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VISUAL MESSAGES AND THEIR AFFORDANCES IN THE PROCESS OF INSTITUTIONALISATION ON THE EXAMPLE OF THE POLISH VODKA MUSEUM. PICTORIAL REPRESENTATIONS OF PRODUCT'S PAST, PRESENCE AND FUTURE IN THE ORGANIZATIONAL MUSEUM

Summary: The organizational museum may play important role in communication strategy and be useful in realising PR objectives, i.e. changing product category and its meaning. This study attempts to describe and classify visual messages used in a cultural institution, the newly created Polish Vodka Museum in Warsaw, that was intentionally established by commercial subject. This empirical study describes organization's communication goals that is extension in the continuum of meaning through referring to the Polish vodka past, the present, and the future. The diagnosis of the pictorial codes' role – in the context of the museum's communication strategy – will be based on the novel theory, that is Meyer's, Jancsary's, Höllerer's and Boxenbaum's [2018] classification of visual message affordances in the institutionalization process. The article approximates the concept of "affordance", stemming from the perception theory, describes its four functions along with examples of their implementation in the museum. According to the exploratory research presented in the paper, the use of visual messages is the dominant type of communication in the organization's museum. The results indicate the dominance of pictorial representations of the vodka past through visual message. This interdisciplinary work is based on the qualitative methodology for the analysis of the organizational museum, and it can be treated as part of a new trend in researching visuality in the organization, after the so-called "iconic turn" in social sciences.

Keywords: organizational museum, public relations, visual communication, perception theory, affordances.

JEL Classification: M31, M14, Z11.

Introduction

The use of cultural institutions for communication purposes, favourable to the organizational image objectives, is developing and promising way of reaching the PR publics [see: Pabian, Pabian, 2009]. One of the means to conduct such activities, as part of a public relations strategy, is to create the organizational museum where the recipients of numerous informative and persuasive messages, immerse themselves in the designed world of the institution, enhancing experience and intensifying being in relationship with the organization. The recent attempt to establish this form of communication is the newly opened Polish Vodka Museum in Warsaw. In the context of recent successes of the brewing centres like Lech and Żywiec brands in Poland, one may assume existence of a certain communication trend in the alcohol sector. Drinking is not only about entertainment, but also can be treated as a “natural” way of spending free time not necessarily associated only with the negative consequences for the drinker consciousness and health. Alcohol production and consumption can be presented as a fragment of the national culture in the time continuum.

Such an extensive communication goal requires complex and comprehensive instruments for its implementation. This study will attempt to classify and describe visual tools used in the organizational museum. The pictorial messages are sent with intention to build and broaden a continuum of vodka’s social meaning throughout time. One of the paper’s theses is that strong references to the past, and presumably its more numerous historical visual representations, may enable the ennoblement of high-percentage alcohol, or even situate it in the area of cultural heritage of Poland. This paper aims to diagnose the role of visual codes as part of the museum’s communication strategy targeting vodka institutionalisation, that is aiming to transition of informal ways of social interactions in to regulated and relatively permanent forms of activities related to drinking vodka. Increased institutionalization, which is to be fostered by the museum’s PR strategy, sanctions social activities, creates a positive valuation for the purchase of Polish vodka.

B. Kożuch [2007, p. 88] describing the organization’s universal features mentions, among others, its intentional orientation and ability to consolidate behavioural patterns. The author indicates the organization’s property, that can also be attributed to the analysed museum, which is precisely “repeated and continuous realizations of goals, that is creating conditions helpful in institutionalization, i.e. spatial, economic and legal separation, as well as function and struc-

ture formalization". In the museum the preparation, drinking and connecting with other people by consuming vodka is intentionally presented by legally created institution that is making money on conducting visiting tours and promoting itself in accordance with the Polish law. The information on geographic vodka's origins are displayed on maps, distillery business economic conditions are explained and the legal matters interpreted. The theories of organization constitute an auxiliary area in this paper, and from their broad spectrum of "organizational processes description, organizational mechanisms, their determinants and consequences" [Kozmiński, Latusek-Jurczak, 2011, p. 13], only communication mechanisms were selected. Those mechanisms are governing the dynamics of the organization, especially the processes of organizing the museum space and the behaviour of visitors. Precisely analysed are the visual messages related to the past, present and future of the central product for the selected cultural institution, the Polish Vodka Museum (PVM). L. Edwards [2018], in her recent extensive book *Understanding Public Relations*, advocates for far-reaching scientific inquiry in the area of culture and public relations. "The focus of empirical investigations is on revealing public relations as a contingent, cultural activity that forms part of the communicative process by which society constructs its symbolic and material reality" [Edwards, 2018, p. 5]. This paper attempts to realise socio-cultural research approach to PR.

1. Theoretical background and chosen methodology of the visual codes research in PVM

Contemporary organizations increasingly rely on visual codes to communicate their institutional goals and create the required image within publics and stakeholders groups. Logo, CI graphic elements, corporate videos, information design and even buildings like headquarters, museums, visitor centres are more and more commonly used not merely to inform and entertain, but rather as visual platforms for meaning creation. New theoretical avenues has opened for researching those activities after increasing number of social scientists has proclaimed iconic turn within organization studies field [see: Bell, Warren, Schroeder, 2014; Beyes, 2017]. Stronger and wider than ever, organizations' relation with images can potentiate or transform the meaning of texts, as well as trigger a new range of cognitive, emotional and behavioural responses to distinctive concepts vital for organisation. Boxenbaum et al. [2018, p. 602] situate this visual trend under "novel ideas" tendency in organization theory. "Organizational

research on visuality focuses on how meaning is created, communicated and stored through visual means”.

By using visual codes the institutional sender may encompass, its organizational image into a wider spectrum of cultural meaning, and can even sanction selected social practices as traditional cultural components. The latest analysis of Meyer and co-authors [Meyer et al., 2018] compile the use of verbal and visual codes in institutionalization. Their novel theory differentiates impact of visual and verbal modes of communication on the emergence, rise, establishment and consolidation of institutions. The authors present a model that in this study, narrowed only to iconic codes, will provide the theoretical foundation for the analysis of tools used by the museum of vodka in Warsaw's Praga. The model identifies the stages of: infiltration, spatialization, captivity and materialization for visual messages. These stages show the possible affordances of visual codes, i.e. the conscious possibilities of their operationalisation, means the probable ways of using pictorial representations. The term “affordance” derives from one of the classic perception theories from the 60's by J.J. Gibson [1966] and A. Klawiter [2012] which explain it: as a term that helps to connect the sensual perception of the world with human actions and behaviour. Let us assume, therefore, that visual objects affordances in their content carry pictorial information on what usage a visual stimuli recipient can make out of this specific object that sent those information, i.e. illustration, info graphics or... the bottle of Polish vodka presented in a museum display case.

The affordances are not strictly stimuli, they are not direct causes, but only the possibilities deriving from perception of the visual stimuli. “It refers to the potentialities and constraints of different modes – what it is possible to express and represent or communicate easily with the resources of a mode, and what is less straightforward or even impossible” [National Centre for Research Methods Glossary, 2018]. “Affordance” is an alternative term to the diagnosis of media effects or the persuasion phenomena, the study of the direct influence of visual messages on the recipients. Affordance carries notion only of possibility. Therefore, affordances are part of the images' potential, and as such are also treated in Meyer's and co-authors' analysis [Meyer et al., 2018]. Their model is constitutive for this study. Referred authors state: “We elaborate on how the constitutive features of each mode endow text that draws on it particular affordances – that is, enabling and constraining potentials for action and meaning making that are realize relationally among a text, its producer(s), and its recipient(s)” [Meyer et al., 2018, p. 393]. From the point of view of visual communication, affordances

are “opportunities” to visual messages’ influence on museum’s guests, associated with visitor’s perceptual features and abilities. Visual perception is understood here as an active search for structured information that can improve human performance in the organization’s environment.

Thus, the article is an empirical attempt to verify the theoretical model concerning visual codes used to communicate the meanings applicable to organization’s PR strategy. Interdisciplinary entanglement situates this research in the management studies, social communication and public relations, as well as the psychology of perception. The latter discipline has developed terminology (e.g. “affordance”) to describe the phenomena of visual messages reception, that might be useful within social communication framework and organizational PR perspective. The selected methodology represents so-called “the alternative perspectives” [Koźmiński, Latusek-Jurczak, 2011, p. 22]. More specifically, it is part of the postmodern research trend, however, without accentuating its negative connotation and critical predicaments. The contribution of postmodernist theories’ influence is chosen rather because of their multimodality, non-linear analytical approach and concentration on the power of organizational phenomena context. Postmodern organizational studies are less operational and less system orientated and do not avoid exploitation of methods taken from visual arts and visual culture [see: Dwidowski, 2011]. As B. Czarniawska [2004, p. 23] puts it: “For others, ‘postmodern’ means a pretentious, hermetic vocabulary, plaguing mostly the humanities, but recently also the social sciences. In this text, ‘postmodern’ is applied to a kind of social reflection”. Being aware of variety of sources for the shared concepts and constructed meaning in the organizational realm, the study focuses on visual messages. If the empirical research mode is to face a reality that is factual, the constructivist paradigm, in the framework of interpretive epistemology [see: Czarniawska, 2013], has been chosen as the criterion of research guide and evaluation.

This paper’s research methods are qualitative and include analysis of documents, interview and participant observation. Based on the assumption that the objective truth about the organization does not exist, the focus is on the description of communicated meanings, and the role that members of the organization attribute to them. References to the past, present and future product visual representations are to help in deciphering the stage of institutionalization from the Meyer and co-authors model. A deductive approach was chosen, as it proceeds from general rule and asserts that this rule explains a single case (PVM). The analysed part of the organizational reality is its visual communication. The visu-

al messages' categorisation and description is to lead to the recognition of the dynamics and subjective accounts for the organizational functioning, especially depict the issue of museum's visual PR and image practices. Along with the implementation of the social constructivism methodology, as Koźmiński and Latusek-Jurczak [2013, p. 31] write, the researcher becomes "a kind of translator of meanings, combining his own experience with the experience of the organization's members [...]. It is a success, then, to come a long way from subjectivism to inter-subjectivism, that is, the ability to decipher common interpretations of realities characteristic for specific groups of people at a specific time and conditions". Although, due to the novel use of visibility features for the analysis of communicational practices of the organization, this study is example of exploratory research, nonetheless, its results have also applicable value. It can be a practical underpinning for management and PR specialists interested in the intentional and purposeful use of visual messages in their work.

2. Polish Vodka Museum and its PR objectives

A. Pabian [2011, p. 65] states that contemporary organizations may realize their PR goals through creation of the "museum with their own exposition objects". According to this author, the organizational museum:

- collects exhibits for their storage, preservation and dissemination;
- constitutes only additional, side-business objects for organizations through which they are created, maintained and managed;
- very often presents the achievements of the organizations to which they belong;
- they serve to promote the organization they are part of.

The experts argue, what term would best denote such institution. There is slight difference between terms: "corporate", "organizational" or "brand museum" depending on the character and size of the institution. Some organizations avoid these inaccuracies by labelling museum as: "visitor's centre". The Polish Vodka Museum will be denoted as organizational museum due to its character. PVM does not belong to corporation, it was created by a foundation. Its marketing goals seem subject to public relations, namely education, advocacy and dialogue with different publics. What's more, it is not about one brand of vodka, e.g. Wyborowa, and it is related to significant part of the contemporary Polish alcohol market sector. Polish Vodka Foundation registered in 2015 is the institutional initiator of The Polish Vodka Museum that has been established in June 2018. The aim of the foundation is educational and cultural activity, of which running

the Museum of Polish Vodka is the primary communication instrument. In addition, the foundation's activity is to promote the tradition and culture of the Polish alcohol industry, in particular the culture of responsible alcohol consumption. Equally important is protection and promotion of a protected geographical indication trademark – "Polish Vodka". The PR manager during interview named and described institutional PR goals. She talked about dynamic and intentional activities, presenting communication objectives of the museum and gave comprehensive insight about organization's mission and PR strategy. The museum manager described main publics and summed up communication accomplishments from the opening. However, just newly-opened the museum has become a hallmark of local Warsaw area and has been working on broadening the impact in capital city's touristic attractions since.

The declared mission is firstly to create the perception of vodka brand as originally Polish product, secondly to re-categorise the product itself. Polish vodka is to be perceived as premium type of alcohol, however, accessible and "friendly". Two main communication barriers were identified: strong and negative associations with communist times and contemporary legal barriers to promote strong alcohols. Taking under consideration Polish history, it is quite challenging to change the category from vodka that is associated with "deals", e.g. paying with vodka bottles after World War II in Poland in socialists times, and to transform product into premium alcohol, like Irish whiskey or French cognac. Second big obstacles relates to legal regulations like the law on upbringing in sobriety from 1982 banning public advertising and any actions promoting strong alcohols. According to PR manager, it blocs drinking culture development and pushes vodka to grey zone and it's kind of "hypocrisy", as beer is allowed to be promoted almost everywhere. This situation influences not only PR & marketing but also operational activities like visitors management, resulting in creating special entrance vouchers to museum site. They are not sold as tickets but rather "reservations". When individual, adult visitor appears at the museum counter, he or she is being sold a ticket. In such case individual already present on the museum site is not being persuaded to alcohol consumption, by any public announcement in media. Also the museum opening was labelled by manager as "soft opening" not huge event promoting vodka drinking, which is not legally allowed.

The museum is located at Koneser Praga Center in Warsaw. For decades Koneser brand was connected with the history of production of Polish vodka and other spirits. The museum is created in the landmark distillery building by the

renovated original building of the modernist industrial architecture. The main theme of the museum's exhibition, presenting the over 600-year history of vodka production in Polish lands, is the local manufacturing tradition and world renown of Polish vodka, its cultural heritage. The concept for creation of the museum was the initiative of the Pernod Ricard Group, which has implemented similar ventures in other countries. The concept for the exhibition space combines historical artefacts from the site and post-industrial architectural elements with multimedia and interactive presentation technologies, as well as exhibition of the vodka museum collection. Five galleries on three floors plus cinema offer hourly tours for individuals and groups up to 232 approx. – 20 people. The tour might finish with tasting in the elegant vodka bar. The educational lectures and classes are available on site as well. The tour is always guided.

3. Affordances of the visual messages in the organizational museum

The empirical basis for considerations was the literature and factual query, interviews and observations. The research had four phases. Initial analysis of webpage and media information on Polish Vodka Museum (PVM). Second was a visit and interview with PR and museum manager on site. Third, participatory observation during visit in the museum and in-depth semi-structured interview with museum tour-guide on site. Observation was accompanied with gathering visual materials e.g. photos and taking notes in the table with affordances (see Table 1). L. Spencer, J. Ritchie, W. O'Connor [2007, p. 210-211] indicated important practical "hallmarks" while systemising qualitative research. The gathered and conceptualised material needs to be grounded in data. The material permits capturing synthesis, while interrogating various sources of information, and, if arranged according to chosen theory, it facilitates ordering exploratory questioning. Additionally, the analyst has to be able to move through the whole data set and to categorise them in groups. In PVM museum research the acquired multi-sourced material was analysed and applied into categories proposed by Meyer et al. [2018], means affordances: infiltrate, specialize, captivate, materialize. Communicative situation of the newly-opened museum provides unique opportunity to describe the assumed stage of institutionalisation for the Polish vodka concept. Whether it seems still artificial to treat it as part of the Polish high-culture and heritage, or maybe the museum successfully tries to fully integrate distillery and drinking cognitive, structural and behavioural elements, making vodka generic and positive part of Polish social reality.

The PR goals of the organizational museum are to be realised in the designed institutional environment through visual modes of communication. Meyer et al. [2018] argue that visual messages provide their own specific affordances central to institutionalisation processes. Authors categories them into four actions, as affordances may: infiltrate, spatialize, captivate and materialize. All four affordances are described below. Successfully accomplished, they may accelerate the full-institutionalisation process, which in PVM case, is to make Polish vodka, premium alcohol brand seen as part of Polish world legacy, like it happened with Guinness dark beer in Ireland. The affordance of visual messages called infiltration, owing to less scrutiny and weaker social regulations than verbal texts affordance, allow images to penetrate and infiltrate, means attract attention of the viewer but non-directly and with recipient's high potential of interpretational polysemy. Inexplicitly articulated meaning is being created through visual code. "These features make visual text more amenable to communicating tacit, aesthetic, or embodied knowledge" [Meyer et al., 2018, p. 398]. What is important in the context of museum PR goals, that are about to change the social understanding of vodka and ennobling this alcohol. Visual messages infiltrate and enable deviation from norms and the communication of intangibles. Images possess ability "to fly under the radar" [Meyer et al., 2013]. The best example is introductory film. The PVM visitor while watching the initial Polish vodka story movie in the museum cinema, surrounded by copper walls, old cinema chairs, while sitting in the darkness, is being offered nostalgic vision of communist time vodka production. The images infiltrate the perception.

Second affordance of the visual messages is that they may spatialize, means their spatial depth and configuration makes them well-suited for communicating complex and multi-dimensional relationships between time, space and vodka product. Without explicit arguments, so characteristic for verbal texts, the visual codes facilitate individual's intuitive establishment of a variety of visually represented relationships. For example the location of the museum building in the old Praga – Warsaw district, among red brick building of the distillery provide through this complex environment the meaning of real-life experience. The visitor may situate himself/herself within the vodka production context and understand personally the Polish nature of alcoholic product, by perceiving it in Warsaw, Poland's capital city. Three levels of museum exposition that the visitor needs to reach, step by step take a guest through the vodka realm from modern concrete and steel interior by the entrance, medieval and wooden-like exposition on vodka origins afterwards, to end up with glass and mirror exposition of the

vodka bottles from early modernity to our times. The interview with experienced the tour-guide, the art history graduate after extensive employee's trainings in the museum, confirmed intentionality in exposition design. The visitor is finishing in spacious, sunny, glass and copper vodka bar, where he or she may try the tasting of three vodka types offered on the contemporary market.

The visual affordance may also captivate the visitor. "Embodied subjectivities, immediacy of perception, and simultaneity of signification endow visual text with eminent potential to captivate audiences" [Meyer et al., 2018, p. 399]. Therefore, the advantage in the organizational museum communication with recipients, is that images have potential to be perceived rapidly. The pictorial representations, especially moving ones have tendency to activate perception quickly. In the first level of exposition, where vodka origins are presented, there are projected animations of boiling vodka in bottles and cylinders. Interactive screens, where visitor may "cook some booze" from digitally presented ingredients, attract attention fast. Through domination of visual codes in museum perception the guests are simply "located" in the vodka history. Exposition offers wooden walls with engraved maps of XVII- and XVIII-century Poland, old paintings hidden in the window-like holes that the visitor may open. There are interactive screens, where a moving digital magnifier enables deciphering old incunabula with vodka recipe from the long-gone times. The museum offers also immersive experience providing googles that the visitor may put on the head. The googles distort vision of surrounding. There are different types of googles that enable visitors to see, what would be their vision with different levels of alcohol percentage in blood. As G. Kress and T. van Leeuwen [2006] stated, the visuality creates situated perception perspective, offers more personal relevance. As a result, the museum exposition generate an immediate and powerful impact that surpasses purely cognitive processing. Audience becomes engaged aesthetically, affectively, and corporeally.

The museum is dominated by pictures like illustrations, drawings, photos and paintings. The last visual messages affordance is materialization. "In depicting certain ideas iconically, visual text is able to achieve verisimilitude, which suggest "objective" representation and "facticity" [Meyer et al., 2018, p. 399]. This non-abstract semiotic representation is incredibly important in the context of museum communication strategy. Polish Vodka museum does not offer visual signs like some museums of modern art, full of geometric, non-figurative depictions. More material and concrete meaning are awaited, therefore, less abstract and more realistic, more mimetic visual representations of the objects, related to

vodka production, dominate. “This affordance firmly anchors novel ideas in the here and now, even if they refer to future visions as well as past and/or geographically distributed events” [Meyer et al, 2018, p. 399]. Seeing is believing. The vodka product is to be associated with Polish culture and history, non-abstract images aid to this communication goal predominantly. Realistic representations serve as such, both to local, as well as foreign visitors. “[...] although the interpretation of visual text is culturally and temporally specific, materialization helps overcome language barriers and establishes visual text as a kind of “global visual language” [Meyer et al., 2018, s. 399]. The interview with both the museum manager and museum tour-guide revealed that foreigners are important target group, vitally interested in the exposition, treating it as entertainment mainly. However, Poles are more nostalgic in their reactions, especially, if in the age 60 plus. Polish visitors are also proud and become sentimental, when memorising communist times and vodka experience. The youngest ones, on the other hand, treat the museum as the history lesson, often show surprise and interact with the tour-guide. Visual messages affordance increases museum accessibility to different publics, makes vodka history more enjoyable.

Due to the text limitations, from numerous examples of visual mode affordances only some are described above. The Table 1 presents more exhaustive realisations within the museum environment. The examples are categorised by four visual affordances: infiltrate, spatialize, captivate and materialize. The dominant areas of their apprehension are named as: museum localisation, building, inner museum exposition and behavioural realisation of the visitor driven by visual stimuli. As human perception is multimodal, the given examples may activate also other senses [Kress, van Leeuwen, 2001], but predominantly visual messages are the leading ones for table grouping. J. Maćkiewicz in her text [2017, p. 40] on researching multi-modal media sphere, that the organizational museum undeniably is, emphasise: “The increased use of non-verbal codes is observed by media experts and relates to the dominance of the phatic function in all media, function focused on establishing and maintaining contact with the recipient. In view of the phatic function’s supremacy, the other functions, that the sender carries out through the media messages addressed to the recipient, i.e. the information and persuasive function, seem to fall into the background. On the other hand, the ludic function comes to the aid of the phatic function – it is about attracting the recipient by providing him with entertainment and pleasure. And here also non-verbal codes play a particularly important role”.

Table 1. Visual affordances of the organizational museum. Polish Vodka Museum possible influence through visual messages

Visual affordance	Museum location	Building	Exposition	Behavioural realisation of the visitor driven by visual stimuli
<i>1</i>	<i>2</i>	<i>3</i>	<i>4</i>	<i>5</i>
INFILTRATE Individual non-direct interpretation	Old Praga district in right bank of Warsaw wasn't destroyed totally during the World War II; Original former industrial modernist architecture surrounding	Renovated former distillation and rectification plant of the once well-known vodka factory "Koneser"	Shiny copper walls of the museum cinema. Original old dark brown velvet chairs from theatre "Comedy" in Warsaw. The movie is mainly about the "Koneser" factory and Polish vodka brand in communist times presented in the vintage style. Heroes: the old designer of the vodka labels in his workshop and the lady manager of the brand from 50. XX cent. showing black and white media coverage for their work. Old pictures, old newspapers, old labels	The visitor awaiting for entrance in the lobby is never provided with the museum map, but always is taken around by one tour-guide. Before entering exposition the movie is seen in the specially designed cinema. Each museum section: history of vodka origins, process of production in the past and now, vintage and modern vodka bottles exposition, vodka drinking experience and tasting are in separate galleries on 3 different floors enabling meaning sequencing through the perception steering
SPATIALIZE Multi-dimensional relations in wide context	From the inside through the windows visitor may see the renovated "Koneser" factory setting. Visitor is not detached from Warsaw surrounding	Red bricks building, modern tempered glass and steel barriers. Mirror cabinets, display cases with cut out ears of grains (Polish vodka is made from Polish water sources and potatoes or crops like rye)	Infographics: maps, figures, arrows creating multidimensional visual scenography. 3D walls: exposition stemming out toward visitors. Tables, turbines with different vodka ingredients. Wooden floor like in vodka oak barrels. Old machinery for vodka production. Pictures of old manuscripts about vodka production	Climbing stairs, no elevator for regular visitors. Turning the transparent plastic tube-shaped turbines with vodka ingredients. Visitor can stand by the banquet table surrounded by old-style realistic paintings presenting vodka consumption while feasting and revelry in XVII- and XVIII-century Poland. Map of Polish kingdom from those times encrusted in dark wood

Table 1 cont.

1	2	3	4	5
CAPTIVATE Fast attention activation and feeling of message personalisation		Impressive multidimensional building. Old-style architecture standing out from local environment	Moving projections on the walls. Colorful pictures. Animations and self-composing installations of vodka distillation process. Interactive visualisations of vodka filtration process	Visitor can compose ancient recipe from chosen ingredients or take part in quiz about origins of Polish vodka. Watching projections on walls
MATERIALIZE “Objectivity” and “factuality”	Visitor, especially foreigner, sees the museum site in capital city and relates it with Poland.	Former original architecture adapted to modern standards	Exposition shows iconic signs that connote PEOPLE: monk, medieval pharmacist, noble man, king, actor, designer, brand ambassador; OBJECTS: old barrels and distillery tubes, elements of old distillery cauldrons, vintage labels, vintage vodka bottles, glasses for vodka; EVENTS: ancient Arabs bringing the vodka recipe to Europe, catholic monks travelling with this knowledge to Poland, brewing vodka from Medieval Ages to 20s of XX century, curing with vodka through centuries, entertaining with vodka through centuries, vodka for the artists in Poland till 2004, modern vodka fun-time and party, contemporary fashion and architecture designers inspired by Polish vodka and their works, packaging and selling modern vodka), ways of consuming vodka today (in glass, with herring etc.)	Watching collection of vintage Polish vodka bottles. Opening window-like wooden frames hiding old paintings and drawings. Pictures of Wyborowa brand ambassadors and influencers. The museum experience finishes after opening heavy doors and entering into tasting bar. Visitor can choose and buy Polish vodka bottle in the museum shop by the entrance

Source: The table based on own research of the author.

Conclusions

“Institutionalism focuses on the process by which stability and meaning are attained in social and organizational life” [Boxenbaum et al., 2018, p. 601]. Physical objects, like museum’s buildings with their exposition may consolidate,

stabilise and direct social order and fundamentally constitute meaning-making for chosen concept, e.g. Polish vodka. The visual messages play significant role in that process. Especially the iconic representations can help align a wide range of technical and aesthetic forms of knowledge involved in social processes of preparation, drinking and selling vodka. This study presents novel methodology and results of the organizational museum visual communication analysis. “Data are thus always contextually inserted in the semantic frame, which gives them their sense to begin with”, advocate M. Alvesson and K. Sköldbberg [2018, p. 7] in their newest book on reflexive methodology. This reasoning can be extended to research process of visual communication messages and their meaning construction within the institution. „There is evidence that we never see single sense data, but always interpreted data, data that are framed in a certain frame of reference” [Alvesson, Sköldbberg, 2018, p. 7], especially that “seeing is inseparable from the perspective, its perspectival”. Visiting the museum, observing its material and social reality, interviewing manager and tour-guide was conducted in relation to chosen scientific model, with the goal to describe affordances of visual messages. “Empirical research in a reflective mode starts from sceptical approach to what appear at a superficial glance as unproblematic replicas of the way reality functions, while at the same time maintaining the belief that the study of suitable (well-thought-out) excerpts from this reality can provide as important basis for a generation of knowledge that opens up rather than closes, and furnishes opportunities for understanding rather than establishes “truths” [Alvesson, Sköldbberg, 2018, p. 11].

Deriving from visual communication and organizational theory, it's the Meyer et al. [2018] visual affordances model that constituted major determinants of the interpretation. The designed and disseminated images in the analysed organization help in reaching the persuasive PR goals of the sender, means the Polish Vodka Foundation, the creator of the museum. Ultimately, after all the affordances are acquired, visitors experience results with the transformation of the vodka product into a “transparent” element of Polish culture. The historical context for distillery is emphasised. It appeared that newly opened Polish Vodka Museum predominantly uses visual messages to communicate primarily the past of the vodka. Some messages reveal contemporary context of the vodka marketplace (e.g. ambassadors), but minor exposition shows the future of this product and possible development of this industry. Most exposition focuses on vodka history. Such visual communication may increase the prestige of the Polish high-percentage alcohol and change the meaning attributed to the product category.

Reassuring these conclusion would require researching the results of the PR strategy implementation e.g. visitor's experience survey, media coverage etc. Entering exploratory avenues, presented research, with its reflexive methodology and qualitative approach, focuses on the unique properties and performativity of the organizational visual communication. However, more extended and multimodal procedures are possible. That could be the next challenging step in the inquiry process: comprehensively describing and analysing, how both verbal and visual modes interrelate.

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WIZUALNE KOMUNIKATY I ICH AFORDANCJE SŁUŻĄCE INSTYTUCJONALIZACJI NA PRZYKŁADZIE MUZEUM POLSKIEJ WÓDKI. PIKTORIALNE REPREZENTACJE PRZESZŁOŚCI, TERAŻNIEJSZOŚCI I PRZYSZŁOŚCI PRODUKTU W MUZEUM ORGANIZACJI

Streszczenie: Muzeum organizacji może być narzędziem realizacji celów wizerunkowych dla wybranej kategorii produktu w ramach strategii public relations. Niniejsze opracowanie jest próbą deskrypcji i klasyfikacji przekazów wizualnych, wykorzystywanych w powołanej intencjonalnie przez nadawcę komercyjnego instytucji kultury, jaką jest nowo utworzone Muzeum Polskiej Wódki w Warszawie. Komunikacyjny cel organizacji to rozbudowanie kontinuum znaczeń, odnoszące się zarówno do przeszłości, terażniejszości, jak i przyszłości atrybutów centralnego dla instytucji produktu – polskiej wódki. Diagnoza roli kodów piktorialnych w kontekście strategii komunikacji muzeum, opierać się będzie o klasyfikację afordancji¹ komunikatów wizualnych w procesie insty-

¹ Kalka językowa „afordancja” jest trudna do przetłumaczenia na język polski, wywodzi się z angielskiego *affordance*. A. Klawiter [2012] podaje jej odpowiednik „oferta”, jednak z punktu widzenia teorii organizacji i PR-u słowo to zbyt mocno kojarzy się z marketingiem, aby móc takie tłumaczenie wykorzystać w niniejszej pracy. Afordancje to uświadomione możliwości oddziaływania i wykorzystania percypowanego obiektu, wynikające z jego właściwości. Według

tucjonalizacji według nowatorskich koncepcji Meyera, Jancsary'ego, Höllerera oraz Boxenbaum [2018]. Artykuł przybliża wywodzącą się z teorii percepcji koncepcję afordancji, klasyfikuje ją według czterech funkcji oraz omawia przykłady jej realizacji w muzeum. Zgodnie z przedstawionymi w pracy badaniami wykorzystanie komunikatów wizualnych jest dominującym typem komunikacji w muzeum organizacji. Wyniki wskazują na dominację piktorialnych reprezentacji przeszłości produktu centralnego dla instytucji. Interdyscyplinarna praca prezentuje jakościową metodologię do analizy muzeum organizacji oraz wpisuje się w nowy nurt badań nad wizualnością w organizacji po tzw. zwrocie ikonicznym w naukach społecznych.

Słowa kluczowe: muzeum organizacji, public relations, komunikacja wizualna, teorie percepcji, afordancje.

A. Schetz [2012, s. 50] „afordancja jest taką własnością przedmiotów w środowisku danym percepcyjnie, która dostarczając sposobności do działania obserwatorowi, jest zgodna z jego [...] potrzebami”.