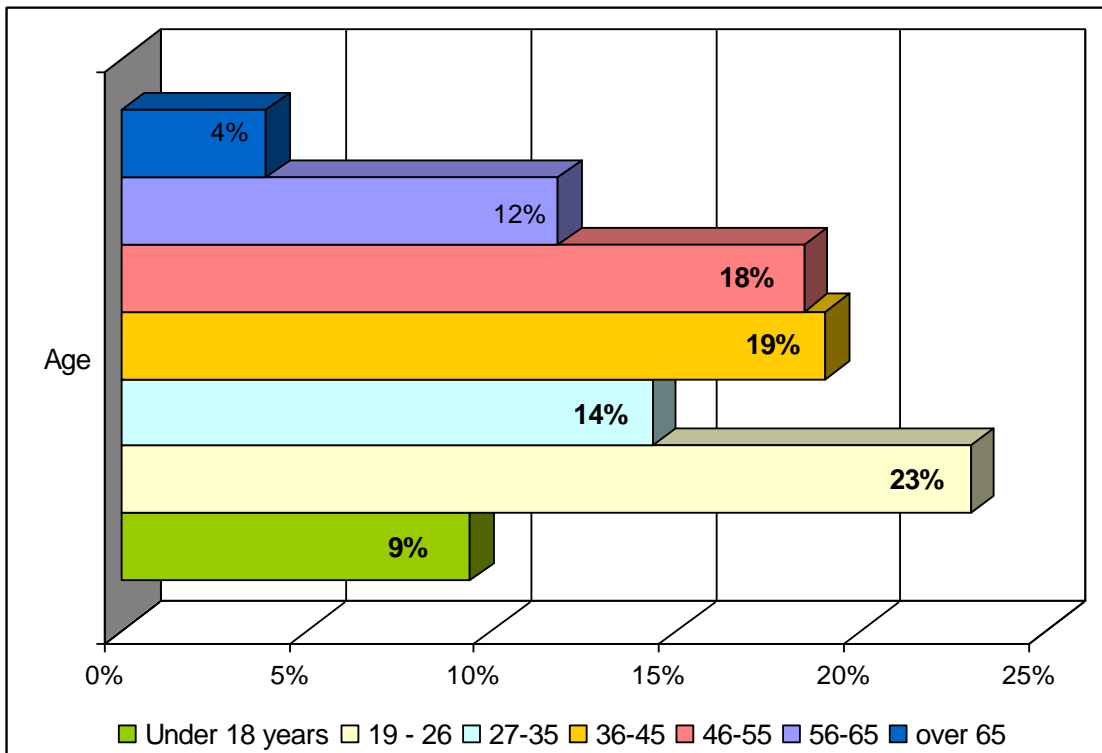


Figure 28: Age Groups of Peggy Guggenheim Collection Visitors
 - There is variety in the age group distribution of PGC visitors -

Younger people's dominance among the museum audience can be related to the museum programs offered for school groups, which are especially active in the PGC's case. Two days a week before the museum opening at 10:00, there are specially organized guided programs for school groups. The guides are selected among volunteer student guides or school teachers educated about the museum collection. In the Pera case, there was no special focus on targeting students or school teachers, although schools can call and book an art atelier or a free guided tour. Most of the education programs at the Pera Museum are organized as art ateliers for children aged below 12. In an informal conversation, the education manager of the Pera Museum commented that its oriental collection theme is a difficult topic for children; it may even be unsuitable. On the other hand, the eccentric modern art collection of the PGC especially targets younger people, with abundant activities for school groups and parties for the young named "Happy Spritz". The education manager of the

PGC put it as follows: “Children are more open to modern art” compared to adult visitors. Indeed, modern art requires audiences who are as unprejudiced as possible. The PGC puts a great amount of effort in investing in and educating its future audience. In other words, it is natural that a modern art museum is more concerned about presenting and communicating itself to more unorthodox audiences and invests in building a future visitor base.

Age group compositions could also be affected by seasonality but this was not possible to analyze, because of a lack of data. But it is possible for future research to ask the question “Is the age group composition of art museum visitors affected by seasonality?”. However, analysis of weekday age compositions was implemented, as shown in Fig. 29. According to these results, the 18-25 age group comes on weekdays, peaking on Wednesday which is the free day for students. The pattern for the working age groups 26-35 and 36-45 was to come on weekends. A similar pattern was observed in the analysis according to the occupation and visiting days, which was presented in the Occupation section. It would also be interesting to analyze age group attendance tendencies according to hours and programs, but this kind of analysis would require the collection of additional data such as visit hours.

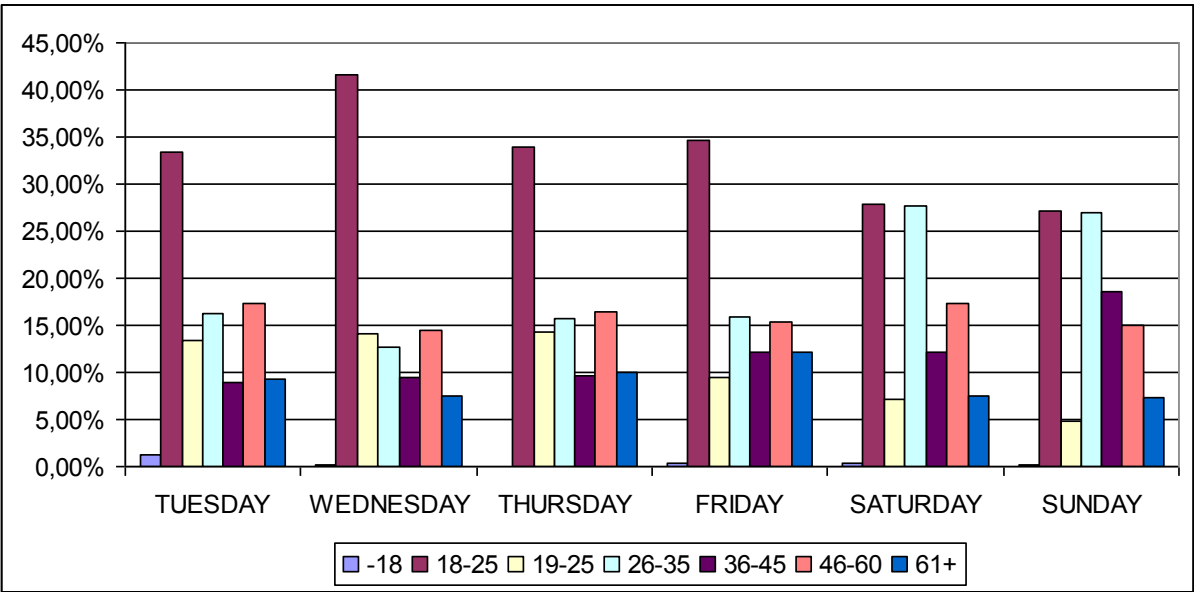


Figure 29: Weekday Age Composition for the Pera Museum
 - The young 18-25 age group is coming on weekdays, working age groups 26-35 and 36-45 are coming mostly on weekends-

Age composition may also be affected by the type of programs and exhibitions offered. Such an analysis was carried out according to the temporary exhibitions in the Pera Museum as shown in Fig. 30. Young people were more interested in the Picasso and Hippodrome exhibitions, but it was not possible to distinguish which one of the two attracted their attention. The Hippodrome exhibition was more academic, while Picasso was more popular. The Chagall exhibition attracted relatively older visitors, and according to the comments of the museum management, this was due to the considerably older Jewish ethnic minority in Istanbul who was very interested and in the exhibition. Chagall was born to a Jewish family living in Russia and a source of pride to the Jewish communities everywhere.

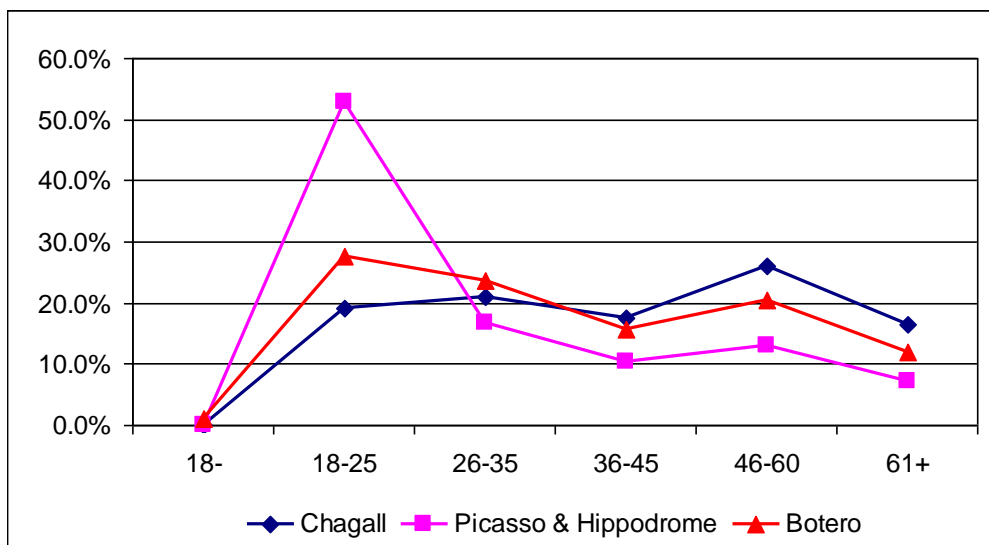


Figure 30: Visitor Age Groups in the Temporary Exhibitions (2009-2010) for the Pera Museum
 - Different exhibition types attract different age groups -

Residence

The major difference between the two museums' visitor profiles, as stated before, is the composition of local and foreign visitors. Visitors of the Pera Museum are mostly citizens of İstanbul with 84,8% as indicated in Fig. 31. It has 13,7% visitors coming from outside

İstanbul and only 1,5% visitors who live abroad. This 1,5% could possibly be of Turkish nationality, but living in foreign countries, or they might be foreigners, as surveys in English were mostly not present in the two survey campaigns; therefore it can be assumed that this 1,5% knew the Turkish language. In contrast, PGC visitors consist of 82% foreign nationality citizens and only 18% Italian visitors. Luckily there was a question which differentiated Venetian residents from the Italian group, as shown in Table 6. It shows that only 1,3% of visitors are living in Venice. Indeed the local population of historic Venice is very low, totaling around 60.000 and around 270.000 living in Venice’s commune, which is a drop in the ocean when compared with the overwhelming 15 million living in İstanbul. The local visitor potential for the Pera Museum seems to be very strong. In contrast, the PGC is strongly affected by the seasonality of tourism and global traveling trends affecting Venice as a destination point.

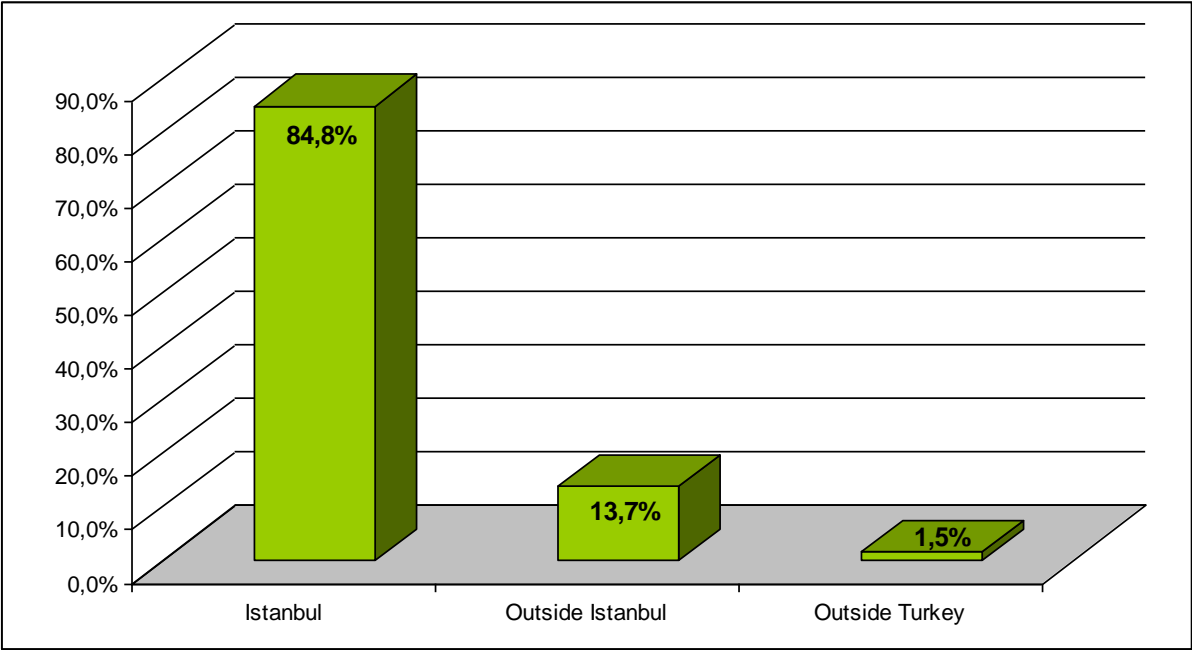


Figure 31: Locality of Pera Museum Visitors
 - Most of the Pera Museum visitors are residents of İstanbul -

How did you arrive in Venice?

Airplane and Bus	428	27%
Airplane and Taxi	150	10%
Bus	40	3%
Car	242	15%
Train	617	39%
From Punta Sabbioni, Jesolo	27	2%
From Fusina	10	1%
I live in Venice	15	1,0%
Other	42	3%
Ship	2	0%
By foot	5	0,3%
	1578	100%

Table 6: Results indicating PGC visitors who live in Venice

More interesting is the geographical distribution of the top ten list of the residential places where Pera Museum visitors live, compiled in Fig. 32. 18% of the visitors live in the Kadıköy neighborhood, which is known for its socio-culturally high, intellectual and diverse population. Also, it is not surprising that high socio-culturally high neighborhoods such as Şişli and Beşiktaş appear in the top ten list, rating third and fourth. More newly established urban centers which are preferred by the upper middle and professional working class such as Ataşehir also make an appearance in the list.

1. Kadıköy (%18)
2. Outside İstanbul (%11)
3. Şişli (%8,4)
4. Beşiktaş (8,3)
5. Fatih (%6,9)
6. Üsküdar (%6)
7. Bakırköy (%4,8)
8. Sarıyer (4,3)
9. Beyoğlu (%3,5)
10. Ataşehir (%3,3)

Figure 32: Top Ten Places of Residences of Pera Museum Visitors

Social Units

What is evident from the survey results concerning the questions “With whom have you visited the museum?” or “How many people have you come with to the museum?” is that a visit to an art museum is an undeniably **social activity**. Over 50% of the visitors come either as couples or as groups of friends in both museums. Individualism in western societies is discernable from the higher percentage of lone visitors, with 20% in PGC, compared to 12% at the Pera.

It is typically assumed that the people who come alone are usually men (Orr, 2, 2007), but this is not the case with the Pera Museum, where 68% who stated to come alone are women. This may be a statement valid for western societies, but the data from the PGC also did not confirm it, with single visitors around 63%, a percentage in parallel with the general female gender composition of the visitors.

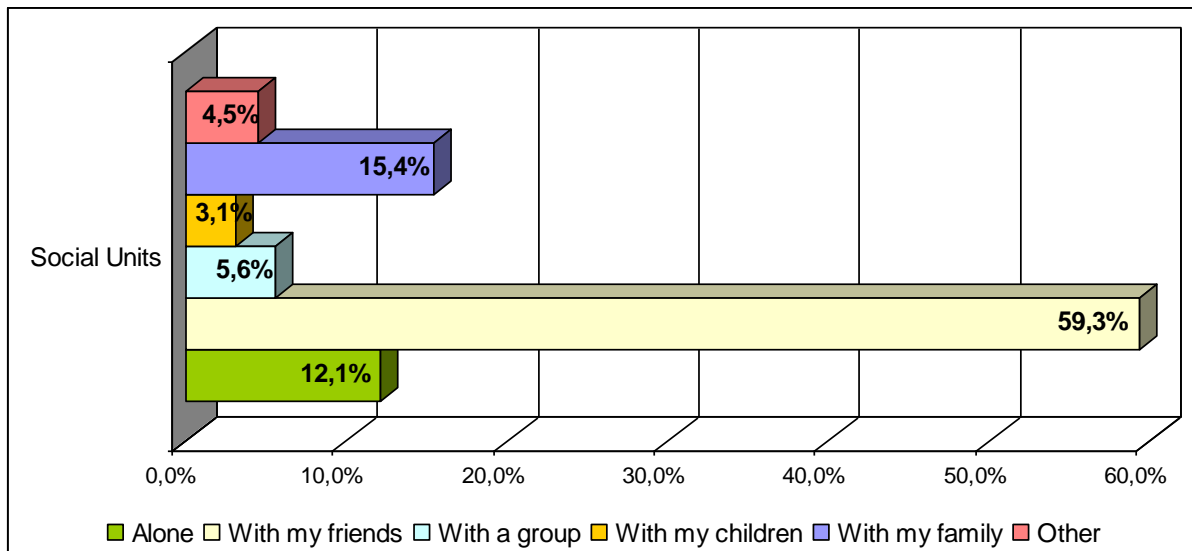


Figure 33: Social Units in the Pera Museum Visit
- A museum visit is mostly a social activity -

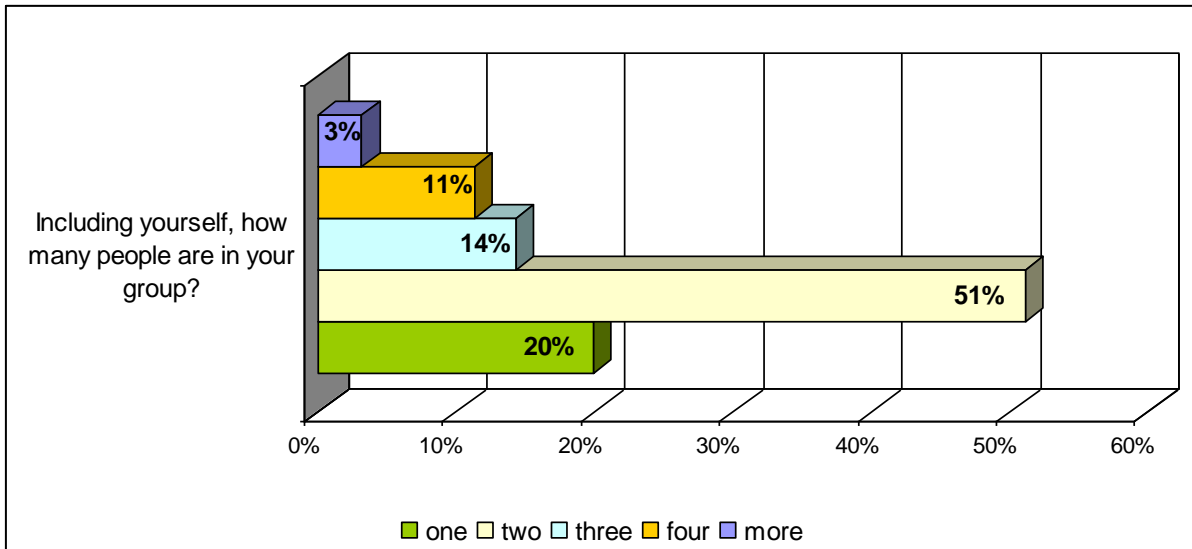


Figure 34: Social Units in the Peggy Guggenheim Collection Visit
 - A museum visit is mostly a social activity -

An analysis of the social composition of visitors comes on which day of the week is presented in Fig. 35 for the Pera Museum. The analysis is implemented by computing the percentage of social units within each day.

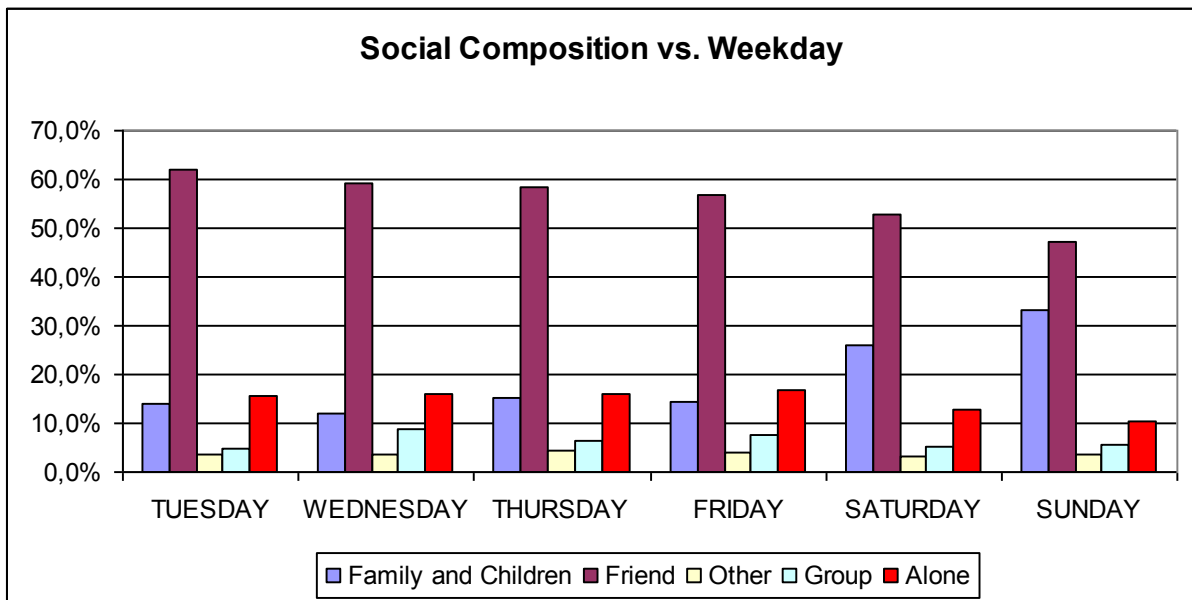


Figure 35: Social Composition vs. Weekdays for Pera Museum Visitors
 - Families tend to visit the museum mostly on weekends -

According to this analysis, visitors coming with a friend dominate on all days, especially during the weekdays and fall to their lowest on Sundays. In contrast, families and children are more likely to attend on weekends. The highest diversity in social composition is observed on Saturdays and Sundays. Moreover, the social attendance compositions are more likely to include different combinations of friends plus family members on weekends.

Visit Frequency

Most of the visitors are first-time visitors with around 40% for the Pera (Fig. 36) and 68% for the PGC (Fig. 37). The higher rate of first-time visitors for the PGC can be explained with the majority of visitors being tourists. For the Pera case, this shows the potential for the museum to attract more first-time visitors and turn them into loyal ones. This is more difficult for the Venetian case, which depends on the ups and downs of tourism and the attractiveness of the city of Venice itself. Additionally, as will be explained later in the section on SWOT, the Venetian museum also lacks blockbuster exhibitions which might attract repeat visitors.

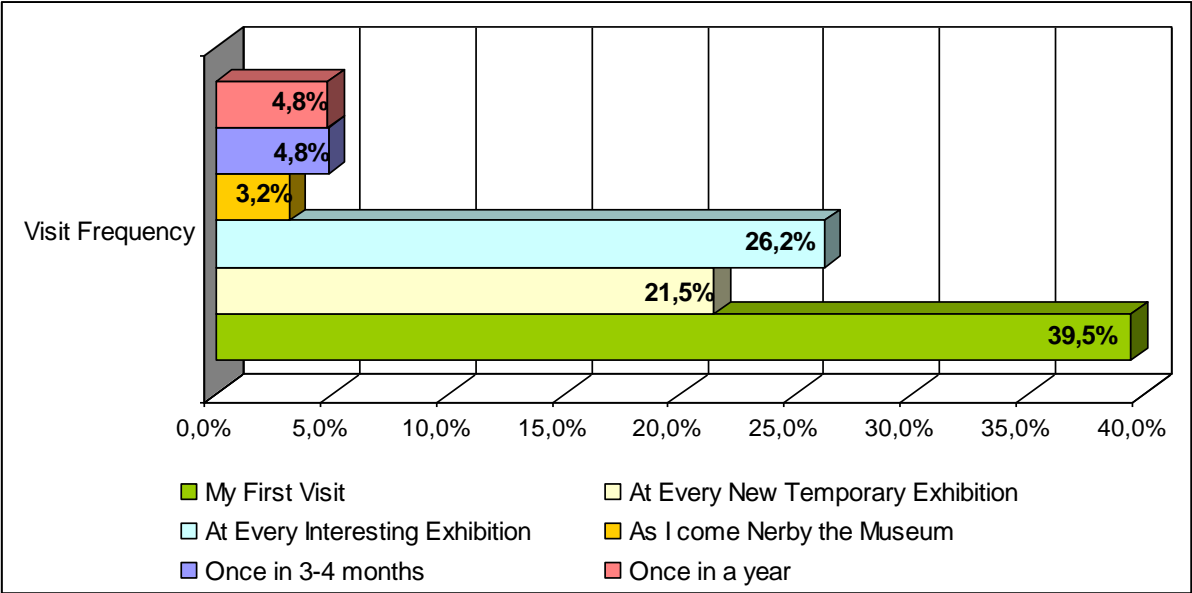


Figure 36: Visit Frequencies for Pera Museum Visitors
 - 40 % of the Pera museum visitors are visiting for the first time -

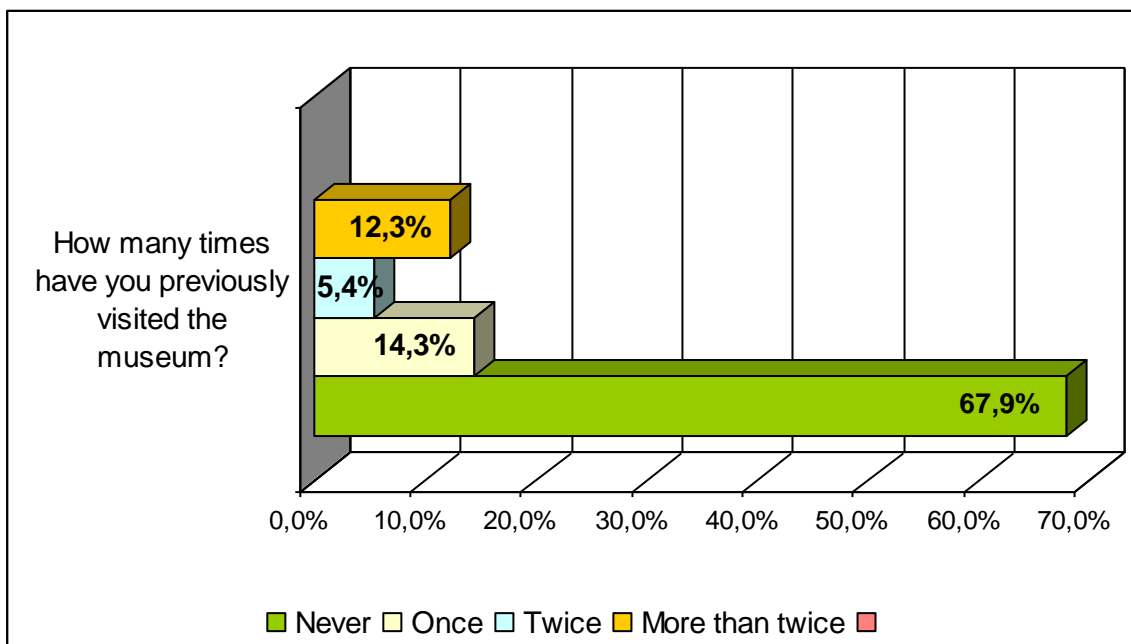


Figure 37: Visit Frequencies for Peggy Guggenheim Collection Visitors
 - 68% of PGC visitors are visiting the museum for the first time -

The answer of the question “Who is the most loyal visitor?” may be given by a cross-analysis of visit frequency versus the occupation dimension of the Pera Museum visitors, as shown in Fig. 38. To eliminate the bias of more numerically dominant groups, such as the students, the analysis was carried out by evaluating each occupational segment in itself and looking at visit frequency percentages within each occupational group, rather than the total visitor base. The results obtained highlight two main points. The first one is that retired and older visitors are the most loyal segment: 32% tend to come to every temporary exhibition. The reason for this might be the availability of more free time, the search and need for socializing opportunities and having a higher intellectual capital which might be dependent on life experience. The second important conclusion is that the high rates of first-time visits in every occupational segment shows how much more visitor potential is there for the museum. Especially more than half of the student visitors are first-time comers, and their numbers are higher in every segment except for the retired.

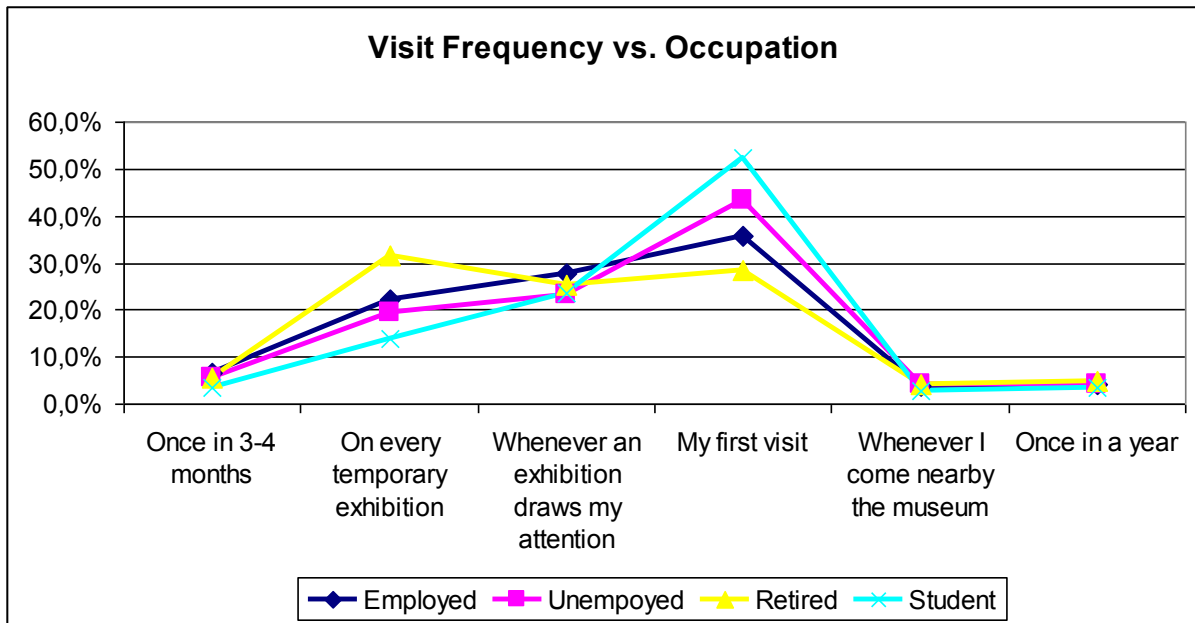


Figure 38: Analysis of Visit Frequency According to Occupation for Pera Museum Visitors

- The most loyal group for the Pera Museum is the retired, and for most visitors it is their first visit in the museum -

3.4 The Voice of the Visitor

What is important for visitors is not only the collection of the museum or the quality of the temporary exhibitions, but also the level and quality of additional services such as the variety of products in the museum shop, clean toilets, and high-quality food in the café. In this section, the main services mentioned by visitors as exceeding expectations or resulting in dissatisfaction are examined.

3.4.1 Reasons for a Museum Visit

With 80%, the majority of the Pera Museum visitors indicated their visit reason as seeing the temporary exhibition, as seen in Fig. 39. In contrast, for PGC the main visit reason is the permanent collection of the museum, and it is around 70%. The result shows clearly the difference between the strategies followed by the two museums. Pera focuses much more on

organizing blockbuster exhibitions. In contrast, the PGC relies much more on its permanent collection.

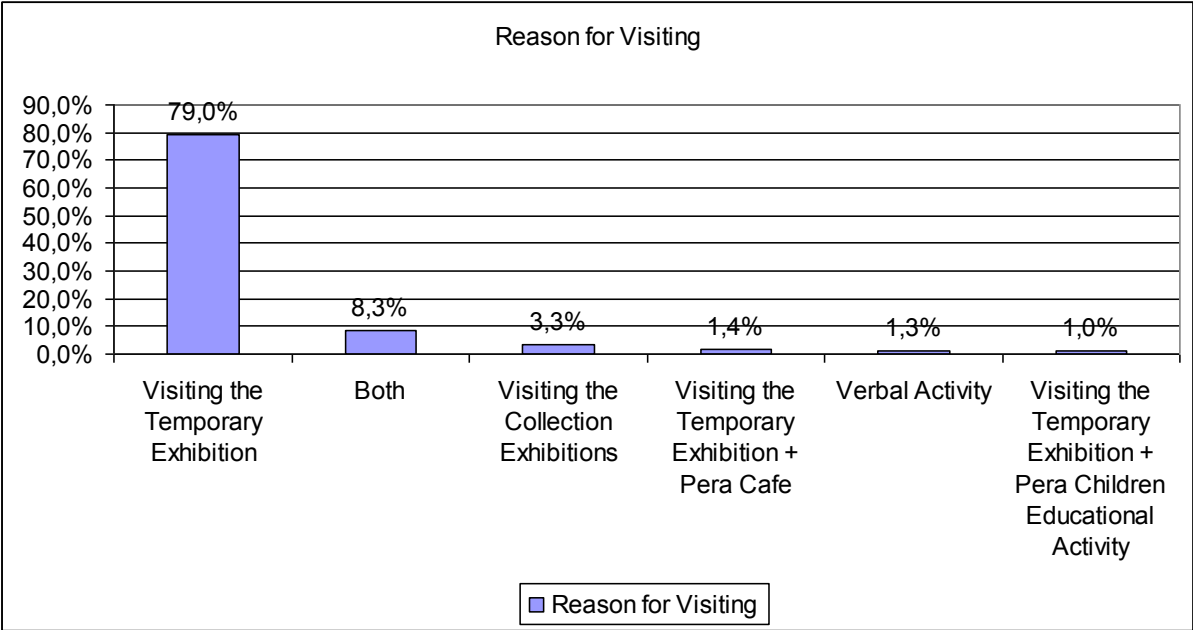


Figure 39: Visit Reasons for Pera Museum Visitors, indicated at least by % 1
 - The Pera Museum visitor is mostly coming to see the temporary exhibitions -

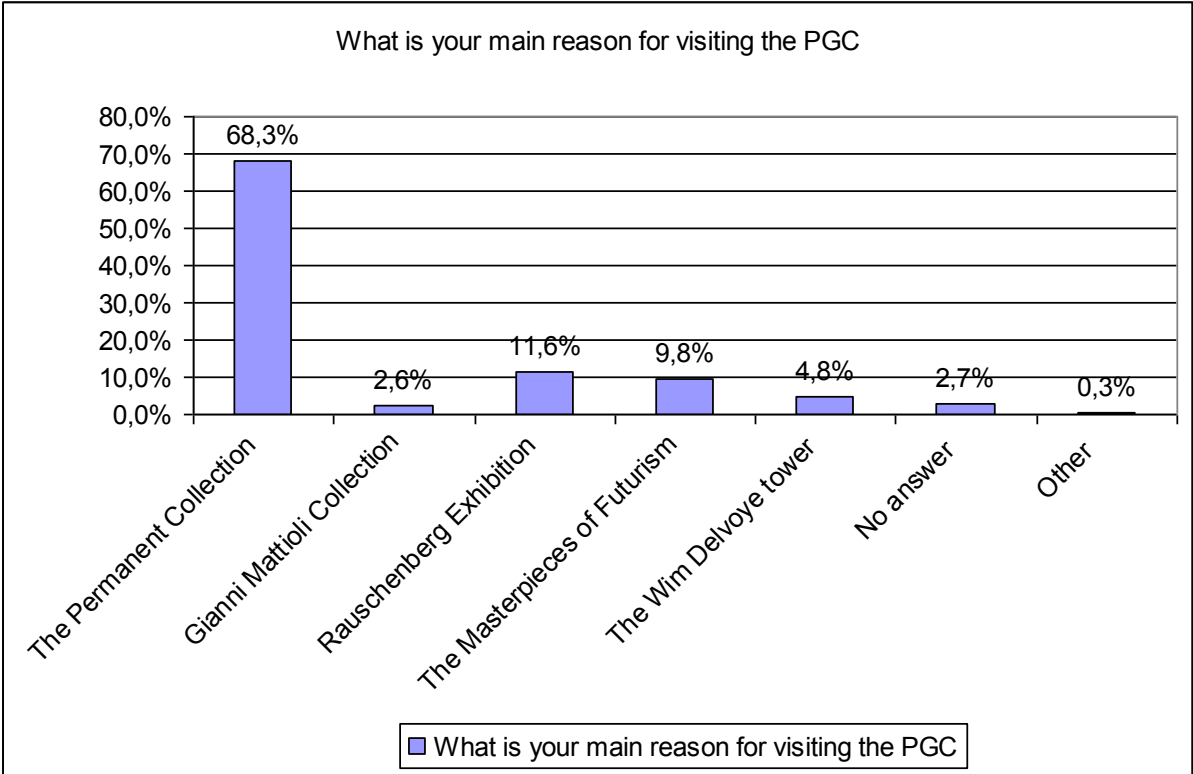


Figure 40: Visit Reasons for Peggy Guggenheim Collection Visitors
 - Most visitors of the PGC are coming to see its permanent collection -

3.4.2 During the Visit

There is little research, not only in Turkey but also in the world in general (Kawashima, 1998, 30), on the behavior and experience of the visitors during the visit. The only research applicable to this study was carried out at the Pera Museum during August 2010. It consisted of observing 24 visitors to five different exhibitions and recording their reactions (Fig. 41). These results give a rough idea about the time spent versus the type of exhibition and the type of visitor. The type of visitor did not prove to be of much significance in this case. According to the results, visitors spent around five minutes in classically organized painting or collection exhibitions, whereas they spent three to four times as much, (around 15 to 20 minutes) in the interactively designed and temporary Japanese modern art and Japanese animation exhibitions. Evidently these results suggest that increasing the interactivity level also increases the time visitors spend in the exhibitions. However, whether just five minutes is enough time to comprehend and grasp the message of the more classically organized type of exhibitions remains a valid question waiting to be answered. This very important question was raised and brought into consideration by the museum marketing manager of the Pera Museum. Spending just five minutes in an exhibition proposes that even if visitors do visit the museum, it is highly doubtful whether they are able to understand what is being presented.

If duration is such an important factor for understanding the message of an exhibition, it should be increased by applying different strategies, such as encouraging guided tours, using audio guides, supporting exhibitions with audio and video material, providing comfortable seating in galleries and generally increasing the interactivity level. Using magnifiers for small objects like coins, using digital screens for turning the pages of books which are normally cannot be touched, and using mirrors for 360 degrees visibility of objects are all methods applicable for increasing interactivity and enhancing visitor understanding.

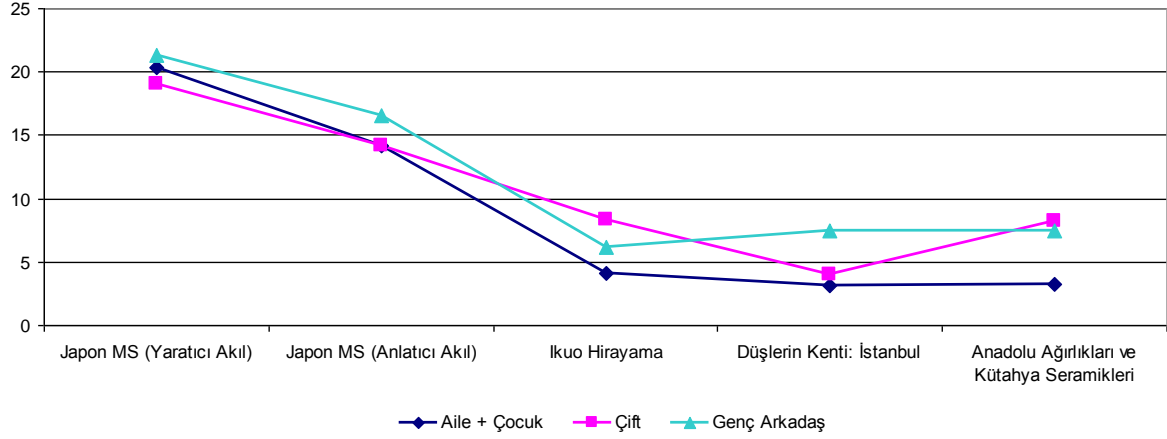


Figure 41: The Median Duration (in min.) Spent in the Exhibitions at the Pera Museum on 14 August 2010 Saturday between 14:00-17:00, including 23 visitors

- Visitors spend more time, 15-20 minutes, in interactive exhibitions, and around 5 minutes in classically organized exhibitions -

3.4.3 Visitor Satisfaction Levels

3.4.3.1 Exhibitions

The research about the visitor satisfaction levels regarding the permanent and temporary exhibitions in the Pera Museum is shown in Fig. 42. Rated according to a scale of one to five, the satisfaction levels for all exhibitions are above average, with the range being between 3.9 and 4.55.

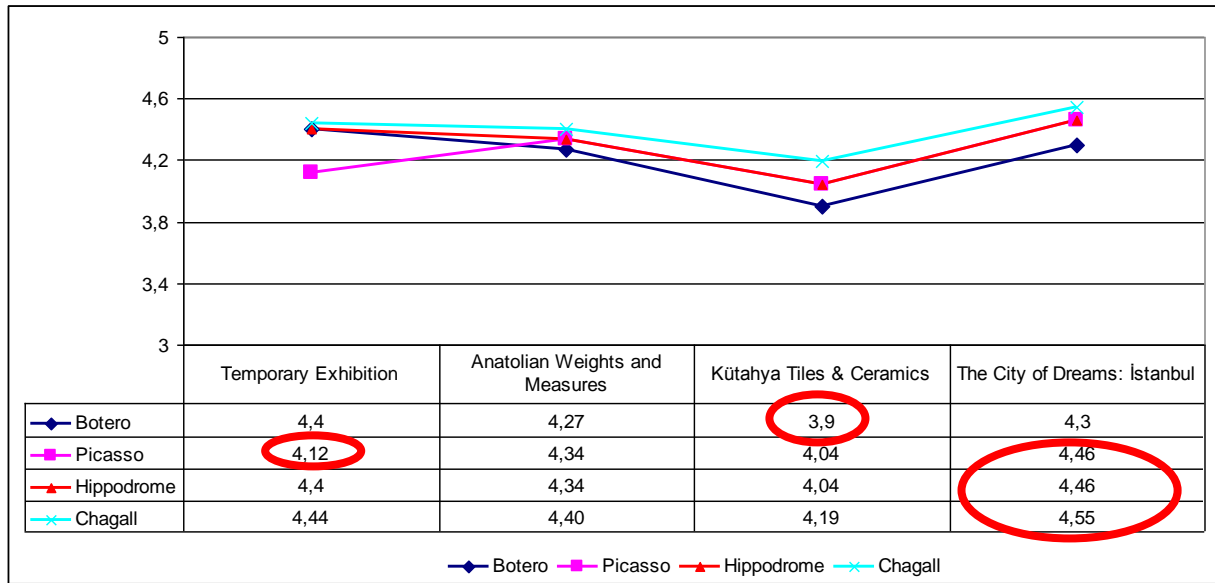


Figure 42: Visitor Satisfaction Rates for the Exhibitions in the Pera Museum

- Picasso was ranked the lowest among the temporary exhibitions. Among the permanent collection the Kütahya is the least appreciated one and the Oriental painting collection is rated with the highest scores among all the exhibitions -

Looking at these results there are some important points that must be highlighted. First, among the temporary exhibitions, the least appreciated exhibition is Picasso, rated with 4.12 on average, the lowest rate in its category. Looking back at the content of the exhibition, it consisted of a series of one hundred engravings commissioned by Ambroise Vollard. The series was named “Suite Vollard”, and the banners, posters and published material of the exhibition announced the exhibition with the title “Picasso - Suite Vollard Engravings”, although the engravings’ title was in a smaller font as seen in Fig. 44. Some visitor comments show that visitors coming to the exhibition were expecting to see masterpieces by Picasso, and this expectation caused a bit of disappointment when they saw only engravings (Fig. 43). Some of the visitors complained about the lack of information in the exhibition concerning the importance of engravings in art.



Figure 43: Engravings from the *Picasso - Suite Vollard Engravings Exhibition*

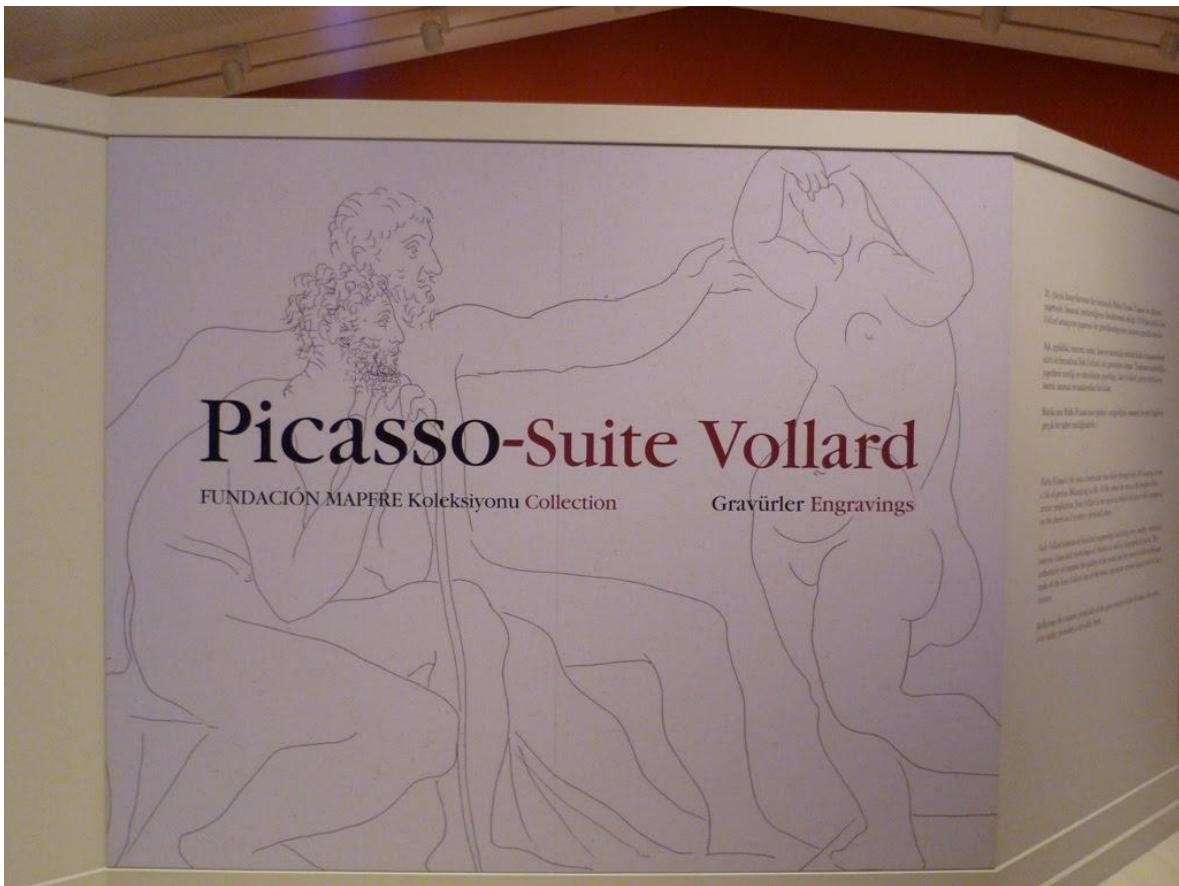


Figure 44: Wall in the Pera Museum during the *Picasso-Suite Vollard Engravings Exhibition*

The second point about the exhibitions is that the least appreciated permanent exhibition is that of Kütahya tiles and ceramics, always rated in the range between 3.09 and 4.19, considerably lower than the other two permanent exhibitions. When satisfaction results

are analyzed cross-referenced with the occupation dimension in Fig. 46, the Kütahya tiles and ceramics exhibition is rated much more higher by the retired group of visitors. According to Davies (2005, 94) older people tend to be more interested in history, pottery, textiles and other crafts. This result shows that this type of ethnic ceramics collection really appeals to older segments among visitors. This is confirmed also by the analysis of age groups which were attracted by the different types of exhibitions shown in Fig. 47. This shows that older people came to the Chagall exhibition and younger people preferred the “Picasso- Suite Vollard” and “Hippodrome” exhibitions. This explains why the Kütahya tiles and ceramics exhibition was rated the lowest, 3.9, during the Picasso and Hippodrome exhibitions, and highest, 4.19, during the Chagall temporary exhibition.

This result tells that marketing efforts should target older age groups for the ceramics collection. Additionally, care and effort should be made to better introduce and promote the collection which seems to have been put in the background. As was pointed out in the section above, the collection has very precious and rare pieces which deserve greater appreciation.

Another conclusion that should be drawn from Fig. 42 is that the exhibition of the Oriental painting collection named “İstanbul: The City of Dreams” was the most liked one, with a record 4.46 average satisfaction, exceeding even the rates of temporary exhibitions.

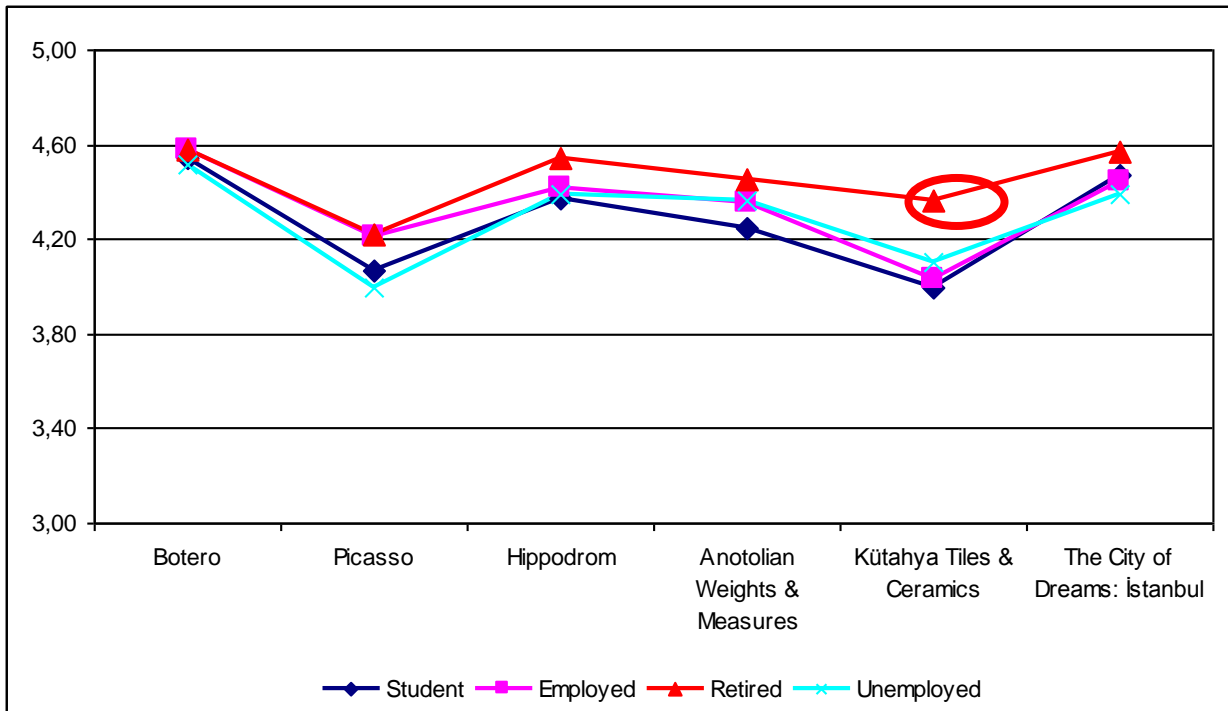


Figure 45: Occupation Cross-referenced with Exhibition Types and Satisfaction Levels at the Pera Museum

- The retired are the most satisfied group, whereas the student group is the most difficult group to satisfy. The Kütahya collection appeals especially to the retired group. -

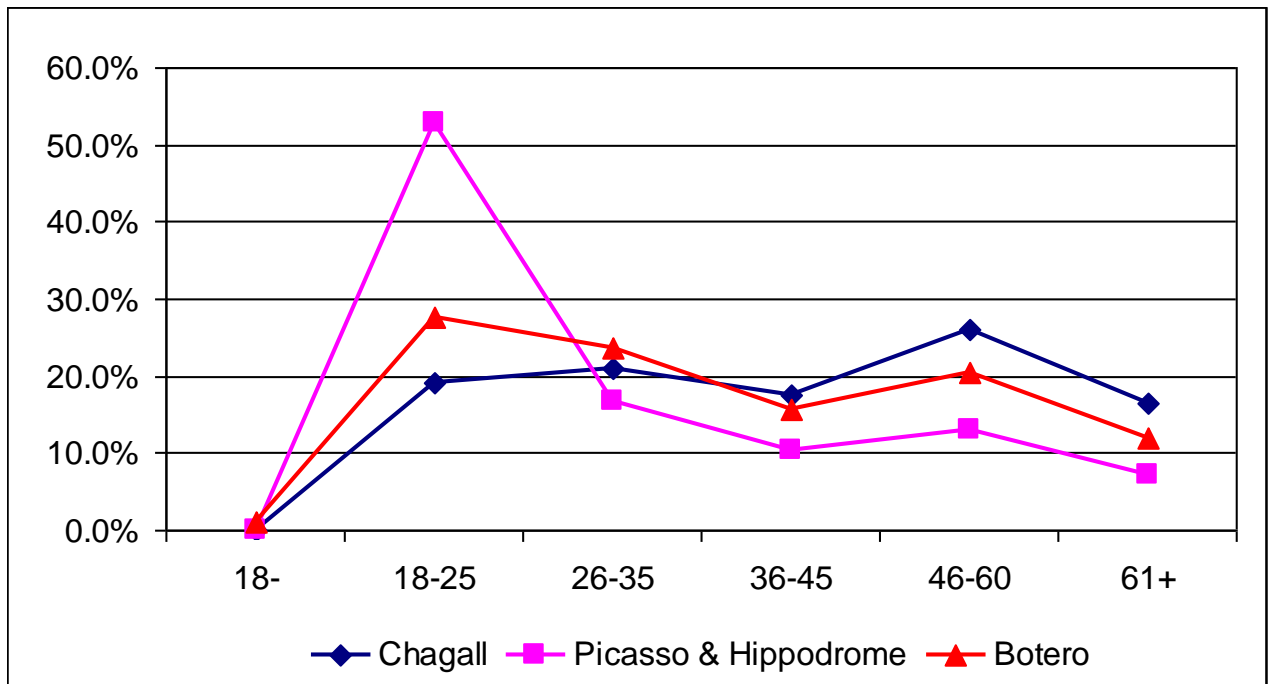


Figure 46: Visitor Age Groups Attracted by Different Types of Temporary Exhibitions at the Pera Museum

- The Picasso and Hippodrome exhibitions attracted the young and the Chagall exhibit attracted older age groups -

The analysis of the age groups which came to different types of temporary exhibitions in Fig. 47 shows that young people preferred coming to the Picasso and Hippodrome exhibitions, but which one of the two was impossible to distinguish. However, it is possible to speculate that the Hippodrome exhibition which presented archaeological artifacts from the Byzantine and Ottoman Istanbul was visited by school groups, inflating the younger segment of visitor groups. Another result from Fig. 47 is that older visitors slightly preferred the Chagall exhibition. The museum management guessed that the reason might be that the Chagall exhibition was visited in greater numbers by the Jewish community which is predominantly older.

3.4.3.2 Prices and Additional Services

The satisfaction levels rated in a five-point scale for the prices and services in the Pera Museum are shown in Fig. 48.

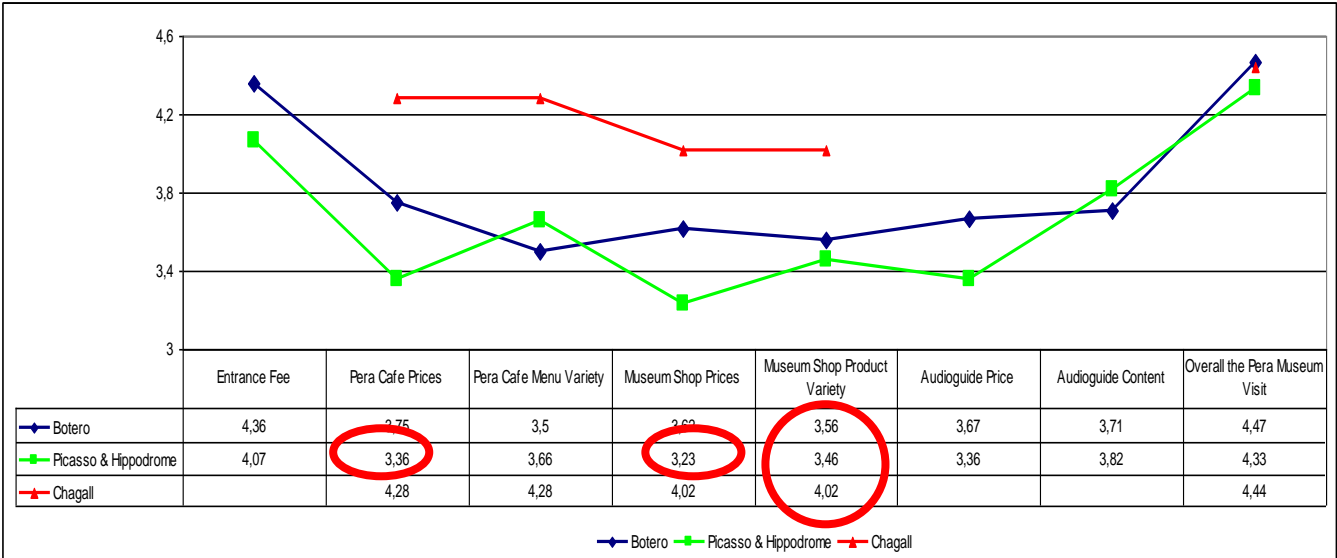


Figure 47: Visitor Satisfaction Rates with the Additional Services, Prices and the Overall Museum Visit Satisfaction at the Pera Museum

- Overall, the museum visit is rated high. The prices at the museum shop, the café and the audio guide receive the lowest rates -

The first conclusion is that overall the museum visit is rated high, with around 4.5 satisfaction average. But when looking at individual ratings, some price and service areas are identified as sources of lower satisfaction. Menu variety, the product variety in the shop and the prices in the café and in the museum shop were rated lowest, especially during the Picasso and Hippodrome exhibitions. That is because of the dominance of younger visitors. This group is particularly harder to satisfy, as shown in the Fig. 49, displaying satisfaction levels cross-referenced with the occupation of the visitors during the Botero exhibition. According to these results, students form the group which rates the services and prices the lowest in all categories, except for the shop variety. In contrast, retired visitors are the most satisfied visitor category. The shop variety is rated lowest by the employed group, which can be interpreted as unsatisfied demand. Apparently, during the Botero exhibition they did not find items worth purchasing in the museum shop. Student visitors give lower rates especially in the price categories, because they do not receive a discount. This result suggests that they are the group most sensitive to price.

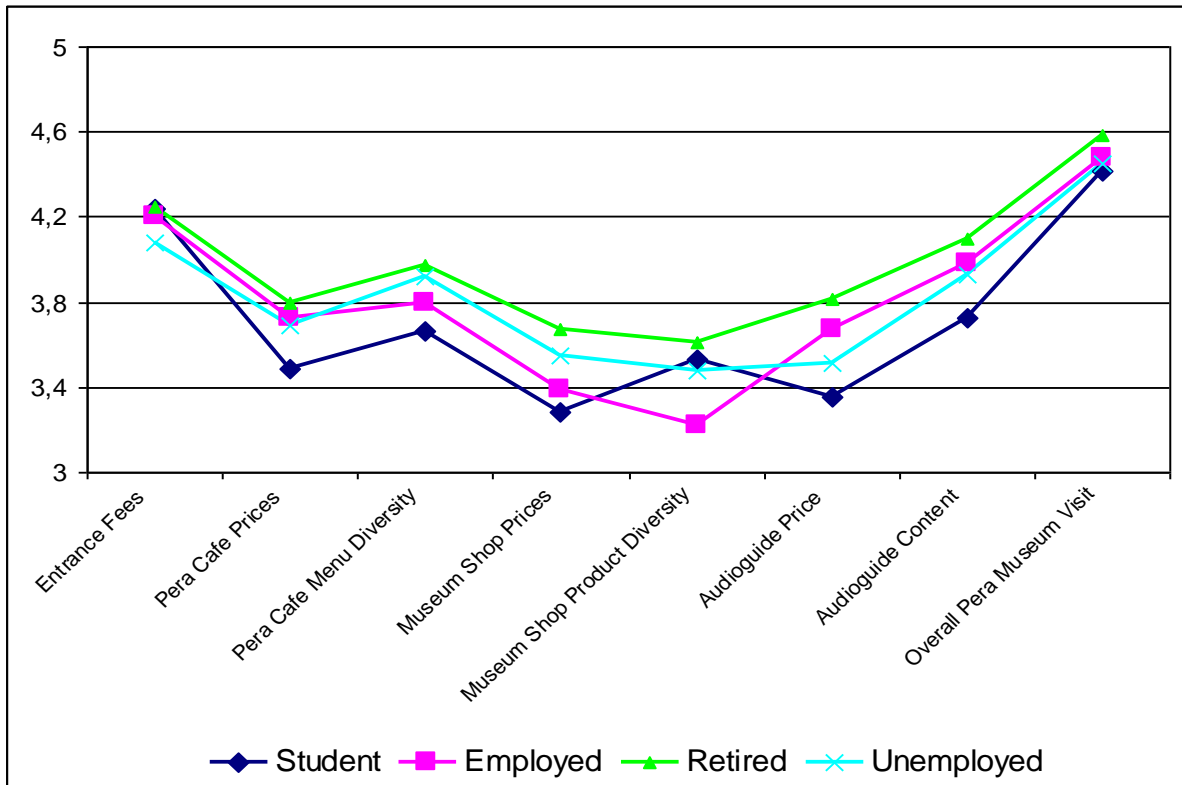


Figure 48: The Effect of Occupation on the Satisfaction Levels during the Botero Exhibition at the Pera Museum

- There was unsatisfied demand for the museum shop by the employed group. Students are the least satisfied group. The retired are the most satisfied group.-

Fig. 50 shows the same cross-reference but during the Picasso and Hippodrome exhibitions. The results are similar, with students as the most unsatisfied visitor group and the retired as the most satisfied group. In both cases the unemployed group is identified as the group least satisfied by the entrance fee.

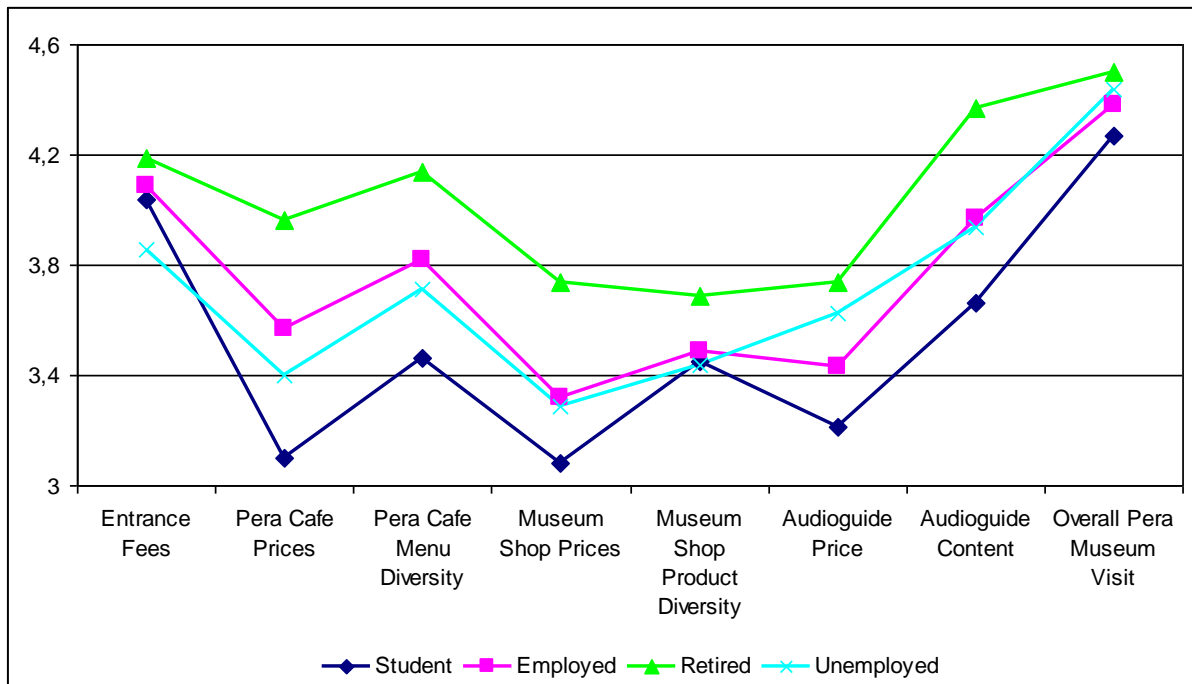


Figure 49: The Effect of Occupation on the Satisfaction Levels during the Picasso and Hippodrome Exhibitions at the Pera Museum

- Prices are a source of dissatisfaction. Product variety at the shop is not high enough. -

These results show that to the unemployed price is still a barrier for a museum visit, that the prices of additional services might be adapted according to price-sensitive groups like students, and that the retired are the most satisfied and accordingly the most loyal group of museum visitors.

3.4.4 Use of Additional Services

Other than exhibitions, museums offer additional services in their product portfolio, such as audio guides, guided tours, education classes, museum gift shops and café areas. In the case of the Pera Museum, it was possible to identify the usage rates of the three main additional services, as shown in Fig. 51, which are the audio guide, museum shop and café services. It should be kept in mind that the percentages for the shop and the café show an awareness of and presence in these locations and may not indicate an actual purchase.

Additional services are important for museums in terms of being an extra revenue stream, and in some cases, for example the café services, they can even be a reason for a museum visit, provided the museum is located in a central and appropriate location. Looking at the usage rates, it is possible to comment that the usage of these services is still low, especially the usage of the audio guide service. While the café and museum shop usage rates enjoy a steady rate between 35% and 40% reaching its peak of 42% on weekends, the audio guide usage is still comparatively low, with 20% to 25%. The culture of using an audio guide during a museum visit, especially when the tour is not accompanied by a guided tour, should be encouraged. This is verified by the fact that similar data from the PGC gives a guide usage rate of 57%. Consequently, a comparison shows that there is considerable space for improvement. Usage rates of the other two services in the PGC, such as the café and the museum shops, give usage percentages close to that of Pera Museum: 39% for the café and 49% for the shop. Higher rates in the PGC for the museum shops might be due to the presence of not one but two museum shops, with one of them directly exposed to the street. The high usage rates suggest that the café and shop facilities of museums are the most likely candidates for additional revenue generation.

As to the encouraging audio guide usage, it is worth to keep in mind that the audio guide devices are usually rented from external vendors, and increasing the number of the terminals available may incur additional costs. But the optimum level of audio guides should be determined according to the target usage rates and the number of museum visitors. For the Pera Museum, some visitor comments complain of occasional shortages of available audio guides, probably during the busier weekends.

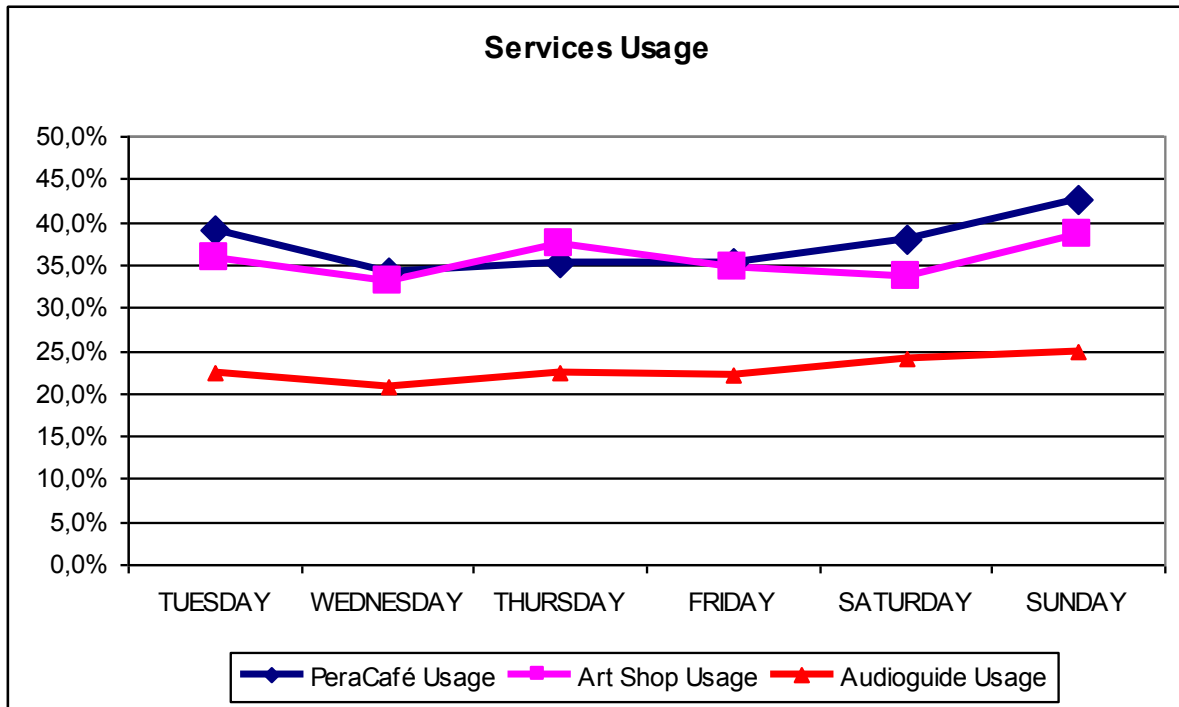


Figure 50: Additional Museum Services Usage Rates for the Pera Museum

- Audio guide usage is low. Museum shop and café services are used extensively and have the potential to be the main services for additional revenue generation -

3.4.5 Exhibition Themes Demanded by Visitors

Looking at the comments in the surveys, visitors of the Pera Museum have many ideas about the themes of exhibitions they would like to see. When grouped into categories, the exhibitions themes most demanded are:

- Exhibitions of well-known local artists and exhibitions of Turkish painting
- Exhibitions of worldwide renown masters
- Contemporary Art
- Exhibitions and objects about Istanbul
- Art of exotic countries, especially paintings
- Modern and plastic art
- Exhibitions about Turkish and Ottoman History

- Exhibitions of works of art originating from present Turkish lands, but found in foreign museums
- Exhibitions about the ancient civilizations of Anatolia
- Exhibitions of emerging Turkish artists
- Ottoman and Eastern miniature art
- Russian Artists
- Photography exhibitions
- Exhibitions of three-dimensional art

The themes are clustered around two main categories: world masters and Turkish art and history. The names mentioned are known masters such as Dali, Matisse, Picasso, Boticello, Raphael, Van Gogh, and Monet. The demand for Turkish art and history points to issues related to identity and the recent upsurge in the media about history.

3.4.6 Visitor Comments on their Dissatisfaction

Comments about some improvement areas for the Pera Museum indicated in the visitor surveys were:

- Seating did not allow proper viewing of exhibition video projections.
- Audio guide service is not noticeable at the entrance.
- Exhibition information is difficult to read because of small fonts used in the labels.
- The variety of products in the museum shop is not sufficient.
- Missing direction signs in the exhibitions.
- Unwelcoming museum entrance.
- The staircase of the museum is dark.

- The cloakroom is easy to overlook.
- Cafe service should be improved.
- The floor is noisy.
- Noise during the exhibition visits is caused by cell phone usage by some visitors.

3.4.7 Visitor Demands and Remarks

Visitor comments on their additional demands are clustered around the following issues:

- More information in the exhibitions, especially for the Anatolian Weights and Measures Collection
- Small and reasonably priced exhibition guides (like the mini-guides available in the PGC)
- Better service
- Adult education programs and workshops
- Guided tours on specified days and hours
- Longer opening hours in the evenings
- Digital material and products of the exhibitions (CD's or online web site museum)
- Nursing room for mothers with babies
- Library
- Additional and more comfortable seating
- Sales of replica products
- Classical music recitals
- Interactive exhibitions
- More advertisement

- Video and film projection
- “Discount Corner” offering old exhibitions products at a discount in the Museum Shop

4. SWOT

4.1 *The Pera Museum*

The Strengths-Weaknesses-Opportunities-Threats (SWOT) analysis presented for the Pera Museum is based on the opinions of staff, interns, comments in the visitor surveys, the author herself, and additionally compiled information from internal documents.

Strengths

The main strength of the Pera Museum is its powerful brand name, despite the fact that it is a comparatively new museum. The public perception of its owners, the members of the Koç Family, is very strong and positive. Institutions founded by them are perceived as trustworthy, and people appreciate the contributions of the family to the social and economic life of the country. The Koç Family established the VKF foundation in 1969, which is very similar to the Suna and İnan Kıracı Foundation. Both of them are active in the fields of education, health and culture. The identity of the family is sensed both in the soul and management of its institutions, whether they are non-profit or commercial. The founders are members of an elite community. The institutions founded by them carry their values. Some of these are superior quality, trustworthiness, apolitical attitude, reserved organizational culture and a patriarchic and elite image. Some of these qualities are simultaneously identified as weaknesses in the Weaknesses analysis. One of them is the association of the museum with elite culture and being perceived as conservative and closed-box institution. The museum is also criticized for not involving critical art in its exhibitions and not being keen on organizing

exhibitions of contemporary artists. This may have to do with the apolitic attitude of the family.

Strengths of the Pera Museum

- Strong brand perception and trustworthy image
- Central and socio-culturally dense location
- Historical and aesthetic architecture
- The positive public perception of the Suna & İnan Kıraç Foundation
- Credit from association with the Koç family
- The high circulation and quality of temporary exhibitions
- The interior atmosphere of the museum (peace and comfort)
- The research support given by the Istanbul Research Institute (IRI)
- The perception of being for top liners
- Being a small and boutique museum
- Use of new technologies (Mobile Museum iPhone Application, participation of the museum in Google Arts Project)
- High skills at organizing temporary exhibitions
- Owning a masterpiece - *Tortoise Trainer* by Osman Hamdi

Weaknesses

Apart from the elitist image of the museum, the museum has weaknesses in the area of communicating the value of its collections. The museum should encourage and empower their newly appointed curatorial staff. The strategy followed to promote the collection has mainly been by publishing catalogs made with the contributions of expert consultants appointed from outside. The exhibition theme choices are also made with the contributions of external consultants. Accumulation of know-how and expertise inside the museum is a critical factor for its success.

Weaknesses of the Pera Museum

- The perception of being for top liners
- Conservative and closed-box image
- Lack of educational programs for adults
- Entrance fee and café prices prove to be barriers for the visit of some groups (unemployed and low-income groups)
- Low representation of local art and artists
- Small variety of programs
- Being small and boutique (limited space)
- Little use of critical art in the exhibitions
- Lack of research on target visitor base
- Lack of sales/display over the website
- Little regard to visitor opinion on the selection of exhibition themes
- Insufficient replica product offerings in the museum shop
- Insufficient product variety in the museum shop
- Lack of a masterpiece other than the *Tortoise Trainer* in the museum collection
- Under-promoted permanent collection

Opportunities

Most of the opportunities for the Pera Museum are related to the high potential and the value of its permanent collection. The museum chooses to follow a low-profile marketing strategy in its promotion and advertising activities. The collection could have been communicated and displayed using better methods. For example, preparation of short mini-guides is demanded and might have been a good decision. Promoting the collection in international media and through the organization of international conferences might have attracted more international visitors and professionals, bringing an international reputation to the museum. More variety and experimentation with different exhibition design methods might be useful for improving the way in which the message and value of the art is conveyed to its audiences. People in Turkey do not receive extensive art education. To enrich its visitor

base, developing awareness and appreciation for art might be objectives included in the mission of the museum.

Opportunities for the Pera Museum

- Gap in arts education in Turkey
- Freedom of museums to position additional product offerings and services
- Geographical spread (opening branch museums in other places)
- Museums being more and more included in the entertainment and tourism industry
- High potential of sponsor or donor base via closeness to affluent groups
- Taking into consideration the visitor interest when choosing exhibition themes
- Collaboration opportunities with companies via the Friendship Program
- Possibility of easy involvement in touristic or city trips because of a central location
- Bringing the permanent collection to the foreground
- Sales of replica products in the museum shop
- Increasing the product variety in the museum shop
- Opportunities for partnering with the İş Bank and the Osmanlı Bank Museums for their Oriental paintings collections

The Information Age has brought complexity and speed to our lives. People have less free time. This is why the technology is used for the alternative presentation of museums on the web. The Google Art Project announced at the end of 2011 is such an initiative. The Pera Museum has participated in this initiative, which is a strategic decision for being internationally present with little investment. Museums have to adapt themselves to reach wider international audiences, as is also the case for the Pera Museum. Apart from that, bringing blockbuster exhibitions from outside should not prevent museums from investing in their own collections. In the long term, the museum would be valued for its own collection.

Organizing and communicating ready, out-of-the-box exhibitions does not always add to the internal know-how of the museum and is more akin to working as a Public Relations (PR) agency. Organizing temporary blockbuster exhibitions should not be the only activity of the museums, as it will neglect its other missions, such as development of collections. Accordingly, a serious threat for the Pera Museum is to be a museum with a comparatively small and under-communicated collection.

Threats to the Pera Museum

- Existence / opening of additional museums and cultural centers in the Beyoğlu area
- Repetition of the same exhibition themes and lack of variety/new themes
- Financial crises
- People lacking free time
- Small and under-communicated collection

4.2 The Peggy Guggenheim Collection

The content of the SWOT analysis for the Peggy Guggenheim Collection is based on several interviews with the staff, which included the Education, Retail, Membership Programs and Corporate Sponsorship managers of the museum. For ease of reading and spotting more predominant tendencies, each item is categorized under a general heading. I added my contributions which are based on my personal observations in italics.

Strengths

The strengths of the PGC are centered on its powerful international brand name and the extraordinary personality of its founder, Peggy Guggenheim. People are always interested in funny stories and gossip. The life and personal biography of the “mistress of modernism” has all the ingredients for public appeal. There is no lack of stories about how many lovers

she had, how many husbands she had, and her outspoken character. Despite being a rich person, she always had her own approach to life which included unusual and extraordinary decisions and experiences. She had the courage to do strange and new things. This is the reason why she had a small but extraordinary collection. Additionally, being located in a touristic spot like Venice, a center for Classic Renaissance, Modern Art in this location is an exotic and unusual experience for the visitors. Still, people coming to Venice are open to art and to new experiences as well, such as Modern Art.

Brandname

- The strong Guggenheim brand name
- The museum building being the former home of Peggy Guggenheim
- Being an international museum
- *The memory of Peggy Guggenheim (extraordinary life and personality)*

Collection

- Works in the collection
- The museum is exotic for local visitors
- *Advanced conservation practices*

Location

- Being located in Venice (major touristic destination)
- Inviting environment (location on the Grand Canal, architecture, interior atmosphere)
- Variety in cultural supply

Programs

- Strong Internship Program (visitors happy with the atmosphere)
- Strong educational activities
- Opportunities for a guided visit
- Opportunities to socialize (events)

Services

- Variety of books in the shop
- Two shops, one shop exposed to the street
- Clean museum
- Publications in a variety of languages

Staff

- *Access to very talented staff via the internship program*

Visitors

- The community of Venice which is responsive to art
- International visitors and activities

Weaknesses

The main weakness for the PGC is its limited space and limited number of staff. The museum is keeping up managing the operations with the help of their International Internship Program, which allows the museum to be operated with a small staff of around 30 persons. The international internship provides the museum with 30 more intern-staff. Although the internship program is highly popular among art students and although being accepted is prestigious, the working load sometimes can be extremely heavy. However, the experience to live and work in Venice makes it worth for interns to put - up with tiring working conditions.

Modern art also is a challenging topic. The PGC is dealing with this challenge by investing in communication and educational programs. Unfortunately, its limited space does not allow for a separate space devoted only to education. With the help of its internship program, the museum still manages to create thousands of international ambassadors, and the program is a good source for identifying and employing the best. Being a part of an international network such as the Guggenheim Museum and sending artworks to many exhibitions abroad places the museum in an advantaged position.

Weaknesses of the Peggy Guggenheim Collection

Building

- Lack of space (no dedicated space for educational activities and conferences)
- *The deteriorating condition of the basement floor (disorganized and humid)*

Collection

- Less people interested in modern art

Location

- Location not easy to reach (Dorsoduro)

Management

- The staff working in New York Guggenheim is not culturally diverse

Programs

- Lack of blockbuster temporary exhibitions
- Few activities dedicated to the Circle and International Friends membership programs
- The membership *Circle* is too narrow
- Lack of activities dedicated to Young Pass and Family Card
- Limited number of events

Staff

- Not all the interns speak Italian
- Insufficient staff (only 1 person is dealing with the individual membership programs)
- *Tiring working conditions for the interns and the staff in operational functions*

Visitors

- Low and older local population
- Older Italians do not know modern art (not educated)
- People are mean in Venice (aged and retired population)

Opportunities

The PGC has the potential to take part in more international exhibitions to promote its collection. Know-how and expertise in Modern Art can prove to be beneficial for the museum to help with the opening of new museums in the Middle East or places where Modern Art is flourishing.

A general increase of interest in Modern Art in Italy would also benefit the museum. The new generation of Italians who might be interested in Modern Art will be the future audience of the museum. Investing in educational programs and partnering with local cultural institutions might bring additional opportunities for the museum.

Opportunities for the Peggy Guggenheim Collection

Building

- Use of the garden

Collection

- Modern Art is a challenge

Exhibitions

- Additional temporary exhibitions coming via New York

Outreach via Partnerships

- Collaborations with other institutions in other regions in Italy, widening the public
- More communication/collaboration with other museums
- More communication and notifications through Facebook and other museum websites with which the PGC has reciprocity agreements

Programs

- Educational activities with schools through the education department
- Increase in activities (events and trips) to demanding public justifies increase in revenues that are reinvested in memberships

Visitors

- More Italian visitors can be attracted (not being aggressive enough)
- Temporary blockbuster exhibitions (people do not know, can be more commercial)
- Presence of young people who are interested in the museum's activities (Substantial participation in Art Brunch and Happy Spritz)

Threats

The main threat for the PGC is the environmental conditions present in Venice. The Aqua Alta and the humidity are dangerous to the protection of the artworks in the museum. The PGC employs Paul Schwartzbaum, an expert and well-known Italian conservator. Conservation should continue to constitute an invested area. Another threat to the museum is

the decreasing visitor numbers because of the global financial stagnation. The museum relies on international tourist trends, and any change affects it seriously.

Threats to the Peggy Guggenheim Collection

Economy

- Decrease in the support for art in Italy in the last years
- Worldwide financial crisis (buying behavior is affected)

Environment

- Periodic Aqua Alta in Venice
- The humidity present in Venice

Competition

- Other events held at the same time as at the PGC, able to attract similar to museum's target
- Membership program of FAI (Fondo per L'ambiente Italiano) - Italy's national trust for the protection of cultural heritage

Visitors

- Possibility of a reduced participation in the membership programs
- Too many visitors

4.3 Comparison between the SWOT's

Both of the institutions enjoy a good reputation and have strong brand names. The difference is their international brand reputation, which is stronger for the PGC. The reasons behind this are its location in Venice and its being a part of the Guggenheim Foundation with many branch museums spread in different countries. In terms of programs, the PGC has more experience and is working harder to enrich its audience in order to build an interest in Modern Art, which is a difficult topic. The Pera Museum has just started its educational programs which include only children and there is space for further development. In terms of research,

the Pera Museum has the backing of a research institute, while academic support is more limited in the PGC's case.

Another difference is the approach to communication and advertising. The Pera Museum follows a more reserved attitude, being very selective about advertising, whereas the PGC is more open to commercial advertising. The theme selections for the temporary exhibitions differ as well. The Pera Museum usually selects to bring blockbusters at least three to four times in a year, but the PGC chooses themes related to Modern Art by comparatively little known artists. The PGC is not reserved about presenting controversial themes in its exhibitions. In fact, *The Angel of the Citadel* by Marino Marini (Fig. 52) placed on the terrace of the museum, overlooking the Grand Canal and showing a horse with a rider in ecstasy and in an erected position is placed just opposite the Prefettura (prefect's palace) in Venice. Peggy Guggenheim did not hold back from sunbathing on the roof of Palazzo Venier dei Leoni and at first was worried about the reaction of the prefect. But when asked about this, he just commented: "When I see Ms. Guggenheim sunbathing on the roof, I know the spring has come ..." (Guggenheim, 2005, 334).



Figure 51: The Angel of the Citadel by Marino Marini on the Terrace of the Peggy Guggenheim Collection

5. Conclusions

The audiences of art museums have been studied for different reasons, especially after the 1970s. Firstly, they were studied with the aim to see if museum audiences included all segments of society and provide reasons for public funding. Another reason was the need to develop the audience base via communication and marketing, because of the challenge museums faced to stand on their own feet financially and as such became members of the leisure and tourism industry. This trend was visible especially after the 1990s when museums started to establish marketing and development departments. These reasons are valid not only for private, but also for the state institutions, especially being challenged by financial crises. Turkey experienced a crisis in 2001 and internationally there was the global financial crunch in 2008. As a result the message to the museum management was to sustain their museums by their own means or cease to exist. This is why the audience became vital and more important.

In this study the question of “Who is the art museum visitor?” and many other related questions were answered by comparing the audiences of two private museums, one of them the Pera Museum in İstanbul and the other the Peggy Guggenheim Collection in Venice. The museums are considered appropriate to compare because of the similarity of their mission, which is to protect and commemorate their founders via collections shared with the public as a property of a foundation. Both of them were established by wealthy family members after an accumulation of surplus; essentially economic, but also intellectual and social surplus were necessary for this to happen.

This study has revealed that many private museums have opened recently in Turkey because of the heterogeneity in the population and the existence of “high demander” groups. The heterogeneity in terms of religion, language, age structure and income is high in Turkish society, which creates a general dissatisfaction with the level of public goods provided by the government for an average citizen. High demanders, who would like to see the highest level

of quantity and quality, therefore either create such institutions or create demand for these. It has been argued that upper and upper-middle-class socio-economic groups show higher interest in arts and culture than the median voter. Especially education and income are accepted as the most important demographic indicators. Moreover, sufficiently large minority groups who are able to exert demand and who have the resources to establish and sustain their own institutions are also drivers for the establishment of museums. Other supply-side factors influencing the opening of private museums are population size, age of the city, and presence of large corporations. All of these factors are valid for İstanbul and Venice.

Creation of interest in and demand for culture are also influenced by marketing and communication activities. Both museums use various communication methods, but the marketing and communication activities of the Pera Museum are of a comparatively lower profile. Better communication strategy would help the museum promote and inform the public of the value of its collections.

In terms of cultural policies relevant to this study, it has been observed that Turkey suffers from unplanned urbanization activities, and preservation of cultural heritage is justified only if it is able to attach itself to an economic activity. There is an urgent need for changes to the regulations to ensure that both natural and cultural heritage is protected, even in cases where there is no such justification. Italy is in a much better situation, thanks to its cultural heritage legislation and strict urban planning regulations. State museums in Italy and Turkey have incredibly rich collections and have recently adapted to new museology practices by contracting out and privatizations.

Examining the history and collections of the two museums has shown many parallels alongside similarities in the biographies and the life stories of the museum founders. An important communication strategy for a museum is its history and the biography of its founders. The Peggy Guggenheim Collection and Peggy being the writer of her own

biography, shows an example of a better communicated museum. People love to hear interesting stories and I am certain that there are many about the founders of the Pera Museum. They should be published and shared with the public. The Pera Museum could engage the public more with better communication strategies especially related to its collections.

An important result of this study is to reveal that museums are urban institutions, and as such they have a high dependence on their locations. People visit museums when they have free time, and this depends on the lifestyle and living conditions of the population present in the specific location. Although there are dominating features of art museum visitors of the respective museums, many co-existing segments of visitors have been identified in this study. These have different expectations, needs, preferences and concerns about different things and are interested in different types of content. Some of these identified groups are the young, the retired, the employed, families, and women. Visitors of art museums can be segmented using demographics like age, education, gender, stage of life, occupation, and socializing habits.

According to the results, the composition of art audiences is different from the general composition of society, especially in terms of gender and education. As educated people are better equipped to earn higher incomes, it may be assumed that they tend to be from the upper or upper-middle classes. But the identification of different co-existing segments among visitors shows that it cannot be automatically assumed that they are members of an elite culture. An important point about them is that visitors are people who have free time, or are likely to attend museums when they have free time. Considering the lifestyle and working conditions in Turkey, people usually work long hours and are left with limited time for resting and socializing; hence their first preference for leisure time activity might not be a museum visit. I would suggest that to increase museum attendance in Turkey, what should be done is to make people work fewer hours or have more flexible working schedules. Alternatively

extending the museum opening hours to suit prevailing work schedule will increase the general cultural attendance.

Audience development in Turkey has not been of primary concern for private museums because of a lack of direct public funding for private museums and a lack of appropriate regulations and cultural policies concerning audience diversification and development. Introduction of new cultural policies may help with improving attendance in museums. Information-sharing and marketing activities for museums in general constitute another strategy to inform and to create awareness and demand among non-visitors.

Another highlighted need in this study is that international exposure and international brand development; these are areas which need to be developed seriously for Turkish Museums in general, especially taking into account the fact that these are museums possessing internationally important collections. They should be backed by investment in academic research and more communication via international activities, online websites and publications.

One of the clear results is that the age groups of art museums visitors reflect the age pyramid of society overall. For Turkey, the age groups show similar characteristics with the age pyramid of the Turkish census. This indicates that the audience is diversified in terms of age, which is a positive outcome. Additionally, the content of the exhibitions can draw different types of age groups. The young are naturally more open to Modern Art. The young are also price-sensitive and the group most difficult to satisfy.

In both cases a museum visit is undeniably a social activity. The most loyal visitors are the retired, and the visitors visiting the museum for the first time are very high. For the Turkish case, this shows a considerable audience development potential, and for the Venetian case it shows the effect of tourist visitors who might not make a repeat visit. Repeat visits might can be achieved with more attractive temporary exhibitions and membership activities.

The frequency and quality of temporary exhibitions depend on how many of the audience are repeat visitors. As people do not desire to see the same exhibition in the same order multiple times, the permanent collection exhibitions should also change every one or two years. This might be a change of the display or arranging the artworks differently. According to the present results, the content of the exhibitions is effective in attracting different types of visitor. Older people prefer ceramic and crafts exhibitions. The exhibition type that is most likely to be preferred by all segments is painting exhibitions. The young and the unemployed were identified as the most price-sensitive groups. Moreover, the senior segment is easiest to satisfy, as opposed to the young who are the most difficult to satisfy. Alongside the content and quality of exhibits, additional services are also indicated as playing an important role for visitor satisfaction. Future studies in this area may focus on identifying the barriers preventing cultural participation which is an important problem for Turkish society.

Museums should be social venues for people displaying possessions of humanity exposing different views and inspiring thought. I hope that these results will be able to generate at least some thoughts about how people can benefit more from art and culture.

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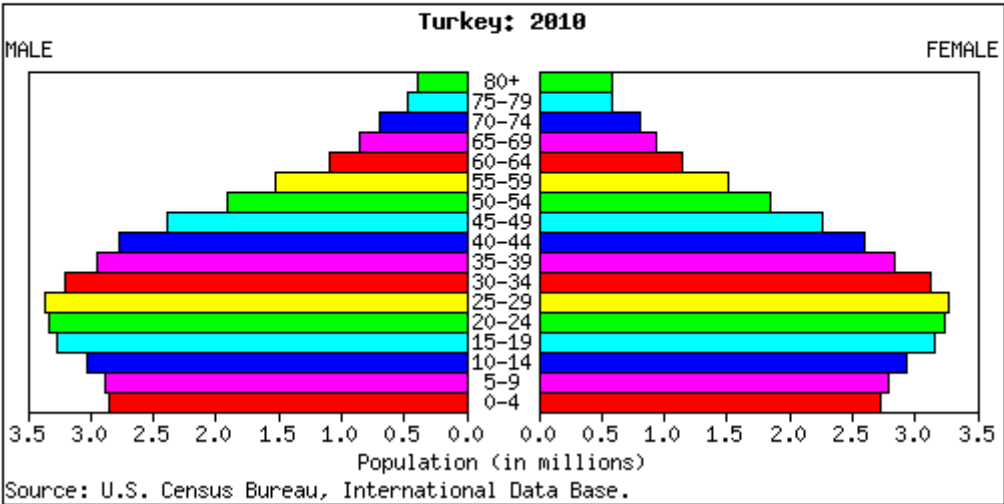
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Appendix A

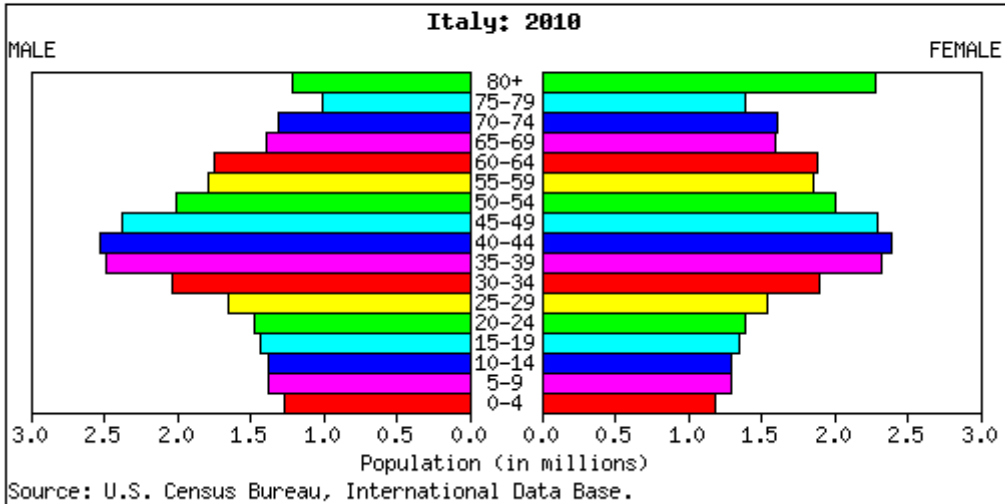
Turkey Population Pyramid for 2010

Age and sex distribution for the year 2010:



Italy Population Pyramid for 2010

Age and sex distribution for the year 2010:



Appendix B

Survey Form The Pera Museum (Japan Media Arts Exhibition)

PERA MÜZESİ

Dear Visitor,

Welcome to Pera Museum. We would be most obliged if you could share your views on the Museum by completing this form. We value your feedback and consider this for the Museum's development. Thank you very much.

Date / / 2010

Personal Information:

Gender	<input type="checkbox"/> Female	<input type="checkbox"/> Male				
Age	<input type="checkbox"/> - 18	<input type="checkbox"/> 18 - 25	<input type="checkbox"/> 26 - 35	<input type="checkbox"/> 36 - 45	<input type="checkbox"/> 46 - 60	<input type="checkbox"/> 61 +
Level of Education	<input type="checkbox"/> Elementary School	<input type="checkbox"/> High School	<input type="checkbox"/> College or University	<input type="checkbox"/> MA / MS / Mphil	<input type="checkbox"/> PhD	
Occupation	<input type="checkbox"/> Student	<input type="checkbox"/> Retired	<input type="checkbox"/> Working	<input type="checkbox"/> Not working	<input type="checkbox"/> Other	

What is your country of residence?:

1. How did you hear about the Pera Museum? (multiple option can be marked)

<input type="checkbox"/> Newspaper / magazine	<input type="checkbox"/> Internet	<input type="checkbox"/> Tourist Information	<input type="checkbox"/> Billboards
<input type="checkbox"/> Hotel reception (please specify the hotel)	<input type="checkbox"/> TV	<input type="checkbox"/> Tour program	<input type="checkbox"/> Other (please specify)

2. How did you come to İstanbul?

<input type="checkbox"/> I live in İstanbul	<input type="checkbox"/> By plane
<input type="checkbox"/> Cruise Line	<input type="checkbox"/> By car
<input type="checkbox"/> Other (please specify)	

3. Where are you staying in İstanbul?

<input type="checkbox"/> I live in İstanbul (please specify the district)
<input type="checkbox"/> Hotel (please specify the hotel)
<input type="checkbox"/> Hostel (please specify the hostel)
<input type="checkbox"/> In friend's apartment (please specify the district)

4. What is the purpose of your trip?

<input type="checkbox"/> Business	<input type="checkbox"/> Cultural visit	<input type="checkbox"/> Leisure
<input type="checkbox"/> Other (please specify)		

7. Which museum services / events did you benefit today?

<input type="checkbox"/> Pera Café	<input type="checkbox"/> Pera Film	<input type="checkbox"/> Audioguide	<input type="checkbox"/> Artshop	<input type="checkbox"/> Guided Tour	<input type="checkbox"/> Pera Education
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5. Please evaluate the temporary exhibitions:

	Japan Media Arts Festival					Hirayama				
	very good	good	average	not so good	not good	very good	good	average	not so good	not good
Content of exhibition	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Display	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Visibility	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Content of Information panels	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Staff	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Degree of satisfaction	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

6. Please evaluate the Museum's collection exhibitions:

	City of Dreams: Istanbul					Anatolian Weights and Measures					Kütahya Tiles and Ceramics				
	very good	good	average	not so good	not good	very good	good	average	not so good	not good	very good	good	average	not so good	not good
Content of exhibition	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Display	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Visibility	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Content of information panels	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Staff	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Degree of satisfaction	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

8. Please evaluate the services of Pera Museum

	very good	good	average	not so good	not good
Pera Museum entrance fee	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Pera Café prices	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Pera Café menu diversity	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Artshop prices	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Artshop product diversity	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Information on audioguide	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

9. Would you like to subscribe to Pera Museum's e-newsletter mailing list?

- Yes (please indicate your e-mail address):
- No, I am already subscribed
- No, I am not interested

10. What is your overall view of the Pera Museum?

- very good good average not so good not good

Survey Form The Peggy Guggenheim Collection

Peggy Guggenheim COLLECTION

SURVEY: JULY 2009

To improve the quality of our services, please help us by answering the following questions. Thank you.

- 1 NATIONALITY _____
- 2 INCLUDING YOURSELF, HOW MANY PEOPLE ARE IN YOUR GROUP? one two three four more
- 3 AGE < 18 19-26 27-35 36-45 46-55 56-65 > 65
- 4 SEX M F
- 5 EDUCATION High school Bachelor Master Ph.D.
- 6 OCCUPATION: Director Entrepreneur CEO Freelance
 Artist Teacher Housewife Employee
 Student Worker Senior/Pensioner Other
- 7 HAVE YOU SIGNED UP AS "AMICI DELLA COLLEZIONE"? YES NO If yes please specify your membership level:
 Individual Open Pass Circle Corporate
 Dual Young Pass IF
- 8 WOULD YOU LIKE TO BECOME A MEMBER OF THE PEGGY GUGGENHEIM COLLECTION? YES NO
If yes please leave your email address: _____
- 9 HOW MANY TIMES HAVE YOU PREVIOUSLY VISITED THE MUSEUM? Never Once Twice More than twice
- 10 WHAT IS YOUR MAIN REASON FOR VISITING THE PEGGY GUGGENHEIM COLLECTION?
 The permanent collection/the house of Peggy Guggenheim
 The Gianni Mattioli Collection
 Rauschenberg exhibition
 The masterpieces of Futurism
 The Wim Delvoye Tower
- 11 WHICH OTHER SITES OR MUSEUMS DID YOU VISIT OR PLAN TO VISIT IN VENICE?
 Palazzo Grassi Museo Corner Doge's Palace
 Saint Mark's The Campanile Punta della Dogana
 Cà Pesaro Cà Rezzonico Islands (Murano, Burano Torcello)
 Gallerie dell'Accademia The Jewish Ghetto
- 12 HOW DID YOU FIND OUT ABOUT THE PEGGY GUGGENHEIM COLLECTION?
 Newspaper Posters peggyg.mobi
 Magazine Guide Ikea
 Tourist information Hotel Coop
 Internet Camping FAI
 Airport Word of mouth Other
 Train station Venice Connected
- 13 HOW DID YOU ARRIVE IN VENICE?
 Airplane and bus Car From Fusina
 Airplane and taxi Train I live in Venice
 Bus From Punta Sabbioni Other
- 14 WHAT DO YOU THINK OF THE ADMISSION PRICE? Inexpensive Reasonable Expensive
- 15 HAVE YOU VISITED THE MUSEUM'S WEB SITE? Never Sometimes Often