



COMMUNICATION STRATEGY OF THE FREE BELARUS MUSEUM

2026–2028

This strategy has been developed as an extension of the Free Belarus Museum Development Strategy. It defines the principles, objectives and tools guiding the Museum's communications at the next stage of its development.

Warsaw, 2026

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Introduction

Communication is one of the key tools in the development of the Free Belarus Museum as a modern cultural institution. Over four years of activity, the Museum has established a consistent system of communication with its audiences, bringing together its physical space in Warsaw and digital channels — its website, Instagram, Facebook, partner media, partners' social media accounts and other information platforms.

Through consistent communications work, the Museum has significantly expanded its audience, increased its international visibility and strengthened its position as one of the most recognisable Belarusian cultural projects in Europe. At the same time, both the number of physical visitors and the reach of the Museum's digital communications have grown.

The Free Belarus Museum is developing this Communication Strategy from a position of established communication channels, an active community and positive growth across all key indicators.

The Communication Strategy has been developed on the basis of the Free Belarus Museum Development Strategy for 2026–2028. It sets out common principles, objectives, tools and approaches to the Museum's communications for the next stage of its development.

1. Foundations of the Communication Strategy

The Free Belarus Museum Communication Strategy has been developed on the basis of the Free Belarus Museum Development Strategy for 2026–2028 and serves as one of the tools for its implementation. It defines how the Museum engages with its audiences, presents its activities and builds recognition in Belarus, Poland and internationally.

The Development Strategy envisages the Free Belarus Museum's transition from a project established in response to the historical events of 2020 and forced emigration to a sustainable, European-standard museum institution. Communications should therefore support this transformation by shaping the perception of the Museum as a modern, professional cultural institution that preserves, researches and presents Belarusian history, culture and art.

The Development Strategy identifies several priorities that form the basis of the Museum's communications activities.

1. Strengthening the position of the Free Belarus Museum as the leading Belarusian museum institution in exile, preserving the memory of Belarus's recent history and presenting Belarusian culture within the international cultural sphere.

2. Expanding the Museum's audience. Communications should be directed not only at the Belarusian community but also at Polish audiences, the international museum community, researchers, journalists, representatives of cultural institutions, partners and donors.

3. Developing the Museum as an open civic and cultural space for dialogue about Belarus's history, present and future. Communications should not merely provide information about the Museum's activities; they should also foster an active community around the Museum, based on participation, cooperation and trust.

A separate strategic priority is to increase the international visibility of Belarusian culture. The Museum aims to integrate into the European museum community, develop international partnerships and present Belarusian culture as an integral part of European cultural heritage. Communications should support this process through consistent positioning of the Museum within the international information landscape.

Another key area of development is strengthening the Museum's digital presence. The website, social media and other digital channels are viewed not merely as tools for sharing information, but as a fully fledged museum space that provides access to Belarusian culture and history regardless of the audience's geographical location.

The Communication Strategy is not a standalone document; it directly supports the implementation of the Museum's Development Strategy. Its purpose is to strengthen, through systematic and consistent communication, the position of the Free Belarus Museum as a modern European museum institution and a leading platform for presenting Belarusian history, culture and art internationally.

2. Aim and Mission of the Free Belarus Museum Communication Strategy

2.1. Aim of the Communication Strategy

The aim of the Free Belarus Museum Communication Strategy is to build trust, foster long-term relationships and develop an active community around the Museum, strengthen its position as a leading Belarusian museum institution, and present Belarusian history, culture and contemporary art within the international cultural sphere.

The Museum's communications go beyond providing information about exhibitions, events or news. Their purpose is to establish an ongoing dialogue with audiences in which visitors, partners, researchers, journalists, volunteers and the Belarusian community become active participants in the life of the Museum.

The primary measure of communication effectiveness is not only audience growth, but also the level of audience engagement, trust and participation in the Museum's activities.

2.2. Communications Mission

The Free Belarus Museum Communication Strategy is based on a coherent positioning concept: the Museum is a modern European museum institution that preserves the memory of Belarus's recent history, develops Belarusian culture and contemporary art, brings people together around a shared memory, and presents Belarus to the international community.

The Museum's communications mission reflects its slogan:

“Preserving what must not disappear.”

The Museum preserves material evidence of Belarus's recent history — artefacts, documents, works of art and personal stories. Its communications help safeguard these materials and stories in public and international memory.

Through open, professional and consistent communication, the Museum tells the stories of the people behind its objects, explains how its collection is developed, shares insights into its research and exhibition-making processes, and documents the growth of the Museum as an institution. In this way, communication becomes an extension of the Museum's work, helping preserve Belarus's contemporary history at a time when it is being systematically destroyed, rewritten or silenced within Belarus itself.

The Free Belarus Museum was established in Warsaw in 2022 in response to the need to preserve the memory of Belarusians' resistance to dictatorship, tell the world about contemporary Belarusian history, and create a space for those who continue to fight for freedom.

Today, the Museum is developing as a fully fledged museum institution operating in accordance with international standards. It preserves tangible and intangible heritage,

conducts research, educational and cultural activities, organises exhibitions, and presents Belarusian culture and contemporary art within the international cultural sphere.

The Museum's communications should consistently reinforce this perception, regardless of the communication channel, content format or target audience.

2.3. Communication Values

The Free Belarus Museum's communications are grounded in the values that define the Museum's work and distinctive identity.

People and Their Stories

People are always at the centre of the Museum's attention. Every object in the Museum's collection has a story, and the primary task of communication is to make these stories visible and meaningful to society.

Preserving Memory

Communication extends the Museum's mission of preserving the memory of Belarus's recent history. It helps keep events, testimonies and personal stories in the public memory when they are at risk of destruction or being forgotten.

Community

The Free Belarus Museum is built together with its audience. The collection grows thanks to people who donate objects, documents, works of art and personal testimonies. For this reason, communication is based on an ongoing dialogue in which audiences are not merely visitors but active participants in building the Museum.

Openness

The Museum communicates openly about its activities and shares insights into exhibition development, collection growth, research, educational work and international engagement. This transparency builds trust and strengthens the relationship between the Museum and society.

Human Rights and Tolerance

The Museum's communications are based on respect for human dignity, human rights, diversity, inclusion and democratic values.

The Museum communicates not only about its cultural and civic activities but also about its development as a museum institution: building and researching the collection, curatorial projects, international partnerships, participation in professional museum conferences and programmes, competitions, presentations of contemporary Belarusian art on international platforms — including Warsaw Gallery Weekend — and involvement in international museum initiatives and awards.

This approach enables audiences to see the Museum not only as a civic space but also as a modern European museum institution that is developing dynamically and representing independent Belarus internationally.

3. Museum Positioning

The Free Belarus Museum positions itself as a Belarusian museum institution in exile that:

- preserves what is currently at risk of destruction in Belarus;
- documents contemporary Belarusian history;
- operates in accordance with international museum standards;
- presents Belarusian culture and contemporary art in Europe;
- develops international museum partnerships;
- creates an open space for research, education and public dialogue;
- is built and developed together with its community.

A particular focus of the Museum's positioning is its development as a modern museum institution. Communications should therefore cover not only individual events but also the Museum's ongoing work: researching and expanding the collection, curatorial projects, preserving cultural heritage, educational activities, international cooperation, participation in professional museum networks, competitions and programmes, and presenting Belarusian art on international platforms, including Warsaw Gallery Weekend.

A Museum Built Together with Its Community

A distinctive feature of the Free Belarus Museum is that it is built together with its community.

The Museum's collection is based on objects, documents, photographs and personal stories donated by Belarusians themselves. People do not simply visit the Museum; they also contribute to its development by donating artefacts, sharing testimonies, helping to research history, and participating in exhibitions, educational programmes and civic projects.

The Museum's communications are therefore based on open dialogue rather than one-way information delivery. Their purpose is to show audiences that the Museum is built together with people and that everyone can become part of this process.

This positioning should underpin all the Museum's communications materials, from social media posts to international presentations and cooperation with the media, cultural institutions and the professional museum community.

We Do More Than... / We Also...

We do more than:

- preserve artefacts;
- organise exhibitions;
- organise events;
- support Belarusian artists;

- tell stories;
- operate in Warsaw.

We also:

- preserve memory;
- research contemporary history;
- create a meeting place for the Belarusian community;
- present Belarusian art to international audiences;
- document stories for future generations;
- represent Belarus in Europe.

4. Target Audiences of the Free Belarus Museum

The Free Belarus Museum's communications take into account the diversity of its audiences, their needs, expectations and levels of engagement with the Museum. The Museum selects appropriate channels, formats and communication styles for different groups while maintaining a unified communications concept and a consistent set of institutional values.

Audience priorities are determined by the Museum's mission, its role in society and its strategic development objectives.

4.1. Belarusians in Exile — the Museum's Primary Audience

This is the Free Belarus Museum's primary audience. It includes Belarusians who were forced to leave the country after 2020, as well as members of the Belarusian diaspora living in Poland, other European countries and around the world.

The Museum pays particular attention to Belarusians living in Warsaw, as they make up its main audience of visitors, event participants, volunteers, donors and partners. Belarusians living in other Polish cities and abroad are also an important audience. They visit the Museum when travelling to Warsaw or participate in its activities through online channels.

For this audience, the Museum is not only a place to learn about history but also a space for meeting, community-building, maintaining cultural identity and participating in the creation of the Museum.

Key needs of this audience:

- preserving Belarusian identity;
- a sense of belonging to the Belarusian community;
- opportunities to participate in the Museum's activities;
- access to cultural and educational events;
- preserving the memory of contemporary Belarusian history.

Main channels: Instagram, Facebook, the Museum's website, in-person events, partner Belarusian media and partners' social media channels.

4.2. Belarusians in Belarus

Despite the impossibility of operating openly inside the country, the Museum considers Belarusians living in Belarus one of its key audiences.

It is important for the Museum to maintain contact with people who continue to live in Belarus, understand their needs, sustain dialogue with them and preserve a shared cultural and historical memory.

The Museum develops safe online projects specifically for this audience. One example is the educational project *Museum at Home*, which focuses on preserving personal archives and artefacts in domestic settings.

Key needs of this audience:

- safety;
- access to reliable information;
- maintaining a connection with Belarusian culture;
- reassurance that their stories will be preserved.

Main channels: the Museum's website, Instagram, YouTube, selected information campaigns and partner Belarusian media.

4.3. Political Prisoners and Their Families

A separate audience group consists of political prisoners, former political prisoners and their families.

For the Museum, they are not merely an audience but also important participants in its work. Their stories, testimonies and donated artefacts become part of the Museum's collection, research and exhibitions.

The Museum regularly develops projects dedicated to political prisoners, working with Belarusian and international human rights organisations.

Key needs of this audience:

- preserving memory;
- solidarity;
- visibility for their stories;
- respect and human dignity.

Main channels: personal contacts, partner organisations, thematic projects, the Museum's social media and website.

4.4. International Audiences

This group includes representatives of the museum community, cultural institutions, diplomatic missions, foundations and international organisations, as well as researchers, journalists and anyone interested in contemporary Belarus.

Communication with this audience aims to present the Free Belarus Museum as a modern, European-standard museum institution and to deepen knowledge of Belarusian history and culture, as well as the situation concerning repression and human rights in Belarus.

Main tools: the Museum's website, English-language materials, professional presentations, international projects, participation in museum competitions and conferences, and cooperation with European museums and cultural institutions.

4.5. Partners, Donors and Patrons

A separate group consists of organisations and individuals who support the Museum financially, organisationally, informationally or through their expertise.

The Museum's strategic partners include the National Anti-Crisis Management, Maciej Radziwiłł's Trzy Trąby Foundation, the Embassy of the Kingdom of the Netherlands in Poland, the City of Warsaw, the Government of Flanders Representation and the Belarus Beehive Foundation.

Depending on the subject of its projects, the Museum works with a broad range of Belarusian and international organisations. These include the Da Voli Foundation, Pobacz Foundation, PEN Belarus, the Ivan Luckievič Belarusian Museum, the Francis Skaryna Belarusian Library and Museum in London, the John Paul II Centre for Thought, the Viasna Human Rights Centre, the Feminoteka Foundation, the Ocalenie Foundation, Amnesty International Poland, the Mieroszewski Centre, the Museum of Independence in Warsaw and others.

Main communication channels: in-person meetings, professional presentations, reports, informational materials and participation in joint projects.

Each group requires an individual approach to communication, including the appropriate choice of language, channels and formats for cooperation. Detailed communication guidelines for each group are presented in the following sections of the strategy.

5. Communication Channels and Their Use

The Free Belarus Museum communicates through its own and partner channels. These enable it to maintain an ongoing dialogue with Belarusian and international audiences, increase the Museum's visibility, attract visitors, partners and donors, and tell the story of contemporary Belarusian history.

5.1. Instagram

Instagram is the Museum's main channel for day-to-day communication and its primary platform for engaging with the Belarusian community.

Main objectives

- increase awareness of the Museum;
- build a community;
- announce events;
- promote the Museum's collection;
- present contemporary Belarusian art;
- attract visitors;
- build trust in the Museum.

Main formats

- posts;
- Reels;
- Stories;
- Highlights.

Tactics

- publish regular thematic series;
- maintain a consistent visual identity;
- create Reels featuring the personal stories of people who have donated objects to the Museum;
- publish videos featuring feedback from exhibition visitors;
- use Stories actively to showcase life at the Museum;
- create a set of Highlights: "About the Museum", "Exhibitions", "Events", "Collection", "How to Support the Museum" and "For Partners";
- encourage audiences to tag the Museum in their posts and share their own content;
- regularly publish cross-posts with partners and artists.

5.2. Facebook

Facebook is used primarily to share information about the Museum's activities and to engage with older audience groups, partners, journalists and organisational communities.

Main objectives

- provide information;
- create and promote events;
- expand reach through partner communities;
- develop professional contacts.

Tactics

- publish key news and announcements about Museum events;
- create a Facebook Event for every public event;

- distribute materials through partner pages;
- cross-post content from Instagram;
- engage regularly with audiences through comments and discussions.

5.3. Free Belarus Museum Website

The website is the Museum's main information platform and the primary source of official information. All key materials are published in parallel in Belarusian, Polish and English.

Main objectives

- present the Museum;
- increase international visibility;
- preserve a digital archive;
- present the Museum's collection;
- inform audiences about the Museum's activities;
- support international cooperation.

Development tactics

- update the news section regularly;
- develop an electronic catalogue of the Museum's collection;
- maintain the 3D exhibition;
- develop an archive of projects;
- create a dedicated page for international partners and donors;
- develop a section covering Museum services, including guided tours, educational programmes and cooperation;
- optimise content for search engines (SEO);
- continuously analyse website traffic using Google Analytics.

5.4. Partner Media

Cooperation with Belarusian and international media is an important part of the Museum's communication.

Key media partners

- Radio Svaboda;
- Belsat;
- Nasha Niva;
- Radio Racyja;
- Reform.news;
- Budzma.org;
- "Sector".

Tactics

- prepare and distribute press releases;
- personally invite journalists to exhibition openings and events;

- organise interviews;
- provide regular media support for the Museum's cultural projects;
- distribute a monthly media bulletin featuring upcoming events.

5.5. Partner Channels

The Museum actively uses its partners' information resources to expand its reach. Belarusian and international organisations, museums, cultural institutions and foundations are regularly involved in its communication activities.

Tactics

- cross-posting;
- joint information campaigns;
- exchanging materials;
- producing joint videos and interviews;
- providing communication support for collaborative projects.

5.6. Offline Communication

Direct engagement with visitors remains an important communication channel for the Museum.

Main tools

- exhibitions;
- guided tours;
- lectures;
- discussions;
- educational programmes;
- international meetings;
- presentations;
- participation in cultural forums and museum conferences.

It is precisely during offline events that the Museum builds its strongest relationships with its community.

5.7. General Principles for Using Communication Channels

The Museum follows a consistent set of principles across all communication channels:

- regular and systematic publishing;
- consistent use of the Museum's visual identity;
- developing personal stories as a core communication format;
- active use of video content;
- engaging audiences through comments, messages and user-generated content;
- expanding cross-posting with partners;
- continuously monitoring statistics and adjusting the content plan;

- including calls to action: visit the Museum, donate an artefact, support the Museum, volunteer or make a donation.

6. Key Messages

The key messages of the Free Belarus Museum are the core ideas that should be consistently present in all of the Museum's information materials, regardless of format, communication channel or target audience.

They reflect the Museum's mission, values and positioning, establish a coherent perception of the institution and help build long-term relationships with audiences.

MAIN MESSAGE

We preserve what must not disappear

This is the central idea of the Free Belarus Museum. By preserving museum objects, documents, works of art and personal stories, the Museum safeguards contemporary Belarusian history and makes it part of the shared memory of Belarusians and the international community.

KEY MESSAGES

The Museum is a place for preserving contemporary Belarusian history

Every object in the Museum's collection bears witness to events, people's lives and the history of the country. The Museum preserves what is currently at risk of being lost or destroyed, ensuring that these testimonies remain for future generations.

The Museum is created together with people

The Free Belarus Museum is a living institution that grows alongside its community. People donate artefacts, share their stories and participate in the creation of exhibitions, educational projects and research. Everyone can become part of the Museum's history.

The Museum presents Belarus to Europe and the world

The Museum tells international audiences about contemporary Belarus, its history, culture, society and contemporary art. It serves as a platform for cultural diplomacy and represents Belarusian culture within the international museum and cultural community.

The Museum is a space for contemporary Belarusian culture

The Museum not only preserves history but also supports contemporary Belarusian artists, researchers, curators and cultural initiatives. Through exhibitions, educational programmes and international projects, it demonstrates that Belarusian culture continues to develop and remains part of the European cultural sphere.

The Museum is an open space for dialogue

The Museum brings people together and creates opportunities for meetings, discussions, education and reflection on contemporary history. Its communication is built around open dialogue, in which people's voices are just as important as museum exhibits.

By supporting the Museum, you help preserve history

Every visit, donated museum object, participation in a project, act of volunteering, partnership or donation contributes to preserving contemporary Belarusian history and developing independent Belarusian culture.

These messages should form the foundation of all the Museum's communication and be adapted to different audiences while maintaining a consistent underlying vision.

7. Language of Communication

The Free Belarus Museum communicates in multiple languages in a way that reflects its mission, audience composition and international activities.

The Museum's main languages of communication are Belarusian, Polish and English. Using these three languages allows the Museum to maintain ties with the Belarusian community, remain accessible to Polish audiences and present Belarusian history and culture to international partners, the museum community, diplomatic missions and foreign visitors.

7.1. Belarusian — the Main Language of Communication

Belarusian is the primary language of the Free Belarus Museum and a key element of its cultural identity.

The Museum's main social media communication is conducted in Belarusian. This includes news, announcements, stories about museum objects, interviews and materials about exhibitions, educational programmes and cultural projects.

Belarusian is the principal language used to engage with the Belarusian community and remains the priority across all communication materials.

7.2. Polish

Polish is used to communicate with Polish audiences, partners, state and cultural institutions, as well as to attract new visitors to the Museum.

For major exhibition projects, international events and public programmes, information is also published in Polish. Where necessary, events are conducted in Belarusian and Polish or with consecutive interpretation.

Polish is also used when communicating with Polish media, local government authorities, partners and Museum visitors.

7.3. English

English is used for the Museum's international communication.

It is the main language for working with international museum organisations, donors, diplomatic missions, foundations, researchers, journalists and foreign visitors.

Through English, the Museum presents its activities to international audiences, develops professional partnerships and participates in international programmes, competitions and cultural projects.

7.4. Use of Languages Across Communication Channels

- **Museum website:** Belarusian and Polish; selected materials in English.
- **Facebook:** Belarusian as the primary language; Polish and English when needed or for selected materials.
- **Instagram:** Belarusian as the main language of communication.
- **Guided tours:** Belarusian and Polish; English when needed.
- **Exhibition leaflets and printed materials:** Belarusian and Polish; English for international events.
- **Communication with international partners and donors:** English as the primary language.
- **Public events:** Belarusian and Polish; English for international events.
- **Press materials:** Belarusian and Polish; English for international contexts.

7.5. Principles for the Use of Languages

The Museum follows several principles when choosing the language of communication:

- Belarusian always remains the Museum's primary language.
- Polish is used to strengthen the Museum's presence in Poland's cultural sphere and develop cooperation with local partners.
- English ensures the Museum's international visibility and presents Belarusian history, culture and contemporary art in a global context.
- For international projects, the Museum strives to make key information available in all three languages.

This approach enables the Museum to preserve its Belarusian cultural identity, remain open to Polish society and strengthen its international presence as a modern European museum institution.

8. Content Strategy, Content Categories and Visual Communication

The Free Belarus Museum's content should not only inform audiences about the Museum's activities but also shape its image as a modern museum institution that preserves history,

supports Belarusian culture, operates according to international standards and is built together with its community.

When creating content, the Museum follows one central communication principle: every publication should not only announce an event but also help preserve what must not disappear.

8.1. Main Content Categories

About the Museum

Materials about the Museum's activities, mission and team, museum processes, international achievements, and participation in competitions, partnerships and professional initiatives. This category also includes monthly visitor statistics, information about working meetings and exchanges of experience with other museums, such as the Museum of Independence or the Katyn Museum.

Objective: to increase awareness of the Museum and strengthen trust in it as a professional museum and cultural institution.

Main formats: photo posts on Instagram and Facebook, and news articles on the Museum's website.

Museum Collection and New Acquisitions

Publications about objects in the Museum's collection, their histories and owners, the process of donating them to the Museum, and their significance for contemporary Belarusian history. This category also includes announcements about new artefacts, documents and works of art. It is one of the key content categories, demonstrating that the Museum continues to grow together with its community. Particular attention is given to people's personal stories.

Main format: Reels featuring the owners of objects and video stories.

“Object from the Collection”

A regular series dedicated to an individual object from the Museum's collection. The content explores the object's history, its creator or owner, and its place in contemporary Belarusian history.

Main formats: photo posts on social media — Instagram and Facebook — and news articles on the Museum's website or materials in the “Museum Collection” section.

Exhibitions

Posters, announcements and exhibition openings, guided tours, photo reports, interviews with curators and artists, and stories about how exhibitions are created. This category also

includes reposts and information about exhibitions by other artists and cultural projects, as well as media publications and reports about the Museum's exhibitions and activities.

Main formats: information on the website under "Announcements" or "Exhibitions"; photo and video posts on Instagram and Facebook; Stories announcing exhibitions and events; Reels featuring visitors' impressions, excerpts from openings and guided tours, and other exhibition-related content.

Events

Posters and announcements for lectures, meetings, discussions, educational programmes, workshops and other Museum events. This category also includes reposts and information about events organised by other organisations and cultural initiatives, as well as media publications and reports about the Museum's events.

Main formats: information about upcoming events published on the website under "Announcements". Reports and materials about completed events are published in the "Museum Pulse — News" section. Social media formats include photo and video posts, Stories with announcements and materials published during events, and Reels featuring event highlights and participants' impressions.

Museum Chronicle

Reports on events published after they have taken place. This category uses photo reports, videos, short summaries, participants' quotes and the main outcomes of meetings. Its purpose is to document the life of the Museum and share it with people who were unable to attend in person.

Main formats: photo reports and news on the Museum's website under "Museum Pulse"; photo and video posts on Instagram and Facebook; Stories during and after events; and Reels featuring highlights, participants' impressions and short comments.

Partnerships

Materials about the Museum's cooperation with Belarusian and international museums, foundations, human rights organisations, cultural institutions and other partner organisations. This category also covers joint projects and events in which the Museum acts as an organiser, co-organiser or media partner, as well as support for and dissemination of information about partners' activities.

Main formats: photo reports and materials about meetings with partners; posts and announcements about joint exhibitions, events, film screenings and projects; joint posters and informational materials; reposts about partners' events and initiatives; and partner materials, announcements and news published on the Museum's website.

Historical Context

Short historical background pieces, materials marking anniversaries and significant dates, and publications about recent Belarusian history, museum work and research.

Main formats: news and analytical materials on the Museum's website under "News"; informational social media posts; videos and interviews with researchers, historians, eyewitnesses and other experts; and historical and educational videos published on YouTube.

Museum Digital Resources

Promotion and development of the digital catalogue of the Museum's collection, 3D exhibitions, digital library, archival materials and other digital resources. This category also includes content about digitising the Museum's collection and developing new digital tools for research, education and access to museum materials.

Main formats: regular updates to the digital catalogue on the Museum's website; development of new 3D exhibitions and other digital products; website news about new resources; press releases for Belarusian and Polish media; video content for YouTube; and informational posts, Stories and Reels on social media.

8.2. Main Content Formats

The Museum's communication uses the following formats:

- informational posts;
- photo reports;
- Reels;
- short interviews;
- personal stories;
- videos featuring visitors;
- Stories;
- Highlights;
- infographics;
- museum-related quotes;
- archival documents;
- Museum photography.

Priority is given to video content and human stories that help audiences feel closer to the Museum.

8.3. Publishing Frequency

To maintain the Museum's consistent presence in the information space, the following communication schedule is recommended:

Channel

Frequency

Instagram	5–6 posts per week; Stories daily
Facebook	3–5 posts per week; Facebook Events for all public events
Website	Updates as news and projects arise
Press releases	For all major projects and events
Media bulletin	Once a month
Emails to partners	As needed

8.4. Visual Style

The Museum's visual communication should be recognisable, contemporary and consistent with its status as a museum institution.

The foundations of the visual style are:

- minimalist design;
- a unified Museum visual identity;
- use of the Museum logo;
- consistent typography and poster templates;
- distinct visual identities for long-term projects, such as "Kropka ўvachodu";
- use of partner logos in joint projects.

Posters and other communication materials feature the logos of key partners and organisations that support the Museum or collaborate with it on joint projects. These include DaVoli, Fundacja Trzy Trąby, m.st. Warszawa, ArtPower Belarus, the National Anti-Crisis Management, the Kingdom of the Netherlands, Flanders State of the Art and Centrum Myśli Jana Pawła II. The selection and order of the logos depend on the project, event or source of support.

The Museum primarily uses its own photographs or images supplied by project participants and authors, while respecting copyright. Publication covers should prioritise photographs of people — the protagonists of the stories, researchers, lecturers and participants in Museum events.

Visual Identity of the Free Belarus Museum

The visual identity of the Free Belarus Museum combines expressive typography, a contrasting colour palette, geometric forms, dynamic gradients and a graphic representation of the map of Belarus. It combines the Museum's institutional identity with contemporary visual communication and can be adapted to various formats: social media, the website, printed materials, navigation, exhibition materials and merchandise.

The identity is dynamic and contemporary while maintaining a coherent system through the repeated use of key graphic and typographic elements. The same visual principles apply to announcements, archival materials, posters and Museum products.

1. Main Visual Principle

The key graphic element of the identity is a stylised map of Belarus constructed from small geometric elements — a raster grid or halftone squares. It can be used as an independent graphic object, a background, a texture or the main visual focus of a composition. The map of Belarus functions not only as a geographical symbol, but also as a visual marker of Belarusian identity.

2. Graphic Elements

- a stylised map of Belarus with a raster or pixel structure, alongside geometric shapes with irregular, angular contours;
- colour gradients ranging from saturated red to blue, purple, pink, orange and black;
- a circle used as a separate graphic accent;
- arrows and linear elements that create a sense of movement, direction and continuity;
- thin horizontal lines used in backgrounds and decorative compositions;
- large typography that may extend beyond the boundaries of a composition, overlap images or function as an independent graphic element;
- photographs and Museum materials integrated into the graphic system through masks, geometric shapes and unconventional cropping.

3. Logo

The logo consists of a graphic mark and a text element: FREE BELARUS MUSEUM / МУЗЕЙ ВОЛЬНАЙ БЕЛАРУСІ. The mark is based on a concise geometric shape with a distinct silhouette and can be used independently or together with the Museum's name. The identity includes different colour versions of the logo — primarily red, black and white — allowing it to be adapted to light, dark and coloured backgrounds.

4. Colour Palette

The palette is based on red, black, a light neutral shade, cool blue and light purple. Additional gradients expand the palette and allow for more expressive and dynamic compositions.

- **Energetic Red — #EA0131:** primary accent, headings, logo and key graphic elements.
- **Powder Lavender — #E8E3FA:** backgrounds, secondary compositions and soft transitions.
- **Graphite Black — #000000:** headings, text, backgrounds and contrast.
- **Cool Grey-Blue — #8E9AC0:** secondary colour, backgrounds and gradients.
- **Warm Milky Grey — #F4EDED:** primary light background.

5. Gradients

Gradients are one of the most distinctive elements of the visual identity. They can be used as soft backgrounds or overlaid on geometric shapes and images. The main principle is a transition from saturated red to cool shades of blue, purple and neutral colours. Some compositions also use orange-to-red and purple-to-pink transitions.

Gradients create a sense of movement, change and openness, making them particularly effective in digital communication, event announcements and contemporary exhibition materials.

6. Typography

The visual identity uses three main typographic treatments.

- **Raleway Black** — the primary typeface for large headings and key messages. It is used in a heavy weight, generally in uppercase. It provides strong visual impact and works well on social media, posters and outdoor advertising.
- **Raleway Medium** — the primary typeface for body text, information blocks and secondary typography. Using the same typeface family for headings and body text creates consistency and visual unity.
- **EB Garamond Italic** — an accent serif typeface used mainly in italic and uppercase. It contrasts with the geometric, functional Raleway and adds a cultural, historical and museum-related dimension to the identity.

Typography should be large, legible, high-contrast and structurally simple. Text may partially extend beyond the boundaries of a composition. Key headings should use uppercase letters, combining the restrained Raleway with the more expressive and emotional EB Garamond Italic.

The main principle is a contrast between functional and accent typography: Raleway provides information and clarity, while EB Garamond creates atmosphere and cultural context.

7. Composition and Use of Space

The visual identity allows for asymmetrical compositions, large elements that partially extend beyond the format, text overlaid on images, and strong contrasts between empty space and areas filled with graphics.

At the same time, compositions should maintain a clear visual hierarchy: audiences must immediately understand what the main message is, what information is secondary and what

is decorative. On social media, this approach allows the Museum to create visually varied series of posts that remain recognisable as communications from the same brand.

8. Overall Character of Visual Communication

The main purpose of the visual identity is to make the Museum recognisable in the information space without reducing its communication to conventional museum graphics. This is achieved through expressive typography, the map of Belarus as a national visual marker, saturated red and a system of dynamic graphic elements.

It is important to maintain a balance between experimentation and functionality: decorative elements, gradients and large typography should strengthen the message rather than interfere with readability.

8.5. Tone of Voice

The Museum communicates openly, attentively and with respect for people.

The main characteristics of its tone of voice are:

- professionalism;
- openness;
- respect;
- humanity;
- empathy;
- accuracy;
- inclusivity;
- dialogue rather than monologue.

8.6. Hashtags and Recognition

To increase recognition and organise its content, the Museum uses the following permanent hashtags:

#МузейВольнайБеларусі #FreeBelarusMuseum #Belarus2020

The Museum also uses topic-specific hashtags for individual projects and exhibitions.

8.7. Monitoring Effectiveness

The Museum regularly analyses the effectiveness of its communication. The following indicators are assessed:

- reach;
- engagement;
- audience growth;
- website traffic;
- Museum attendance;

- media mentions;
- number of partner publications;
- number of user-generated posts that tag the Museum.

The Museum's communication is not limited to providing information. It also aims to invite people to participate, engage in dialogue, collaborate or support the Museum's activities.

The results are used to adjust the content plan and further develop the Museum's communication.

9. Risks and Risk Management

The communication activities of the Free Belarus Museum take place in a context of limited resources, strong competition for audience attention and financial support, and work involving topics from contemporary Belarusian history that require particular attention to safety and confidentiality.

The main objective of risk management is to identify potential threats to the Museum's communication in a timely manner and establish mechanisms that help maintain stability, audience trust and operational effectiveness.

9.1. Shortage of Financial and Human Resources

RISK

The Museum has many ideas for new exhibition, educational and communication projects, but their implementation depends on the availability of funding. The Museum operates in conditions that require a continuous search for grants and partnership opportunities.

POSSIBLE CONSEQUENCES

- **Inability to implement some planned projects:** a lack of funding may lead to postponement, reduction in scope or cancellation of some planned exhibitions, educational programmes, research projects, digital initiatives and communication projects.
- **Limited financial capacity for communication:** the absence of a dedicated budget for promotion and advertising campaigns, including targeted social media advertising, and insufficient funding to hire a dedicated communications specialist.
- **Excessive workload for the team:** when there are not enough staff members, some communication tasks are handled by employees who are also responsible for other areas of the Museum's work.
- **Irregular communication:** limited human and financial resources may result in irregular content creation and publication, as well as an insufficient presence in the media and on social media.

RISK MANAGEMENT MEASURES

- continuously seeking grant opportunities and new partners;

- developing long-term partnership arrangements;
- strengthening communication about opportunities to support the Museum;
- fostering a culture of giving among audiences;
- prioritising projects in line with available resources.

9.2. Low Museum Recognition

RISK

Despite audience growth, the Free Belarus Museum is still developing as a young institution and needs to increase its recognition among Belarusian, Polish and international audiences.

POSSIBLE CONSEQUENCES

- limited reach among new audiences;
- difficulties attracting new visitors and partners;
- insufficient understanding of the Museum's role as a fully established museum institution.

RISK MANAGEMENT MEASURES

- regularly presenting the Museum through media channels;
- developing international partnerships;
- participating in museum and cultural events;
- communicating systematically about the Museum's activities, collection and professional achievements;
- developing the website and digital resources.

9.3. Low Audience Engagement

RISK

Some content may receive lower reach and engagement, particularly when individual publications fall outside the audience's broader interests and expectations.

POSSIBLE CONSEQUENCES

- reduced visibility of publications;
- fewer interactions;
- loss of connection with some followers.

RISK MANAGEMENT MEASURES

- regularly analysing social media statistics;
- promoting content through targeted social media advertising to expand the audience and increase the reach of communication materials;
- developing formats that generate high engagement, including Reels, personal stories, collection objects and people's stories;
- maintaining a balance between informational and emotional content;

- creating a clear content plan;
- adapting messages to different audiences.

ADDITIONAL MEASURES

Particular attention will be given to events that are highly significant but may receive less organic visibility on social media. In such cases, pre-prepared communication templates and additional promotional formats will be used.

9.4. Confidentiality and Security Risks

RISK

The Museum works with personal stories that may be connected with repression, political persecution or other vulnerable circumstances.

POSSIBLE CONSEQUENCES

- risk of disclosing personal data;
- threats to the safety of people whose stories are presented by the Museum;
- loss of trust in the Museum.

RISK MANAGEMENT MEASURES

- obtaining consent before publishing personal stories and materials;
- handling personal data with care;
- allowing for the anonymisation of information;
- determining the appropriate level of public disclosure for each museum object or story;
- adhering to ethical standards in museum communication.

9.5. Competition for Attention and Financial Resources

RISK

The Museum operates in a highly competitive environment. Numerous cultural and social projects, organisations and NGOs also compete for audience attention, partners and grant funding.

POSSIBLE CONSEQUENCES

- difficulties securing funding;
- information overload among audiences;
- the need for clearer positioning of the Museum.

RISK MANAGEMENT MEASURES

- clearly positioning the Museum as a unique museum institution;

- emphasising its distinctive strengths: the museum collection, authentic testimonies and personal stories;
- developing long-term relationships with partners;
- strengthening communication about the impact of supporting the Museum.

9.6. Underdeveloped Culture of Private Support

RISK

To ensure its sustainability, the Museum needs to develop not only grant funding but also private donations from its community.

POSSIBLE CONSEQUENCES

- dependence on a limited number of funding sources;
- difficulties with long-term planning.

RISK MANAGEMENT MEASURES

- communicating more clearly about ways to support the Museum;
- creating a dedicated “How to Help the Museum” section on the website and social media;
- developing regular donation mechanisms;
- regularly explaining how donations are used and what results they help achieve.

Risk management is an essential part of the communication strategy of the Free Belarus Museum. The main tools for addressing risks are consistent, transparent and open communication with audiences, building trust, strengthening partnerships and continuously adapting communication approaches to changing circumstances.

Conclusion

This Communication Strategy of the Free Belarus Museum has been developed as an extension of the Museum’s Development Strategy. It defines the main principles, tools and approaches for building open, consistent and effective communication with Belarusian and international audiences.

The approach is based on understanding communication as an integral part of museum work. It goes beyond informing audiences about exhibitions and events: it serves as a tool for preserving contemporary Belarusian history, presenting Belarusian culture internationally, developing the Museum community and maintaining an ongoing dialogue with the people who contribute to the Museum’s creation.

The Strategy provides for the development of a unified communication system encompassing all channels — social media, the website, the media, partner platforms and offline events. Particular attention is given to building long-term relationships with audiences, increasing the Museum’s recognition, strengthening its international visibility, developing

partnerships and supporting contemporary Belarusian art as an important part of the Free Belarus Museum's work.

The implementation of the Communication Strategy should be accompanied by regular assessments of its effectiveness, monitoring audience feedback and adapting communication tools to the Museum's changing needs and emerging challenges. This will help maintain high communication standards, strengthen trust in the Museum and support its continued development as a modern museum institution.

The communication of the Free Belarus Museum is a continuation of its mission. While the Museum preserves material evidence of contemporary Belarusian history, communication helps make this evidence part of collective memory, bring it to Belarusians around the world and the international community, unite people around shared values and support the development of Belarusian culture in exile. In this way, communication becomes one of the key tools for fulfilling the Museum's central mission: to preserve what must not disappear.