

The search for meaning

Challenges and trends that
museums will need to tackle
in the following years to come.

—Ece Özdil

junior

About the webinar

The goal of my webinar today is to **provide you a first stimuli to look at your institution and work through the glasses of “design for cultural sector”**.

I will present a brief intro, first of all, on design and then continue with reflections and challenges for museum sector. During my presentation I'll also present a set of museums trends in order to help you reflect upon a meaningful future for your museum.

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Hello, I'm Ece Özdi.

I'm the founder of **Jüniör**, a hyper-specialised design consultancy in service of innovation, born specifically for the cultural sector.

At Jüniör, we really believe that design can make a difference, helping museum-workers to face the challenges they handle in today's world.

Jüniör is born to **improve, strengthen and transform people's engagements with cultural organisations while optimising the businesses of cultural endeavours.** We do this by co-designing impactful experiences, services and digital products drawing on our knowledge of human-centred design and our interdisciplinary skillset.

Jüniör's projects range from **short design workshops+actions, quick digital check-ups to long-term R&D+strategy projects** with and for museum, archive and library professionals.



**Workshops
+ Design Actions**



**Innovation
Consultancy**



Design can help.

What do we mean by design?



On design: a human aspect to problem solving.

When we talk about design, we talk about, first of all, the **thinking competencies of design field**. Referred also as human-centered approach, design field offers tools for **collaborative and creative ways of problem-solving** and helps to **tackle organisational challenges by understanding people's needs and motivations**, discovering opportunities, generating people-centered solutions.

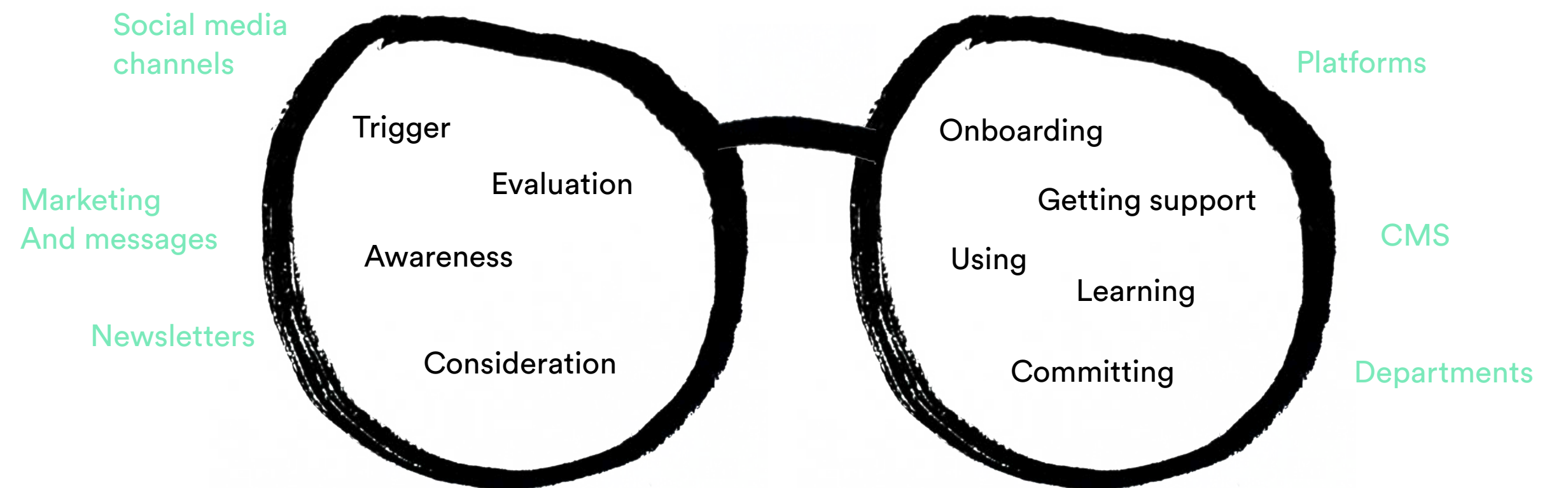
This way of approaching problems also balances the messages and offers are given to us as to-be audiences, so 'buyers', to our experience as customers, so what we consume, use and learn as the as-is audience by **seeing the full picture of an organisation**.

Prospect TO-BE Experience

Any kind of messaging and interaction with audiences asking for engagement.

Audience AS-IS Experience

The entire audience experience offer of your organisation.

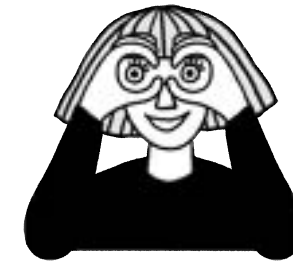


Inform better experiences

Our approach

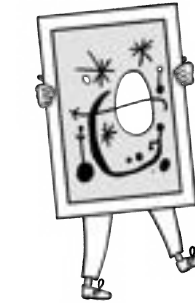
At Jüniör, over time, we have developed our own **'Design' methodology for cultural sector.** Therefore, for us design becomes an analytical and strategic process that helps to define objectives, priorities and the tools of institutions with the aim of valorising, diffusing and activating cultural heritage while creating engaging and meaningful experiences for their audiences.

Co-design activities takes an important part of our work and approach to ideation and work sessions.



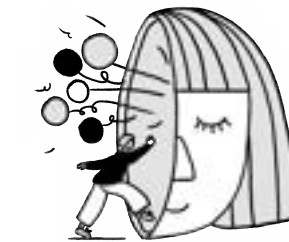
Design Research

We focus on understanding the people and mapping context and (digital) ecosystem where the cultural organisation operates.



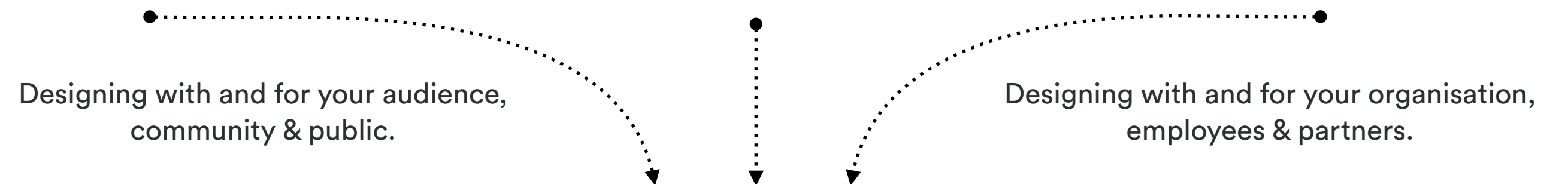
Heritage Strategy

Our design actions are aimed at valorising the culture and patrimony of the institution and activating it for their audiences impactfully.



Service-System Mindset

Through design we bring service-system thinking into the operations and decision making processes of the cultural organisation.



Designing a confident future for *your* museum.

That's why we say: Design can help.

Design can help you :

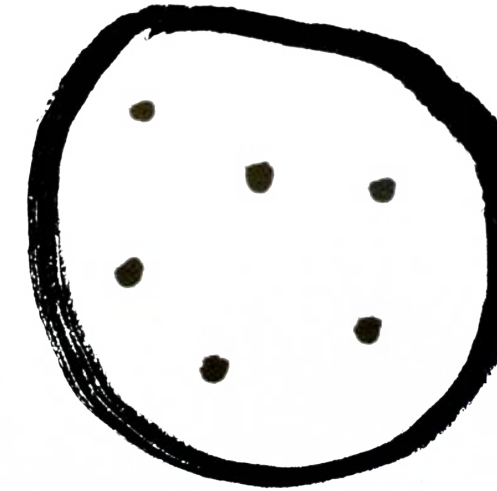
- better understand your audiences needs, experiences and expectations and inform your future strategies.
- see and analyse all the interactions between your audiences and your organisation, and valorise and activate your holdings in meaningful ways for your audiences.
- better plan and organise your internal teams, improves employee and partner engagement for a clear future strategy for your organisation.

Connecting dots



**From data
to insights**

See the bigger picture



**From solutions to
meaningful experiences**

Enabling collaboration



**From actions to
strategic change**

Clear idea of the ecosystem of *your* museum.

The challenge of museums



On digital transformation and innovation

Understanding museums' challenges

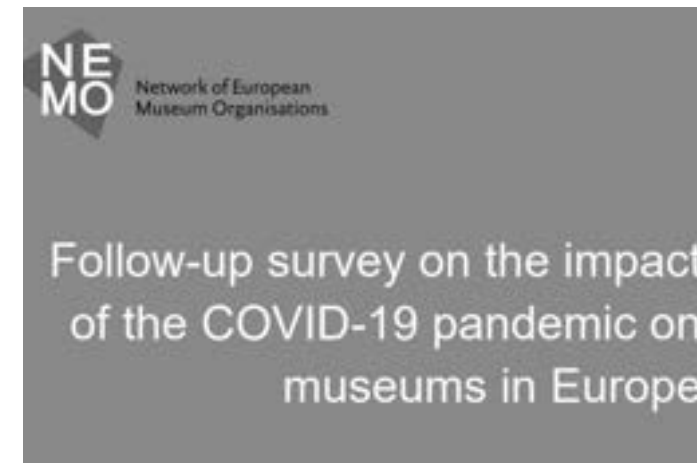
1



Monitoring museum definition

This is the latest version of the ICOM museum definition, dating from 2007. Past year, ICOM put collaborative efforts to revise this definition. The work and debate on what a new museum definition needs to contain is still an open point.

2



Desk research and Covid-19 surveys

During 2020, museum network organisations, councils and associations put an enormous effort in mapping the change, difficulties and impact of Covid-19 on cultural organisations. Nemo reports was one of our key references.

3



Deep dive on digital readiness & transformation

We have been keeping track of report on EU and UK level about digital culture, readiness and innovation specifically for cultural sector and museums. Nesta, Night Foundation reports were some of our key references.

4



Mapping projects that we like*

We never stop collecting. Mapping the change within the sector, tracking projects and making learnings of them is one of our day to day activities, already included most of our innovation consultancy projects.

5



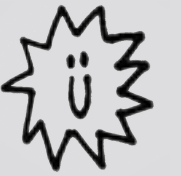
Conversations & 1:1 interviews

We started having our first conversations for this trend book in 2019 February, have interviews and informal conversations with educators to curators and directors with a mix of US, EU and Italy museum & cultural organisations.

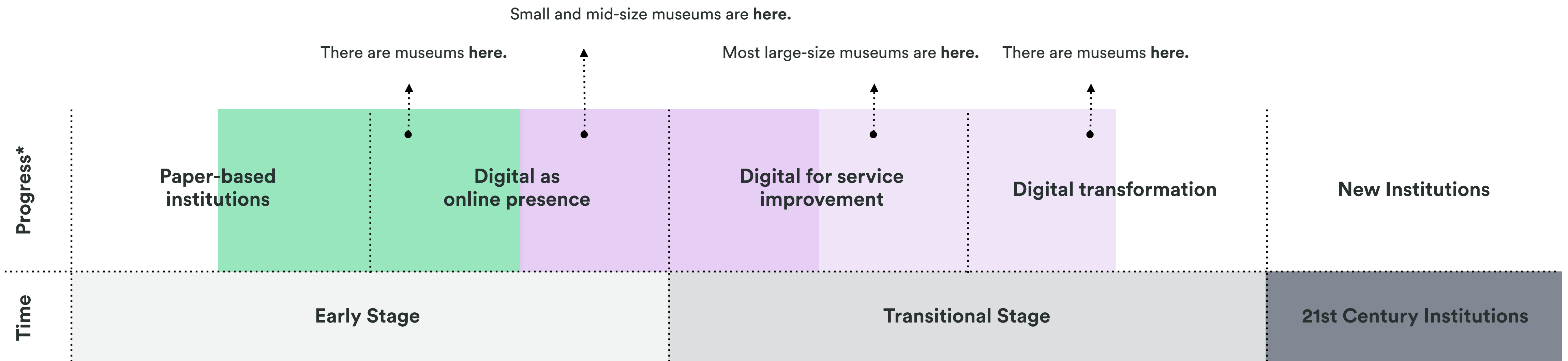
On digital transformation and innovation

Museums and cultural institutions come in many sizes, types and resources and they have multitude of approaches in the way they operate. That's why it's **hard to define and navigate for a one-size-fits-all solution and digital future**. Today at least **2 of 3 museums struggle** to balance their digital strategy to their engagement and business strategy.

What do we mean by digital transformation and innovation?



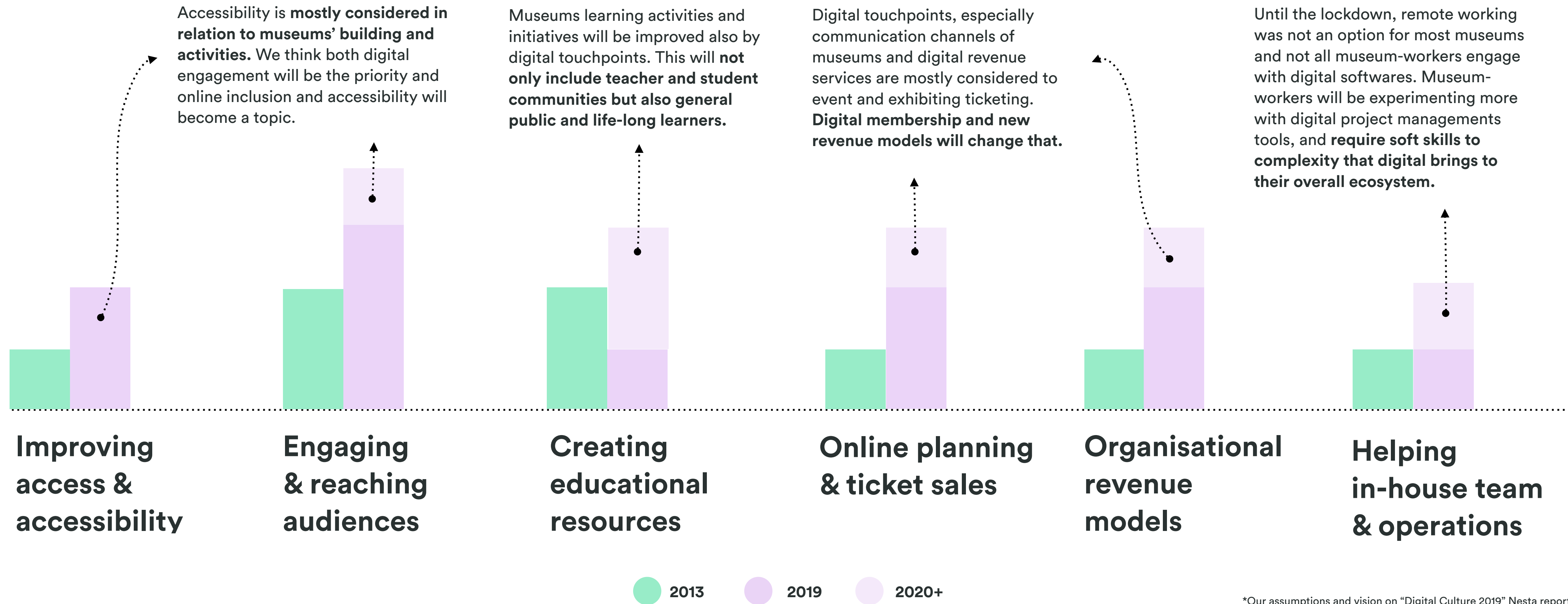
- **Something (new) for the leadership**
Helping and supporting the leadership in institutional strategies, work practices and in making new priorities.
- **Something (new) for the museum's audiences**
Explore values and benefits of online as well as audience behaviours
- **Something (new) for museum-workers**
Support museum-workers in learning and applying agile and digital work practices
- **Something (new) for the sector**
Making space and time for experimenting new activities, initiatives and approaches



*Our vision on *Mapping the Museum Digital Skills Ecosystem Report, University of Leicester, 2018

On digital transformation and innovation

Most important for	Marketing*, preserving and archiving
Least important for	Business models

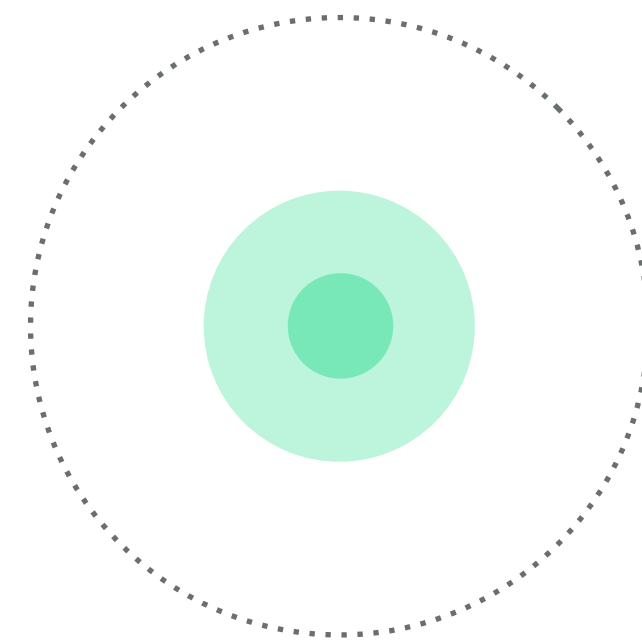


*Our assumptions and vision on "Digital Culture 2019" Nesta report

Digital impacting how museums operate

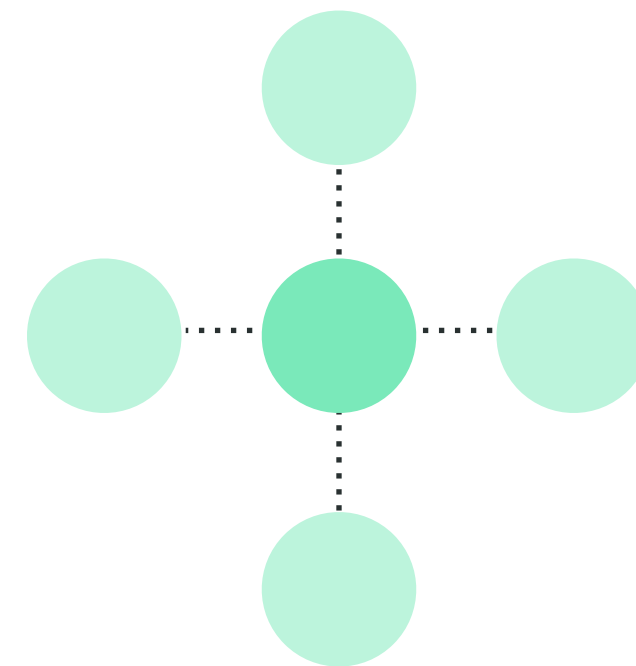
The scope and capabilities of 'digital' vary from one museum to another. We can notice in general three different ways how digital skills and responsibilities of museum-workers are distributed, managed and shared across the organisation.

Centralised model



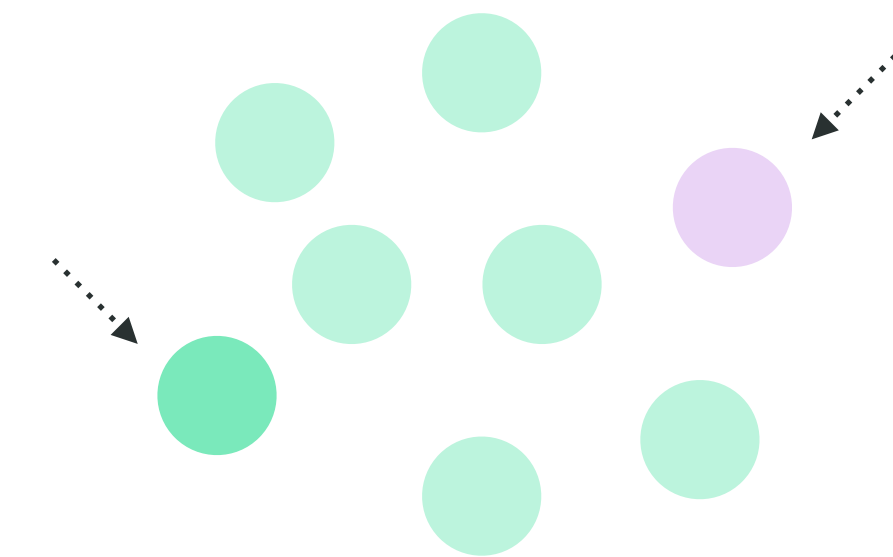
One department
(es: Creative and Marketing)
that is in charge of digital work

Hub & Spoke model



A team (composed of people from different departments es: thinking teams)
that addresses and control
the digital work in the museum

Distributed model



The museum doesn't have a core digital team, but rather 'digital' people are embedded within teams and outsourced.

*Our vision on *Mapping the Museum Digital Skills Ecosystem Report, University of Leicester, 2018

How museums 'digitally' operate during pandemic EU - UK surveys



Most museums have leaned on their digital and social media channels during the pandemic. Small and mid-size museums had difficulty in keeping the pace. Most museums do not have a clear digital and business strategy and tools and frameworks to measure their digital efforts. We definitely see a design emergency.

on online/digital services

90% vs 50%

90% of museums increased or started online services during the pandemic but %50 of museums admit they do not have a clear digital strategy.

40%+

40% changed tasks of their current staff into digital related activities. This 40% represent a severely limited digital workers with no initial digital experience.

only 7%

Report that projects being driven by a cross-functional group.

only 8%

Think they need qualitative or quantitative data on visitor profiles and needs.

on digital strategy

Social media heavy

When it comes to digital initiatives, museums mostly talk initiatives run through their social media channels. 75% of the museums increased their activities on social media and have indicated that social media activities proved most interesting to their online visitors.

Lack of hybrid thinking

More than 50% of museums are not implementing hybrid offers at their museum. Only a small part of the museums have 'moved' their physical exhibitions and efforts into their digital platforms. Most museums relied on their already digitised collections and virtual tours and pushed such content on social media.

on impact and evaluation

Shallow/poor audience data

Almost 50% of the museums claim staff are lacking skills in digital literacy. More than 40% of museums said that they either did not track or did not know about the development of their online visitor numbers. Only 18% are using audience data to shape efforts and offerings.

Impact evaluation

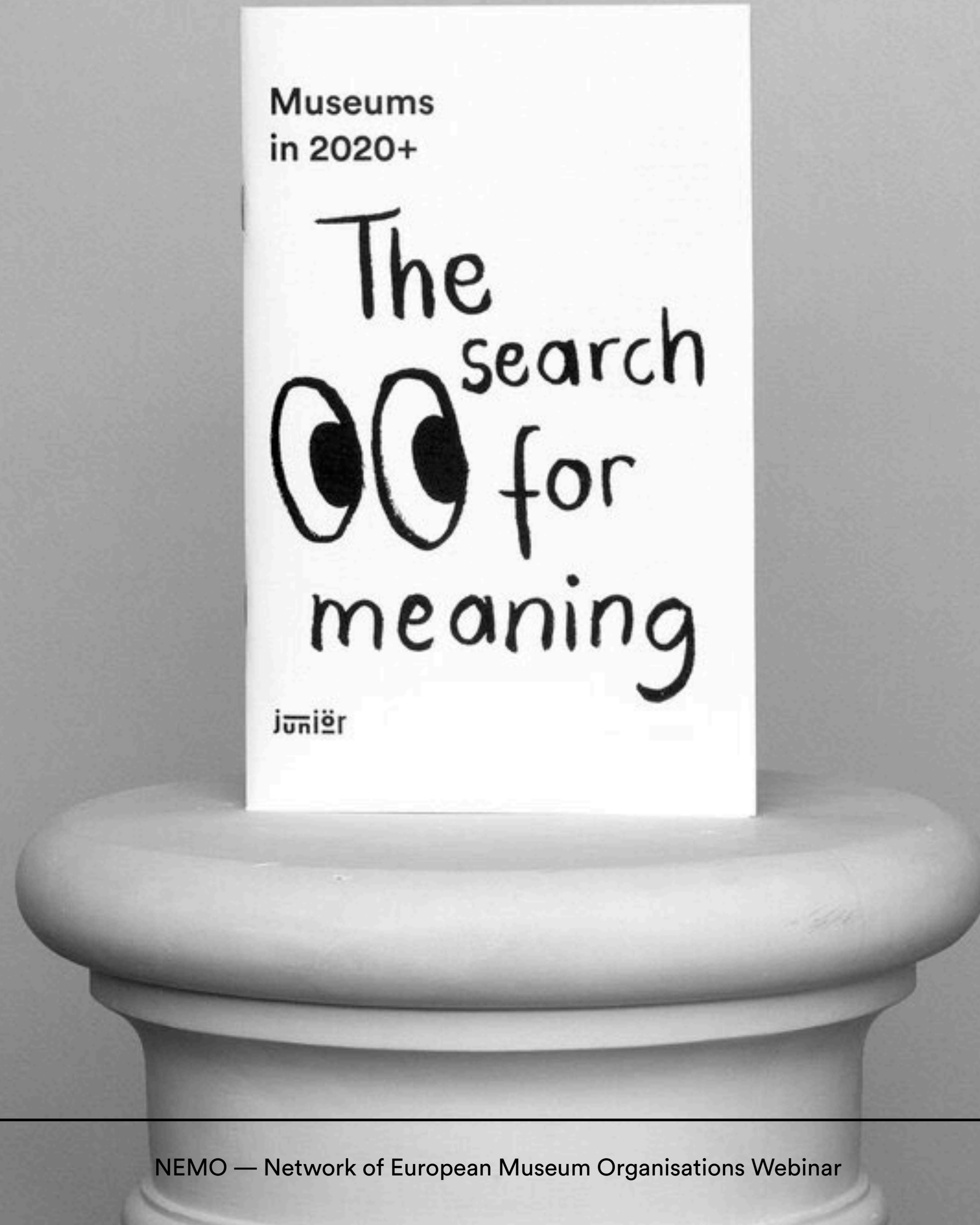
Most museums say that they struggle to have or apply a comprehensive evaluation strategy. More than 40% of the museums responded that they lack of digital measurement frameworks and do not have any defined goals, KPIs or outcome measures for digital projects.

*Our vision on *survey on the impact of the COVID-19 pandemic on museums in Europe, 2021" + "digital readiness and innovation in museums, Knight foundation, 2020".

Museum Trends



Key trends we would like to highlight



Inspire our extensive community of museum and culture workers and provide guidance and support.

Map existing and future “actions” that museums undertake when it comes to inform and engage audiences.

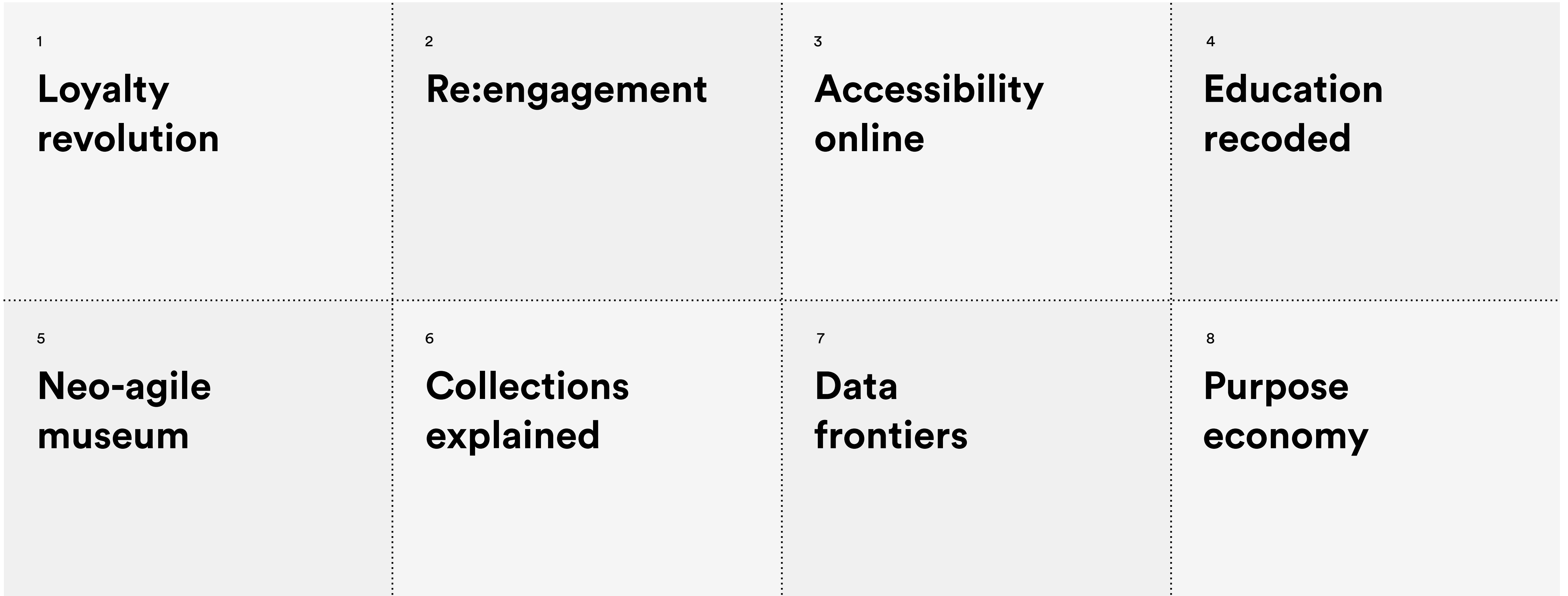
How might we help museum-workers to identify key challenges and trends in relation to the changing needs of audiences, as in engagement strategies and business opportunities and offer them design tools to reflect on a more meaningful future for *their* museums?

Provide a set of design tools and high level action plans to tackle the challenges of their museums.

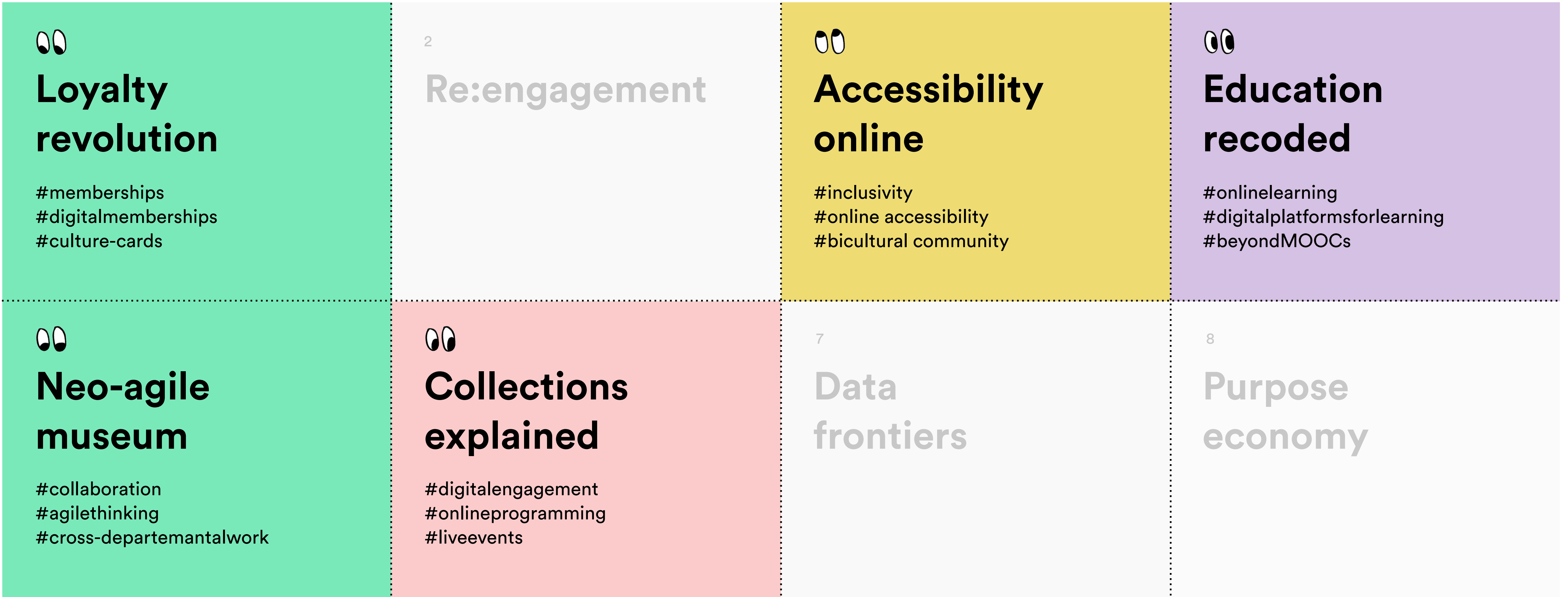
Explore a set of a new engagement strategies and business opportunities to inform the future actions of museums.

Help them define a set of design actions and directions able to tackle the needs of audiences which at the same time resonate well with the priorities and capabilities of their museum.

Museums in 2020+: The search for meaning



Museums in 2020+: The search for meaning





Loyalty revolution

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



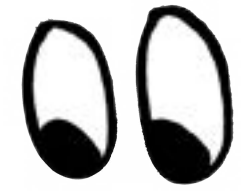
Varied membership options support an incremental engagement strategy.



A global membership option might allow to engage the museum's community even beyond geographical limitations.



Customisable extras help members feel part of something unique. They promise benefits such as intros to 'new art' and 'new friends'.



Loyalty revolution

Take a moment to consider *your institutions* why's' to revise your membership options.

It's important to revise your membership options according to people's real needs and interests. Think if your membership offer has a balanced approach between the museum's digital and physical experience.

①

Ask yourself

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

②

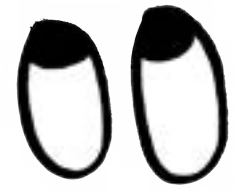
Think creatively

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

③

Discuss collaboratively

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

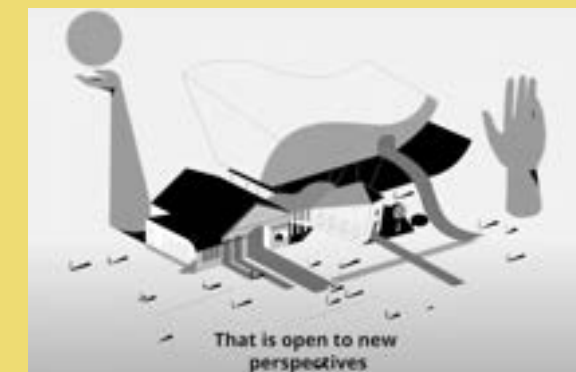


Accessibility online

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



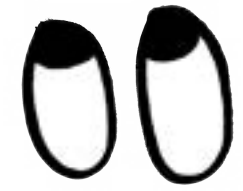
Translating in-person best-practice to the digital world can help to improve accessibility online.



Making collections accessible to all online is a challenge; the answer may lie in sharing knowledge and promoting discussion.



Engaging the community enables museums to serve a diverse audience.



Accessibility online

Take a moment to reimagine the digital experience offer of *your* museum considering what the term ‘accessibility’ means in the bigger picture.

It’s important to set up accessibility and diversity teams instead of departments, with a clear focus on the context and needs of your audience.



Ask yourself

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



Think creatively

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



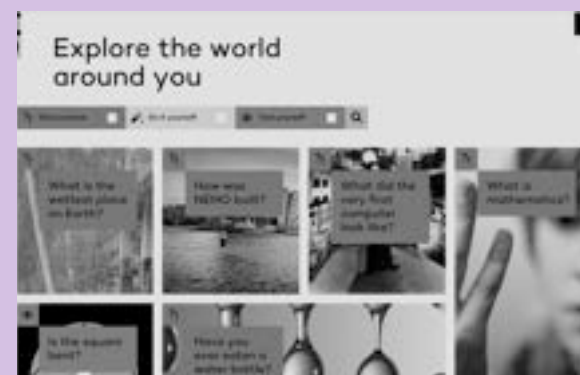
Discuss collaboratively

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



Education Recoded

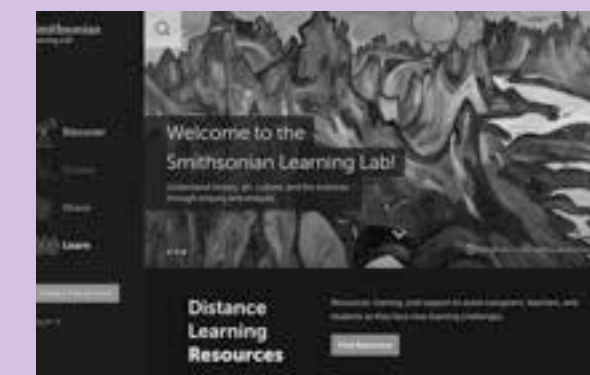
Museums have journeyed into an under-utilised territory when it comes to the topic of learning. Their educational role has changed and so has the way audiences think about it. More than ever, museums need to stay connected to the communities they serve and operate together to act consciously. The need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



Short, engaging, also called “snackable” content makes learning accessible and enjoyable.



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



Don't be limited by geography. Online learning means teachers and students around the globe can benefit from museums' work.



Education Recoded

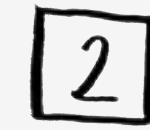
Take a moment to rethink how you can use *your* in-house expertise to deliver the best learning experience for *your* audiences and community.

It's important to even check non-museum education models, as they demonstrate how to deliver content in-line- with twenty-first-century digital practices.



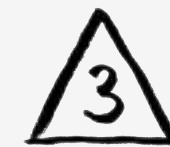
Ask yourself

Can we confidently define our audiences and communities, and are we confident in serving them all with our educative experiences and offerings?



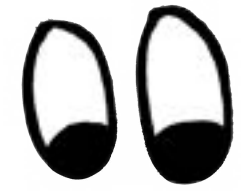
Think creatively

Are we covering all the public-facing digital services of our museum, including onsite digital products, websites, apps and social media accounts to be able to define a new digital learning offer for our museum?



Discuss collaboratively

How can the museum leadership better collaborate with the museum's education department? How would this improve the museums' digital learning experience?



Neo-agile Museum

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



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



Adopting ‘sprints’, and other ways of thinking gives museums a fresh, systemic and sustainable perspective.



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



Neo-agile Museum

Take a moment to envision all the operational activities and responsibilities of *your* museum in 2030.

It's important to bearing in mind the ever-changing expectations of your audiences and think your transformation through not only from a technological point of view, but also practical, social and cultural perspectives.

①

Ask yourself

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

②

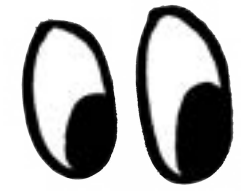
Think creatively

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

③

Discuss collaboratively

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



Collections explained

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



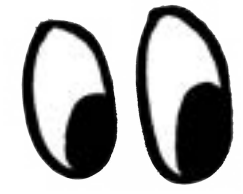
Direct access to museum directors through digital channels engaged audiences in novel ways during lockdown.



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



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



Collections explained

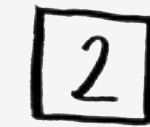
Take a moment to imagine how to broaden the scope of content strategy in connection to your museum's collection and programming.

It's important to think regardless of the medium and channel. Focus on how you can do that in a reusable, viable and engaging format for your audience.



Ask yourself

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



Think creatively

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



Discuss collaboratively

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

Q&A Session for 'The search for meaning'

by Ece Özdil — ✉ hello@thisisjunior.com

Design can help.

What do we mean by design?



The challenge of museums

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Museum Trends

Key trends we would like to highlight



Thank you.



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