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DOES ADVERTISING DESERVE A MUSEUM? STUDY AND GLOBAL ANALYSIS OF MUSEUMS OF ADVERTISING

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ABSTRACT

The changes occurring in both the design of museums from the 1970s, and advertising communications in recent decades have made the authors reflect on the absence of an international museum of advertising that has a physical space to showcase their collections and an area for study or research in this field. Thus, from the analysis of the importance of advertising for market economy and society, on the one hand, and how the new information and communication technologies have influenced the way of thinking about communication, on the other hand, the authors establish the museological lines where this hypothetical museum should focus from the study of the bibliography about the subject. In a second phase they proceeded with a detailed analysis of physically based museum projects addressing the advertising field today. Out of the outcome of the analysis, without forgetting the theoretical framework, it is concluded that, because of the breadth of the subject, a museum about the discipline should be considered as a national entity but with prospects and international relations through research and study. This fact can be carried out thanks to the technology that brings us to almost any experience.

KEY WORDS

Advertising-Museum-Communication-Society-Education-Experience-Research-Economy-International.

¿SE MERECE LA PUBLICIDAD UN MUSEO? ESTUDIO Y ANÁLISIS MUNDIAL DE LOS MUSEOS DE PUBLICIDAD

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RESUMEN

Los cambios acaecidos tanto en la concepción de los museos a partir de los años 70, como en la comunicación publicitaria en las últimas décadas, hacen reflexionar a las autoras sobre la inexistencia de un museo internacional de publicidad que disponga de un espacio físico para mostrar sus colecciones y que se complete con una zona de estudio o investigación en la materia. Así, partiendo del análisis de la trascendencia que ha tenido la publicidad para la economía de mercado y la sociedad por una parte y de cómo las nuevas tecnologías de la información y comunicación han incidido en la forma de concebir la comunicación por otra, se establecen las líneas museológicas en las que debería centrarse este hipotético museo a partir del estudio de la bibliografía sobre el tema. En una segunda fase se ha procedido al análisis pormenorizado de los proyectos museísticos, con sede física, que abordan la materia publicitaria en la actualidad. Del resultado de dicho análisis, y sin olvidar el marco teórico, se concluye que debido a la amplitud de la materia, un museo sobre esta disciplina se debe plantear como un ente nacional pero con perspectivas y relaciones internacionales a través de la investigación y el estudio. Hecho que se puede llevar a cabo gracias a la tecnología que nos acerca a casi cualquier experiencia.

PALABRAS CLAVE

Publicidad-Museo-Comunicación-Sociedad-Educación-Experiencias-Investigación-Economía-Internacional

1. INTRODUCTION

The history of advertising starts with the beginning of trade; therefore, it is surprising that the great activity generated by this technique, both in terms of materials created and investment generated, that is also considered by some as an art, has not deserved enough attention to be reflected in a museum internationally and exclusively dedicated to this matter.

Perhaps the same inability to cover, in a single space, so much information and so much material created over centuries around the world has made it impossible to make a project like this. Since, at present, there have been only six experiences that somehow addressed, in a physical space, the partial display of an advertising sample of the countries in which these museums are located.

While it is true that there is virtually a large number of web pages that in different countries hold the title of "museum of advertising," the fact remains that, like the "physical" museums, they only partially address such a vast subject as advertising communication.

Evolution in the concept of museum from the 1970s

In the decade of the 1970, museums began to change their conception and stopped considering the public only as a passive contemplating element to treat them as an

active subject, which interacts with the museum. The purpose was to create places of relationship, through courses, workshops, conferences, tutorials, exhibitions ... in which the viewer had of a number of elements that would allow him to interact with the whole universe surrounding the mere physical space. The significant increase in the number of museums that were opened from the 1980s on has meant that museums are no longer institutions devoted exclusively to exhibiting artwork and have to become cultural centers that develop many activities for a diverse audience (Vidarte, 2004). This openness to society is what has made them amenities, in close spaces where you can not only enjoy the museum experience but also participate in enrichment activities offered in most of these institutions. García Serrano believes that the change of mentality and concept being socially operated regarding museums has to do with the renovation underwent by the concepts of culture and cultural institution.

Culture is no longer the privilege of a few, it has diversified and desecrated, and it is considered a common rightfully free social good and a legal conquest of the *civilization of leisure*. Besides, the so-called mass culture has increased the horizons of the products of cultural activity, creating, along with a conceptual revolution, an extraordinary diversification and multiplication of cultural assets deserving to be displayed in museums. In other words, if the new civilization has created an extensive and widespread social awareness of the need to preserve and revitalize cultural monuments, and cultural production and therefore the number of objects "to preserve" have increased, the clear result is that every day there will be need for more museums endowed with more resources and with a much more modernized and streamlined approach. (García Serrano, 2000, p.16)

As for cultural institutions, he says that, with the implementation of large-scale marketing and the related techniques, international cooperation in the cultural field defining fronts, common actions and cultural policies has evidenced the urgent need for recycling.

It is in this context that the new museology appears, which, according to the criterion of Alonso (2006, p.25) is an international movement that has managed to remove from the ground the secular "peace", both the museum institution and the cultural heritage, searching for a new language, expression and greater openness, dynamism and socio-cultural participation, the "new museology" advocates and promotes a different type of museum.

With these winds of change coming from the 1970s, in 1986 UNESCO provided a definition, through its organization of museums, ICOM, on the museum as the permanent establishment to preserve, study, put in value by various means, and essentially display for public delight and education collections of artistic, historical, scientific or technical interest. The museum is a medium, the only one depending on non-verbal language, objects and demonstrable phenomena. The museum is an institution to the service of society which acquires, communicates and, above all, states the purpose of the study, savings, education and culture, representative testimonies of the evolution of nature and mankind. Another viewpoint impinging on the remarkable changes that have occurred in modern museology is that of de León (1990, p.58), who, in his classification of

technology museums, includes a Museum of Advertising Technique (1990, p.149), which he considers to be of great importance since it would manifest a typical aspect of contemporary civilization:

On the one hand, men would face an object known only from a utilitarian dimension and which could be accessed by combining knowledge and experience relating mental contents and real functions and, consequently, on the other hand, they would have a new attitude to themselves and to the object, said attitude being concretized in lower practical comfort that would make men reject another more nefarious one: intellectual comfort and mechanization of their attitudes. (León, 1990, p.149). It can therefore be concluded that the current museum increasingly tries to become a place where things happen and instead of remaining exclusively in its original function as a conservative and container of more or less attractive, more or less curious items. To Riano (2004), museum is no longer a place to stay and becomes an intellectual territory for transit. The museum is no longer just a container of objects and becomes a space that attends visitors to establish relations with different processes and cultural and scientific contexts in more participatory and dynamic parameters of seduction. Thus, the visit to the museum no longer entails, at least in such a superlative degree as before, a cold monologue of works away from the public in time and space but instead becomes a gradual open dialogue between the work and the viewer, both being mediated by the intermediary role of the museum and its leaders.

1.2 The social interest of advertising

It is impossible to disentangle the history of advertising from the history of humans and their progress since, by nature, the context in which advertising is generated is the market society. Advertising is therefore linked to history through economic, commercial, financial and technical development and inevitably through the development of society and culture. Eguizábal (1998, p.12) does not understand the history of advertising if it does not go hand in hand with all those events that have influenced its evolution: technology, social and political changes, wars, industry, commerce, art, scientific and technical findings... But he sees the first advertising manifestations as purely primitive and innate as, according to him, modern advertising, as we understand it today, was born out of bourgeois capitalism after the industrial revolution. Below is a quotation from his book *History of Advertising*:

A city where there will be trade, and where there is trade it will be necessary to draw attention [...]. Traders will have to be noticed, the higher the noise that arises in the big city, the louder their cries will be. The existence of advertising, and even its most elementary forms, then shows a degree of civilization, urban civilization, commercial culture. (Eguizábal, 1998, p.19)

Perhaps because of its everyday nature, advertising is a phenomenon interconnected with different fields like economy, language, sociology, ethics, psychology or art. From each of them, studies are conducted and what characterizes it is presented. Advertising was born in the market economy, in which everything boils down to numbers, but the advertising business cannot be reduced only to that, because it is linked to the history, to economic, social, cultural and technological developments.

As an everyday element of our lives, it is part of our information and reference system and is also a communication vehicle, "the advertising system is a dynamic element of the economy affecting us all in more activities of our lives than we may possibly think" (Moreno and Garcia Serrano, 2006, p.129). Alba (1976, p.7) considers that this great involvement of advertising with society is what makes it be in the mouths of so many disciplines. It is this opening, this exhibition to all looks what explains and even justifies the various judgments on value that are made about it. Economists, scholars, ethicists, educators, linguists, politicians, poets and, naturally, advertisers ... all seem to have a choice and a right to rule on the phenomenon of advertising, which basically gives a consistent idea of its value and complexity.

From a sociological viewpoint, Baudrillard (2009) considers advertising to be the most notable mass medium of our time. And that function of mass communication does not spring from their content or their modes of dissemination, or its stated (economic and psychological) objectives, nor does it stem from its volume or its actual public (even when all this has its importance and acts as support), it comes from the logic of independent means, ie, "a medium that does not refer to real objects, real world, a reference, but instead refers to *a sign to the other, from one object to the other, from a consumer on the other*" (Baudrillard, 2009, p.148).

To an advertiser as Caro (1994, p.132) a campaign that succeeds and finally enjoys great notoriety belongs to no one. Because it becomes a fragment of the "contemporary iconosphere", that is, it comes to belong to collective imagination. And going a step further, he argues that "advertising proclaims in the eyes of society what society really dreams, thinks or wants, thus revealing aspects of itself that it may not dare to confess or which some of its sectors prefer to keep hidden" (Caro, 1994, p.161). He so strongly believes in the society-mirroring value entailed by advertising, that he even bestows the role of judge on it to evaluate what can be shown and what is taboo, a sacred space where what is acceptable is signposted. Although the creative adman Toni Segarra (2009, p.182) is fully aware of the perishable nature of advertising and, by extension, of its futility, he appreciates the importance of this technique as a reflection of the society in which it occurs. Despite claiming that advertising it is an "idealized, goofy, inconsequential" reflex (Segarra, 2009, p.183) of the time in which we live and of those who live in this time, Segarra is confident in affirming its importance to understand the society in which it occurs. Also to the linguist Alba (1976, p.64), man as a consumer or, as he prefers to define him more precisely, "a being in need" depends closely on advertising. Referring to the philosophy of abundance that prevails in our Alba civilization (1976, p.65), he asserts that this profusion of goods and services has opened a new path to human relationships, because today's society is characterized by both production of objects and a perishable and accelerated production of new ideas and relationships. Thus "all this dizzying and unsettling scene has become an ideology affecting the whole human environment: culture, art, leisure, objects, fashion, etc". The philosopher Lipovetsky (1990, p.213) assures that advertising has become part of the general process of aesthetics and decor of everyday life, parallel to industrial design, renewal of old quarters, latest-fashion clothing, decoration of glass windows

and landscaping. "For the same reason of fashion, advertising is primarily targeted to the eye; It is a promise of beauty, seduction of appearance, idealized environment, rather than information." (Lipovetsky, 1990, p.213). But one step beyond these manifestations of social homogenization, and parallel to the promotion of objects and information, advertising strives to emphasize the principle of individuality. "It causes overcrowding in the immediate and in the visible, but long-term and invisibly, unstandardization and subjective autonomy. It is a key element in the democratic social progress "(Lipovetsky, 1990, p.213).

To the American historian Daniel Boorstin (cited by Armand and Michèle Mattelart, 1987, p.173) we would have to distinguish very clearly between the experience of American society and European societies. Boorstin notes that, in the old world, high culture is what has helped to organize the consensus of different social groups, while the United States is the first town that has had a centrally arranged, mass-produced popular culture. Boorstin goes on to say that "criticism of the media is a disguised form of criticizing American society" because, to him, advertising is one of the greatest society democratizers that have ever been, since it supplies information to the mass on the new products and new services, which was previously reserved for an elite. He concludes that what critics object to is not advertising itself, but "the fact of allowing everyone to have access to the same information and to shoot down an obstacle, above of all among the mass of the ragged and the handful of those who call themselves the elected ones."

The 1986 Interpublic Group Annual Report collected by the sociologist Mattelart (2000, p.119) also impinges upon this point of democratization of society entailed by advertising in our current economic system. In which he assures that commercial speech is as essential to the system of economic democracy as freedom of political expression for the operation of political democracy. Looking at it from an economic point of view are the arguments of López Lita through which he demonstrates how communication contributes greatly to democracy in the sense that it raises the quality of information, thus attaining "necessary social maturity" (2000, p.41). On the other hand, López Lita (2000, p.58) believes that communication is also conducive to job creation, as the media collaborate to create the right social climate for the birth of new companies. All the authority enjoyed by advertising is based on consumer confidence, the moment at which it disappears results in a drastic reduction in the advertising budget, which means that its beneficial effects will not occur. This leads to dismissing the often heard charges against advertising (Lita Lopez, 2000, p.42). Ogilvy (1986, p.215) considers the role of advertising to be so important in our social system that this author even states that "a good advertising agency represents consumer interests in the Board of Directors of an industry."

2. OBJECTIVES

The main objective of this piece of research is to check whether the significance of advertising for the market economy and society is really such that it would be appropriate to create an international museum of advertising. In a way, it is about

checking whether this institution would serve as a letter recognition and social legitimacy of that matter. Another stated goal is to show if it is currently appropriate to consider the realization of such an ambitious project as the creation of an international museum of advertising. Leaving aside the difficult international economic situation of deep recession, this goal will be raised from two different aspects:

1. Demonstrate that the changes that are occurring today in the way of conceiving advertising communication can cause this time to be the right one to try to explain, via a new way, what the advertising discipline consists of.
2. Check out for a similar project.

3. METHODOLOGY

After the first theoretical approach, fieldwork has been developed with a first phase consisting of searching for and analyzing the currently existing museums of advertising with physical headquarters, for which the authors have used as the main tool the "medium par excellence for international scientific activity "(Colas, 2009: 87): Internet. A medium allowing the researcher to "acquire more analytical and comprehensive systems to search for, systematize and retrieve audiovisual information" (Vilches, 2011, p.24). Therefore, being a global search, this medium has been considered most appropriate to conduct a first piece of field research, which was subsequently strengthened by the physical visit to three museums that arose as a result of the search. Although Internet is to today researchers a universal documentation tool at their disposal and Google is a diligent search engine, Vilches (2011, p.29) reminds that the most difficult task remains being that of researchers, since they must already have the power to search, select and evaluate documents so easily found. "One of the skills required are the characteristics a document must have to be taken into account in the practice of research." Observation is the basic and essential method for data recording, it is the record of patterns of behavior of the phenomenon of interest. This is structured observation since researchers will specify the objective to observe and the methodology (Soler in Vilches, 2011, p.199). Direct field observation is useful both for data collection and for the formulation of hypotheses and theories and, like all qualitative techniques, it is more concerned with description and explanation than with measurement and quantification (Wimmer and Dominick, 1996 p.146). To make this paper, we have used a descriptive analytical method with a qualitative analysis of the data obtained. For the descriptive analysis, web pages have been traced both through Castilian and English pages. Within the *totum revolutum* entailed by Internet when doing scientific research, the first and essential thing is to know what to look for and where the search is directed to; this implies the need to limit either the object of the search in order not to get lost in details and to separate the important from the contingent things. Thus, when looking for the existing physical museums of advertising, ie museums having a building in which to do this function, the imposed idea was that the word

advertising appeared in its own name (regardless of language) ie that research focuses on those museums that address advertising matters among their main functions and contents

2. RESULTS

The corpus of research is made up of six museums that meet the requirements outlined in the methodology. A seventh museum of advertising, The Eisner American Museum of Advertising & Design (Milwaukee, USA) was found, the website of which (<http://www.eisnermuseum.org>) is still visible, but it has been closed to the public since 2010. This museum was conceived as an interactive and educational center dedicated to advertising and design and to their impact on culture.

4.1. Musée de la Publicité de Paris

Les Arts Décoratifs 107, rue de Rivoli, 75001 Paris (France)

Information on this museum has been gathered through its website (<http://www.lesartsdecoratifs.fr>) last visited in October 2014 after a visit to it in June 2010.

The Musée de la Publicité in Paris is a museum institution that focuses especially on the display of posters, in the context of what they call "decorative arts". It opened in 1978, but it was in 1981 when it became part of the Museum of Decorative Arts, located in the west wing of the Louvre Museum. Since 1999, the date at which the museum opened after a thorough renovation, it was rehabilitated to house, inside the same building, the three museums that make up the Musée des Arts Décoratifs: Decorative Arts, Fashion and Textiles and Advertising, which can be visited with one entrance ticket.

The museum is privately owned, it is under the law of non-profit associations and is recognized as being of public interest. Its funds belong to the national collection, which is kept, like payroll workers, with public funds. However, they have to seek support for exhibitions, most of which come from the Friends of the Museum. This institution has contemporary and antique advertising posters and films, objects and advertising media. Its collection covers the history of advertising from the late eighteenth century to date but, as advertised on the web, the objects of its collections are too fragile to be put on permanent display, so they are presented as temporary exhibitions. In the absence of a permanent collection, the museum activity is conceived as a space for the presentation of temporary exhibitions, which are constantly renewed. It houses from three or four temporary exhibitions per year. The idea is to show the artistic and sociological trends in society through the decades in a world where consumerism has been a growing phenomenon.

With more than 80,000 old and contemporary posters, the Museum of Advertising in Paris has in its collection a history of the French advertising poster from the late eighteenth century to date. Well preserved 50,000 contemporary posters (1950-present); More than 20,000 French and foreign films (from the 1930s to present day); More than 30,000 print ads; radio ads and promotional items.

On the other hand, the website of the Museum of Advertising in Paris offers a wealth of information organized around different themes: history of advertising, brands and characters, crafts and big names and activities.

In addition, the Museum of Advertising in Paris offers a series of workshops and lectures in the museum for school groups, indicating the important vocation of the museum as an educational space and as a place to train critical citizens with the advertising discourse.

The website of the Museum of Advertising in Paris has a section devoted to resources for the study of advertising, but only some information on where to study advertising, a dictionary of the profession, or the list of contents related to the world of advertising broadcast on the television program "Culture Pub" by the French television M6 can be viewed online.

The museum has the following: a 700-m² exhibition hall for temporary exhibitions, a room to read about its stocks that is open to the public and where you can consult the collections in the museum and specialized journals (these data are not accessible on the Web page). The database offered by the museum is limited to the French advertising. And a documentation room, only accessible to professionals prior authorization, with three types of materials:

1. documents on specific topics such as "women in advertising", "children in advertising", "art in advertising", "architecture, films and advertising"...
- 2 graphics organized by products, authors, illustrators, photographers...
3. more than 500 books on advertising and advertising journals.

4.2. The Museum of Brands, Packaging and Advertising in London

2 Colville Mews, Lonsdale Road, Notting Hill, London, W11 2AR (UK)
Information on this museum has been gathered through its website (<http://www.museumofbrands.com>) last visited in October 2014 after a visit to it in April 2011

The Museum of Brands, Packaging and Advertising in London is dedicated to the display of advertising, brands and packaging. It houses 12,000 pieces donated by its founder, Robert Opie, and proposes a historical journey through the history of advertising, specializing in packaging and other products that have served for advertising communication. This is a rather unique initiative in the world, with the sponsorship of major advertisers such as Kellogg's, Cadbury, Vodafone, Twinings or Nestle.

Between 1984 and 2001, the collection was housed in the Museum of Advertising and Packaging of Gloucester. In December 2005 it was moved to London in collaboration with the consulting firm Global Pi communication that, in addition to helping to raise funds along with other key sponsors, cooperated for the museum to reach the status of charities. Its charitable aim is to promote public education in design and particularly on the history of packaging and advertising.

The museum is located in a house restored for this purpose. The whole public part is on the ground floor of a one-story building. In addition to the showroom, arranged as a "corridor" through which the chronological tour takes place, there is a

multipurpose hall for conferences that is rented for private events and a reception hall which also serves as a souvenir shop.

In this small museum are trademarks and packages, posters and advertisements, as well as fashions, toys and games of the past century in the United Kingdom, as a kaleidoscope of images and iconic brands. Through a "time tunnel", visitors can set off on a nostalgic journey from Victorian times to the present, that is, through household products and consumer favorites, the history of consumer culture is traced. In it you will discover how brands have evolved through the creative use of packaging and advertising and how the public has evolved with them.

The Museum of Brands, Packaging and Advertising is part of a private initiative, it has the collection of historian of consumers, Robert Opie, who felt the need to record the history of everyday products. He began to collect materials at sixteen and created a collection that now extends to all aspects of everyday life: toys, magazines, technology, travel, souvenirs, fashion and design. He tells on the web: "when thousands of pieces of our social history are assembled into a giant puzzle, the picture becomes clearer."

The museum has had exhibitions related to both the history of brands and their communication, most of all packages. Workshops are also held such as "DesignPlus. Return workshops to the Museum of Brands", which are workshops held for three days to develop strategic skills aimed at professionals engaged in marketing, branding and design.

The website of one of the main sponsors (<http://www.piglobal.com>) says that this museum attracts more than 25,000 visitors from around the world, including professionals, students and the general public.

It offers the possibility of guided tours for school children with different learning activities and worksheets for different ages and educational levels. One of the topics covered are intellectual property rights.

4.3. The Museum of advertising of Tokyo (ADMT)

Caretta Shiodome, 1-8-2, Higashi-Shinbashi, Minato-ku. Tokyo, Japan)

Information on this museum has been gathered from its website (<http://www.admt.jp/en/>) last visited in October 2014 after a visit to it in December 2007.

It is in Tokyo and belongs to the Yoshida Hideo Foundation. It is a non-profit institution founded in 2002 with the support of the Ministry of Education, Culture, Sports, Science and Technology of the Japanese state.

The main objective of ADMT is part of the foundation "to promote marketing, especially advertising, encouraging the study of these activities and the enrichment of the theoretical and technical aspects of marketing and advertising, to contribute to advancing the economy, industry and culture of Japan. "

Old material is acquired by way of buying antiques, while current advertising is collected through the pieces presented in the different competitions which the temporary exhibitions are about.

Its collection consists of about 170,000 pieces, of which over 100,000 have been digitized. Among this material are 20 woodblocks printed in the Edo period (1603-

1867). They are very careful with the copyright of the ads, so that the material cannot be recorded, printed or photographed and a large part of its file can only be seen in the computers of the museum.

The permanent exhibition of this institution offers an overview of the history of advertising in Japan and is accessible to researchers, scholars and advertising professionals. It focuses primarily on the study of the evolution of display advertising, with particular focus on knowledge of the billboard. Other forms of advertising expression such as the spot for television, radio spots, Internet, etc. have their space in the document stocks of the museum and the collection that is exhibited permanently.

The Museum of Advertising in Tokyo focuses exclusively on the study of the evolution of advertising in that country, which offers a journey through a series of rooms that are organized by historical periods, from the Edo period (XVII and XVIII), to modernism, the interwar period, etc. In a section there is a comparison with society, life and culture of each of the last decades of the twentieth century, where a collage of popular products of the time and the front panels show advertising of the period, both through display ads and television spots, it allows visitors to understand the relationship between society and advertising.

Besides the permanent exhibition, the museum offers temporary exhibitions and has a full library where visitors can consult or research publications. This library has about 12,000 volumes, of which about 2,700 are foreign, plus 160 journals in the fields of advertising and marketing. Furthermore, both original and digitized materials can be consulted, said materials are available in a number of terminals of the museum. Also, the large stocks of the library, or document stock of the museum, include material from international festivals taking place in Asia on advertising, which is of special interest to researchers. This public institution periodically publishes the journal *Studies AD*, which is edited three times a year.

Besides, ADMT coordinates the "Japan Magazine Advertising Awards", an annual award given to the best advertising published in magazines in Japan. This is an event that began in 1958.

Financially, this foundation is completely independent. Its income comes from investment, the use of assets and the interest and dividends from core funds. Access is free.

The museum covers an area of 1,200 m² and is in a part of the 1st and 2nd floors Dentsu skyscraper, in the office district of Tokyo. Therefore, the museum does not have an autonomous building but it is integrated, together with many shops and restaurants, within the complex of Dentsu building and its main entrance is on the second floor.

On the upper floor is the entrance to the museum, the shop, a computer room to search the collections of the museum and the only library on advertising in Japan. The 2nd and 1st floors of the museum are connected by an internal staircase called "Exhibition Hall". This space is where temporary exhibitions are located. Downstairs are the permanent exhibitions devoted to the principles of advertising in Japan, from the end of the Edo age (1603 - 1868) and beginning of the Meiji age (1868

- 1912). Next is the advertising section of the 20th century: Exhibition of ads from the Taisho (1912-1926), Showa (1926-1989) and Heisei (1989 -) ages. The tour ends in the "Audiovisual Hall", a multifunctional space where the film "Advertising – A Mirror of Society" is played.

The aim of the foundation is to support students in the field of marketing and advertising and contribute to improving science, economy and the culture of Japan through dissemination and development of theories and technologies of advertising and marketing. The foundation subsidizes studies for marketing and advertising, outsources studies and research in Japan and abroad, publishes the quarterly newsletter "Ad Studies" and manages the direction of the Museum of Advertising in Tokyo.

This institution has a website (<http://www.admt.jp/en/index.html>) but it cannot be regarded as a virtual museum since ads cannot be searched there, it is just an advertising support to museum with information on the company, its services, exhibitions and activities.

4.4. The Korea Museum of advertising (Seoul, South Korea)

Sincheongdonggil dong, Songpa-gu, Seoul 138-927 10 (South Korea) Information on this museum has been gathered from its website (<http://admuseum.kobaco.co.kr/>) last visited in November 2014, this website was not available in November 2011 and, on that date, the website of the museum came to be located at the following URL: <http://admuseum.kobaco.co.kr/>

This entity is promoted by the company KOBACO (Korea Broadcast Advertising Corporation). It is on the third floor of the cultural center in Korea Advertising Culture Center in Shincheon-dong, Songpa-gu, the Korea Museum of advertising opened in November 2008 and shows the chronicle of 120 years in the history of Korean advertising.

With a size of 912.4 m², it has two conference rooms, a library and eight different showrooms separated by subjects and topics: origin of advertising; social and cultural history of Korea through advertisements; ads that move the world; how advertising is produced; the experience of making announcements; institutional advertisements; a video hall for education in advertising and a digital archive.

The museum shows a documentary on full-page ads in the newspaper Hwangseong Shinmun in 1886, as well as other graphics and spots dating from over a hundred years ago. The digital archive has more than 45,000 images among videos and print ads, ranging from the year 1186 to date.; 17,852 spots out of them are national and 349 international; 3,176 radio spots; 20,226 ads and 4,207 pieces of other types of advertising. Some of them can be downloaded from its website. It offers visitors the opportunity of experimenting by making an announcement, taking photos and editing them. Visitors can also take a virtual ride on a motorcycle to see outdoor advertising. The museum includes a cultural program aimed at different audiences. An educational program for children and youth has been developed in collaboration with the Institute of Advertising. Collecting information about this institution has been complicated because its website is only in Korean and the translator cannot access the whole content of the

site.

4.5. Advertising Icon Museum (Kansas, USA)

Information on this museum has been gathered from its website (<http://advertisingiconmuseum.org/>) and by emailing Howard Boasberg, executive director of the museum. This is a museum that was scheduled to open in 2011, in Kansas City, USA, but as indicated on its website, it currently is open but with the previous request of an appointment to visit it. This institution houses some commercial products that have achieved high brand recognition. These are brands that have made their way into the lexicon of everyday life and have shaped American society and culture. Visitors can browse, through authentic artifacts and vivid accounts, how icons are used to sell products and, by doing so, they reflect the aspirations, desires and cultural values of the era in which they were created. It is a study of history and a story of what happens at present. The intention is to make a living museum that evolves with the times. The mission of the museum is to educate the public and increase appreciation and understanding of advertising and brand products by using advertising icons and fictional characters, and to explore how these icons reflect the social and cultural values. Education is a key element of the museum, educational programs are being developed to enhance the experience of the public. The museum houses a collection of 3,000 pieces composed of three-dimensional objects and original printed materials and has radio and television ads.

4.6. Castello di Rivoli Museo d'Arte Contemporanea

Piazza Mafalda di Savoia - 10098 Rivoli - Torino.

<http://www.castellodirivoli.org/?lang=en>

One of the collections of Rivoli Castle, which was restored in 1984 as headquarters of the Museum of Contemporary Art, is the one entitled "Museum of publicity." This museum was founded with the acquisition of RAI Spira collection, a company marketing all media of RAI brand. This department aims to present advertising as regards artistic and expressive language, as an influence on the social context and culture associated with the world of business and communication strategies. The collection includes 2,000 Italian posters and original sketches dating from 1930 to 1980. Most of them are donations from families of Dino Villani, Severo Pozzati and the poster maker Nico Endel and includes the work of artists such as Dudovich, Cassandre, Armando Testa, Gino Boccasile, along with posters of ENIT (Ente Nazionale Italiano per il Turismo, the Italian Board) and other public agencies. The audiovisual material of the collection includes film and television spots, and the entire collection of advertising films that have won awards at international festivals of Cannes and Venice since 1954. The total of the 30,000 campaigns gathered in this collection represents the period from the 1950s to date. Out of them, 8,000 have been cataloged and digitized.

This documentation is consulted through a workstation with the assistance of the museum staff.

The media library is open upon previous appointment.

5. DISCUSSION

Currently, there are many museums that feature their collections of advertising materials. Also, there are numerous Internet websites that display advertising materials, but physically, at the end of 2014, there are only six museums in the world that are dedicated in depth to the subject and the environment of advertising and their names include it, although none of them does it in general but crosswise, ie, that they either focus on a particular medium or in an area of very specific actions but, in no case, they have an international focus, neither do they address the phenomenon in its entirety.

For example, the design of the Musée de la Publicité in Paris contains some very interesting features such as the didactic approach or initiative of the web as a repository space of information for the general public. It is an improved proposal, from the point of view of globalization and the development of the database on advertising production, which could be more rich and complete as it is limited to the panorama of French advertising.

The main attraction of this museum is its location in a predominantly museum-containing area of the city, in the same building as the famous Louvre Museum, but perhaps for that very reason, the grandeur of the Louvre undermines the fame of the Musée des Arts Decoratifs in which the Musée de la Publicité is located. Even within the Musée des Arts Decoratifs, the section devoted to advertising is considerably lower than the rest.

Its website cannot be considered a museum, although it has a section devoted to resources for the study of advertising because it cannot be viewed online but for just some information concerning where to study advertising, a dictionary of advertising, or the ratio of content related to the world of advertising broadcast on the television program "Culture Pub" by the French television channel M6. Meanwhile, The Museum of Brands, Packaging and Advertising in London is designed as a place to visit for the evolution of advertising packages and other objects from the past to the present. Basically, it is a space dedicated to nostalgia. This museum, however, is not proposed as a space for research, or as an online documentation center for visitors to its website, which has very little information. The Eisner American Museum of Advertising & Design (Milwaukee, USA), which remained open to the public for 10 years but is closed today, seemed to be a very interesting cultural initiative, especially regarding the design of temporary exhibitions, which often arose thematically and not historically, what could be stimulating to relate concepts and to spark reflection among visitors. However, some of its main problems or defects are lack of a permanent stock, absence of a library or document stock, lack of development of a virtual line for online consultation of its stocks, lack of an international approach to the study of advertising and design, as well as failure to combine the development of specific research on the phenomenon of advertising communication.

The Museum of advertising in Tokyo (ADMT) (Japan), belonging to the Yoshida Hideo Foundation and located in Tokyo (Japan), is perhaps the most interesting of the few museums currently existing in the world. Its mission statement emphasizes some very important aspects such as the need to promote the study of advertising and the fact that the informative work of the museum contributes, to some extent, to the advancement of the economy and culture. A striking aspect of the Museum of Tokyo is that it focuses exclusively on the study of the evolution of advertising in that country without establishing any connection between advertising in Japan and the rest of the world, which is a serious problem of conception. One of the most interesting parts of the exhibition is the study of graphic advertising appearing in billboards, newspapers, magazines and other media, which for decades offers a view of the relationship between advertising and society of every historical moment. However, the Museum of Advertising in Tokyo is, right now, the most comprehensive museum of its kind existing worldwide, but it has a number of deficiencies such as lack of international vision or lack of brackets as important as the Internet, direct marketing and outdoor advertising, among others. Out of the six museums of advertising in the world, the Korea Museum of advertising (Seoul, South Korea) is the most recently opened and, maybe due to that reason, it incorporates some interactive elements that its predecessors lack, such as the possibility of taking a virtual tour by motorbike to see outdoor advertising media, one of the major means forgotten by the other museums. Like its predecessors, its permanent exhibition focuses on the history of advertising in that country, but it features a digital archive with international references. In addition to library and conference rooms, there is an educational program developed in collaboration with the Institute of Advertising and a cultural program aimed at different audiences. On the other hand, the Advertising Icon Museum (Kansas, USA) is a mystery because, on its website, they were announcing its opening for several years and, by the time it finally opened, it was possible to visit it only upon previous appointment. Its intention is to focus the exhibition on a sample of advertising icons and fictional characters to explore how they reflect the social and cultural values. Another purpose is to develop educational programs improving the experience of the public. But, in late 2014, it appears that the activity carried out, according to its own website and social network profiles, is rather little. The Museum of Advertising in Castello di Rivoli, despite its name, is rather another collection in a museum of contemporary art, which is why it only focuses on advertising as regards artistic and expressive language, but without going into the many aspects that, as seen in this study, are involved in the advertising discipline. In short, despite the great social and economic relationship of the advertising discipline with the current market economy, there is still no museum institution that addresses the issue in a scientific, multidisciplinary and global way. While dealing with such a worldwide broad field can be a daunting task, and perhaps it is more interesting to focus the subject matter on an enclosed area such as the national one, it is no less than true that, in a globalized market, the study of the

advertising discipline cannot fail in establishing relations with the other territories, neither can it disregard them. In short, the task would be to focus the collection in national advertising, but also addressing research and international cooperation, perhaps through temporary exhibitions making it possible to know how communication problems are approached in different parts of the world. That is, the task is not to remain merely exhibiting international pieces, but this show should be the result of research. The samples should have an expository content beyond what is purely creative, fruit of the list of achievements of an international event, as currently happens in the temporary exhibitions of the Museum of Advertising in Tokyo. Research as a basis of any exhibition, this should be the main premise.

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