**Strategic communication of the museum as a factor in the promotion of contemporary art**

***Kokorina Antonina Olegovna***

*Master’s Degree Student*

*National Research University “Higher School of Economics”*

*Faculty of Creative Industries, Moscow, Russia*

*E–mail:**to.kokorina@gmail.com*

***Shevchenko Veronika Viacheslavovna***

*Bachelor’s degree student*

*University of Groningen*

*Faculty of Arts, Groningen, The Netherlands*

*E-mail: veroshevchenko666@gmail.com*

In contemporary times, the impact of a museum's communication strategy on public must be viewed in terms of its power to influence society and its relation to art, convey a wide range of changes in the process of art creation and perseption. Through analysis and formulation of museum communication strategies, key objectives include altering existing perceptions of an object/event, defining undecided opinions, and reinforcing existing viewpoints. Museum communication systems encompass a comprehensive infrastructure to attract visitors, including multimedia resources, interactive technologies, public programs, and online resources. PR specialists of museum employ various promotion tools such as advertising campaigns, social media, websites, email, print materials, partnerships, and special events. The structure of a museum's communication department primarily depends on its size and budget, but typically includes key positions like department head, media department, digital communications department, marketing department, education and public programs department, event communications department, and sponsorship department. These departments are often consolidated into multifunctional units and tailored to the museum's specific needs and resources. Nowadays, there's also a trend towards engaging independent consultants or outsourcing staff to fulfill necessary tasks and meet the museum's demands. Experts emphasize electronic content promotion: websites, social media marketing (SMM), and influencer marketing due to budget-saving opportunities.

In 1961 Marcel Duchamp said: "All in all, the creative act is not performed by the artist alone; the spectator brings the work in contact with the external world by deciphering and interpreting its inner qualifications and thus adds his contribution to the creative act". This expresses a tendency that is only increasing these days. Whereas in the past the museum acted as an expert when presenting a work to the public, communication with the viewer is now becoming necessary not only from the point of view of generating engagement, but also because the origins of this trend probably lie in art itself, which increasingly seeks to interact with its audience. Contemporary art demands from the viewer, if not direct interaction, then a step towards it, a participation.

The desk research conducted a comparative analysis of more than 30 strategic communication practices of art museums in 7 countries. The analysis identified the most effective examples in terms of the following parameters: involvement of the target audience, quantity and quality of publications in the media, awareness of a wide audience. Let us address some of the most effective cases.

Artists Experiment is an initiative of the Department of Education in which contemporary artists enter into dialogue with MoMA educators to develop innovative and experimental approaches to interacting with the public. One recent example of the project is a collaboration between artist Emily Spivak, the museum, and visitors. Emily invited visitors to contribute to an archive of the clothes they wore at MoMA between 1 November 2017 and 28 January 2018 by sending a text message describing the clothes they wore during their visit. The descriptions sent were projected in the museum's People's Studio and made available online. At the end of the project, the descriptions were donated to MoMA's archives, and in this way three important contributors to contemporary art collaboratively created a kind of chronicle of the museum.

The Art Gallery of Ontario's youth programs focus on building community, making art, affirming institutional space, creating safe and inclusive spaces for youth, engaging emerging artists, partnering with community organizations, and promoting youth presence, values and culture. One such programme is the AGO Youth Council, which represents a diverse group of youth in Toronto. It is made up of young people aged 15-24 who are interested in the arts and the relationship between youth and arts institutions. Collaborations with artists have resulted in exhibitions, public art projects, interventions, large-scale events, aspirational programmes, tours, walking tours and more.

Tate Britain invited people to offer captions to works in the BP British Art Displays exhibition, explaining why the work meant so much to them and they could be selected to accompany the works on the gallery walls. Stephen Duchard, Director of Tate Britain, said: "This initiative gives us the opportunity to reflect the passion felt by our visitors, some making pilgrimages to see the icons in BP British Art Displays, and to complement the scholarly texts that accompany the works. I look forward to reading the thoughts and ideas of our visitors".

These are just a few examples of how a museum's communication with its audience becomes the viewer's guide to the artwork for which they are the final element.

Thus, an aspect that art museums must now consider when developing their communication strategy is the direct interaction between the viewer and the art. Moreover, the museum itself can now be the initiator and/or direct participant in the process of art creation, and its communication strategy in these cases becomes its artistic tool.

 **Литература**

1. Alyoshina I.V. Corporate image: a strategic aspect // Marketing in Russia and abroad. – 1998 - No.1. – 32 p.
2. Vorontsova N.N. Theory and practice of public relations: technology of PR events: textbook. – Moscow: MIIT, 2006 – 120 p.
3. Cutlip M. Scott, Center H. Allen, Broome M. Glen. Public relations. Theory and practice. A study guide. — 8th ed.: Translated from English — M.: Williams Publishing House, 2005 — 624 p.
4. Markov A.A. Theory and practice of public relations: studies. The manual / A.A. Markov. –St. Petersburg: SPbSUE, 2011 – 163 p.
5. Plyusnina L.K. Theory and practice of public relations: Educational and methodological complex. - Novosibirsk: NGUEU, 2007 – 124 p.
6. Chumikov A.N., Bocharov M.P. Public relations: theory and practice: Textbook.stipend. -3rd edition., reprint.and additional. – M.:Delo, 2016. – 552 p. – (Ser. "Classical university textbook")
7. Sharkov F.I. Public Relations. Textbook. – M., 2006 – 394 p.
8. The essential writings of Marcel Duchamp / . ; Michel Sanouillet, Elmer Peterson. – London : Thames and Hudson, 1975. – 104 с. – ISBN 0-500-01124-9
9. MoMA : website. – URL: https://www.moma.org/calendar/programs/57#:~:text=Artists Experiment is an initiative,experimental approaches to public engagement. (accessed: 27.02.2024)
10. Art Gallery of Ontario : website. – URL: https://ago.ca/learn/youth-programs#:~:text=AGO Youth programs are free,youth presence, values and culture. (accessed: 27.02.2024)
11. Gallery visitors turn art experts // BBC News : website. – URL: http://news.bbc.co.uk/2/hi/entertainment/3634650.stm (accessed: 27.02.2024)
12. Hoebink, D. The museum as a social performance / D. Hoebink // Metamorphosis. The transformation of Dutch museums . – Delft : ., 2019. – С. 19-23.