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Museums: 
Discovering Services Marketing

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Introduction

When museums were first established in Ireland and Australia, times were simpler, as was the museum structure: a director and a few curators, liaising with a board of trustees. Approximately half of the director's time was devoted to work in his (they were never women) area of expertise, such as painting or science. Even into the 1970s in Northern Ireland and Australia, museum management was not a term used for the work of museum directors. Museums were administered during precious moments stolen — sometimes resentfully — from other duties (Missingham, 1973). Thus, museum directors were experts in the curatorial areas that lay at the core of their organization's mission. Over the past two decades, however, the full-time managerial role has become prevalent in museums. In addition, the external environment has grown increasingly complex, with a climate of economic rationalism reigning at the government level. We argue that, as part of these developments, services marketing (i.e., tangible and intangible marketing of services) is becoming a recognized tool for enticing wider audiences.

However, services marketing in museums is fraught with paradox. One paradox, DiMaggio (1987) has discovered, has to do with the nature of managerial work. There is tension in professional bureaucracies such as museums between professional needs, which are founded in peer control, and organizational needs, which are founded in management. A second paradox is the tension between management and mission. In the absence of consensus about what the professional museum director should be doing, it is difficult to formalize approaches to managerial work, including marketing. This vagueness has led to confusion about how best to use marketing expertise and other forms of managerial expertise. Again, as DiMaggio asserts, these paradoxes should not obscure the need for strong management — or, as we argue here, a strong focus on services marketing — in museums. Griffin (1987) and Janes (1997) point out that museums as organizations have received little attention in the museums literature. Services marketing has received even less attention. This paper offers one approach to services marketing that may benefit museums and their managers.

Museums in Northern Ireland and Australia depend on government for up to 70% of their income. Therefore, they must offer clear value to government by attracting increasing numbers of visitors. The unique characteristics of the museum context are discussed in terms of the developing interest in marketing. Despite the significant marketing role of museums, attention from marketing researchers has proved slow in coming. While texts on museum marketing have begun to appear (Dickman, 1995; Kotler and Kotler, 1998; McLean, 1998), and...
while researchers have been conducting visitor studies since the 1920s (DiMaggio, Useem and Brown, 1978), there are few publications in the services-marketing domain dealing explicitly with museums. Further, many of the visitor studies that have been conducted do not have a marketing orientation, but are internally focused on staff needs or on the need for the public to appreciate museum offerings. This relative neglect is rooted in how museum managers have viewed themselves and how marketers have viewed museums. Although attempts to fit museums into existing services-marketing frameworks are rare, there is growing academic interest in this domain as researchers come to see that attendance is but one indicator of performance (Hoyt, 1986).

We attempt to throw some light on the origin of these attitudes. In the first two sections of the paper we analyse the change in museum definitions and consider the characteristics of services marketing relevant to museums. Then we conceptualize the museum service product as a framework comprising key dimensions of the overall service offered to visitors, taking the museum mission into account. Finally, we discuss two case studies of services marketing in museums, one in Northern Ireland and one in Australia. We conclude with managerial and research implications gleaned from the study.

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**Defining Not-for-Profit Museums**

Traditionally, museums have been defined by function rather than by purpose (Weil, 1990). Functional definitions relate to activities within the museum, which are internally focused and object-based: to collect, preserve and display objects. Recently, there has been a shift in definitions. Purposive definitions relate to the intent, vision or mission of the museum, which is focused externally, on leadership and visitor services: to serve society and its development through education and entertainment (Besterman, 1998).

At the same time, museum funding has come under increased financial pressure, arguably forcing museum directors to adopt a marketing orientation, particularly when sourcing funds and devising strategies to fulfil their mission (Rentschler, 2001; Rentschler and Geursen, 1999). In order to ensure the survival of their institutions, museum directors have become more entrepreneurial in their approach to marketing. Services marketing is part of this approach.

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**Defining Services Marketing**

Many cultural organizations cannot exist on earned income alone, while funders, both corporate and government, and foundations are demanding greater accountability for their grant monies. One means of demonstrating accountability is sound marketing (Laczniaik and Murphy, 1977). Services marketing is defined as the decision-making activities, both tangible and intangible, involved in the delivery of a service. Services are characterized as intangible, perishable, inseparable and heterogeneous — characteristics that are often

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**Abstract**

Although the multi-dimensionality of services marketing is recognized in the services literature, few empirical studies have identified what it means for arts organizations. When considered in the context of museums, the services-marketing dimensions of the visitor experience are central to the concept of service. This paper, using the services-marketing literature as a theoretical grounding for a conceptual model, explores the ability of museums to combine the goals of their mission with their marketing goals. It then assesses services marketing in two not-for-profit museums, one in Northern Ireland and one in Australia. The value of adapting dimensions of services marketing to museums is that it enriches and differentiates the delivery of services. By examining the mission and the marketing objectives of museums, the authors highlight the complications inherent in attempting to inculcate a sense of services marketing into the day-to-day functioning of museums.

**Keywords**

Marketing, services, management, museums, Northern Ireland, Australia
used to explain why services must be managed and delivered differently from physical goods. Like most services, museum services are delivered in a physical environment or site encompassing land or building space, shape, lighting, means of directing or orientating the visitor, and methods for stimulating interest and involvement. Characteristics of the non-profit museum service must be considered in relation to the citizen as consumer. Given the complexity of the service context, it is important for us to consider the multi-dimensionality of the actual services.

The multi-dimensionality of services is well recognized in the services literature. The dimensions range from the tangible to the intangible, and a balanced focus on both is desirable in any context. Thus the marketing process must include the delivery and evaluation of a range of activities. When considered in the context of museums, the dimensions of services marketing are relevant to the experience. However, this is only one measure of museum performance.

**Dimensions of Services Marketing in Museums**

Central to the study of services marketing in museums is the argument that museum directors have a range of options for balancing the needs of the mission with the needs of the marketplace (DiMaggio, 1987). The distinction between the two sets of needs is not trivial. Museum directors are increasingly coming to recognize the pressures of the marketplace and the need to do things differently (Berck, 1992; Griffin, Abraham and Crawford, 1997; Janes, 1997; Shestack, 1978). The extent of debate in the museums field is ample evidence of the positioning that occurs in times of change.

The various aspects of service delivery are illustrated in Figure 1 (adapted from Gilmore and Carson, 1993). These range from the tangible, such as museum architecture and the collections, to the intangible, such as communication and visitor interpretation. For decades, one of the key dimensions predicting museum performance was the collections. Now, the emphasis is on visitor needs and satisfaction. This shift in emphasis to services has extended the list of predictors to incorporate new dimensions. Inclusion of both tangible and intangible dimensions of services marketing represents a balanced approach to the delivery of services, while also meeting the needs of the mission. Each aspect is illustrated in Figure 1 and briefly described below.

**Mission**

Increasing recognition of the impact of museums on individuals and society and the impact of pressures on museums leads to the question of mission. While the museum collection is central to every mission, more recent definitions include leadership and visitor services (Besterman, 1998; Murphy, 1993; Weil, 1994). Mission expresses the museum’s values and gives it focus. Tensions surrounding the mission have brought the definitional question into sharper focus. Cultural products both encourage audience participation and provide entertainment. It is through its mission, however, that a museum expresses its basic ideas and aspirations (Lampel, Lant and Shamsie, 2000). Combining the two areas is a source of continuing tension. In adopting marketing...
Figure 1: Dimensions of Museum Service Delivery

- Tensions in mission
  - Tangible manifestation of museum mission
  - Intangible manifestation of museum mission

- Museum architecture
  - Architectural style
  - Physical facilities
  - Storage
  - Visitor services

- Programs
  - Collections management
  - Scholarship
  - Research
  - Conservation

- Accessibility
  - Education
  - Merchandising
  - Outreach
  - Object identification
  - Cultural regeneration

- Communication
  - Strategy
  - Corporate identity
  - Diversity of message
  - Entertainment
  - Visitor-staff interaction

Concepts, museum managers should recognize these two areas of cultural expression.

**Museum architecture**

The museum product is delivered in the context of a physical environment encompassing land or building space, shape, storage, lighting, means of directing or orienting the visitor, and means of stimulating interest. These involve style and layout, including space for visitors to browse, and the quality of ancillary services such as shop, café and facilities for the disabled. These aspects of service affect overall comfort and freedom of movement. The addition of conference facilities can attract additional custom and contribute to a museum's viability. Due to the nature of the visitor experience, these indicators interact with others.

**Programs**

Museums are scholarly institutions that encourage intellectual discovery (Griffin, 1994). Sometimes, however, they pay too little attention to marketing their products and services (Raymond and Greysen, 1978) and fail to diversify to allow "cash cows" to support their

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**RESUMEN**

Si bien se da cuenta del carácter multidimensional del marketing de servicios en la literatura especializada, son pocos los estudios empíricos que definen su significado para las organizaciones dedicadas a las artes. En el ámbito de los museos, los aspectos del marketing de servicios en lo que hace a la experiencia de los asistentes ocupan un lugar central en el concepto de servicio. Valiéndose de la literatura de marketing de servicios como base teórica de un modelo conceptual, este estudio analiza la capacidad de los museos para conjugar los objetivos dictados por su misión y sus objetivos de marketing. Luego se evalúa el marketing de servicios en dos museos sin fines de lucro ubicados uno en Irlanda del Norte y el otro en Australia. Adaptar los aspectos del marketing de servicios a los museos es un ejercicio valioso porque enfatiza y diferencia la prestación de servicios. A través del examen de los objetivos que surgen de la misión de los museos y sus objetivos de marketing, los autores logran resaltar las complicaciones que son propias a todo intento de imprimir una visión de marketing de servicios en el funcionamiento cotidiano de los museos.

Marketing, servicios, gestión, museos, Irlanda del Norte, Australia

**PALABRAS CLAVES**

Marketing, servicios, gestión, museos, Irlanda del Norte, Australia
mission (Griffin, 1985). The museum's collections are of course central. The size, range, research and conservation of the collections have a direct impact on the choice and quality of visitor services. Additionally, the relevance, frequency and quality of special exhibitions are central to the drawing power of a museum, especially for repeat visits.

Accessibility
Museums may differ in their types of collections, but they do not differ in their principal aim: education (Griffin and Abraham, 1999). The question then becomes one of how to fulfill the needs of both marketing and the museum's mission. Accessibility incorporates the availability of products, premises and public services, signposting, and communication with the viewer – or the telling of a story (Horne, 1986; Landry, 1994). It includes opening hours and location of exhibits to best meet the needs of a changing community. It also involves museums seeing themselves as part of both tourism and cultural regeneration.

Communication
When the service is "quality" (DiMaggio, 1985), communication concerns the visitor as well as staff. Interpretation adds value to the collections and helps visitors to appreciate the tangible aspects of service. It is part of the visitor experience. Visitor experiences occur and are managed at the points of staff-visitor interaction. Communication reaches out to a diversity of visitor types, offering a memorable experience. The effectiveness of communicating historical information related to the collections (the core product) relies on an ability to construct images, convey information, and engage and entertain the visitor – either through staff-visitor interaction or through more traditional textual or visual means. For staff, communication is the ability to initiate change, convey understanding and bring new, original ideas into the museum.

In summary, while distinct approaches to services marketing have long been identified, their relevance for museum management has not been explored systematically. The conceptual framework developed to fill this gap is based on three premises: different perspectives on services define various different approaches to museum marketing; museum directors are open to new ways of addressing tension in the mission; the director's approach to marketing differs according to context – external or internal. As the large number of published studies suggests, there has been abundant research on the dimensions proposed in this study. However, there is little evidence of the framework's construct and predictive validity for museums.

Method
This study is the latest phase in on-going research into services marketing, adapting its dimensions to not-for-profit museums. Museums are proficient at collecting numbers in relation to museum phenomena. This current research has identified the need to: (1) integrate these numbers into a coherent framework (Falk et al., 1985; Moscardo, 1996), and (2) use the results to better understand the nature of the museum visit (Merriman, 1989; Stapp, 1990; Goulding, 2000). Visitors bring a multiplicity of interpretations to the viewing of displays and the viewing of artefacts. This has implications for how museums see their role and how they present themselves (Ury, 1990; Squire, 1994; Goulding, 2000) in relation to service delivery.

The research protocol we used explores issues through qualitative methods and modelling, drawing a rich portrait of the phenomena of interest so that the researchers might "gain an understanding of the texture, activities and processes" (Belk, Sherry and Wallendorf, 1988). Interviews were conducted with key staff members, trustees and volunteers in the "non-directive" manner recommended by Calder (1977). For example, the questions were broad and open-ended and discussion centred on the experiences and opinions of managers in relation to each dimension. The constructs illustrated in the model were supported by the responses of the museum managers. Interview data were supported by analysis of annual reports, a rich source of hard data for longitudinal research.

We chose to focus on two cases, one in Northern Ireland and one in Australia. While the study has geographic diversity, the cultural heritage of Northern Ireland is similar to
that of Australia. In both countries the philanthropic role is traditionally filled by government, as it is in a number of countries with ties to Britain and other European countries (Sauvanet, 1999; Thompson, 2000). The commonality of heritage creates a degree of isomorphism in approaches to museum-services activity. The findings are described below.

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A Tale of Two Museums: Northern Ireland and Australia

**Background**

The two museums chosen have a similar focus on collections relevant to their local national histories. The Irish museum is located close to a busy city centre. It has a staff of 150 and its permanent collections attract some 250,000 visitors per year. The Australian museum is located on a seaside site. It has a staff of 80 and a turnover of A$7.5 million, and its permanent collections attract some 300,000 visitors per year. A large proportion of visits to both museums are repeat visits. The museums make a conscious effort to provide new attractions in order to sustain the interest and loyalty of this group. They mount and promote temporary exhibitions instead of relying solely on the permanent collections to attract visitors. Examples of temporary shows are: an exhibition of the work of local artists, a dinosaur exhibition, an exhibition of Australian cross-cultural art, and an exhibition of contemporary textiles from East Timor.

**Mission**

To examine the museum's mission and the role of management in fulfilling it, we first analysed the mission and then interviewed the director to elicit his or her attitudes towards it.

The mission statement of the Irish museum is to “increase public understanding of the collections.” The current management focus is on communicating the content of the collections to visitors and using promotional material for the temporary exhibitions. The museum employs two education officers and two part-time assistants whose responsibilities include improving communication, preparing an annual program of events and publicizing the collections.

The Australian museum, as part of its development, has introduced a program of radical change that has resulted in significant restructuring: a change in leadership, a refocusing of the museum's image, and cultural and administrative changes. Leadership changes in the early 1990s prompted the drafting of the museum's first vision and mission statement: “[to make] sense of our world by discovering and interpreting the past and present for the future.” The director is of the view that the time is past when directors need be expert only in particular areas of museum scholarship: “Art museums have gone beyond the powerful aesthetic of an individual to drive them towards a personal vision.” The emphasis has been on improving the quality and professionalism of services within an integrated framework. The vision has been expressed through a wide range of programs and special projects.

The missions themselves and the attitudes towards them varied, the mission of the Irish museum being the more traditional of the two. Interestingly, the missions and their orientation did not determine attitudes to service. Both directors expressed concern about the core business, but both museums supplemented it with a partial service orientation: towards education and outreach in the Irish case, towards the market in the Australian case. We did not assess the validity of attitudes. While both museums are concerned with maximizing earned income through auxiliary activities, the directors agreed that the aesthetic purpose of the museum must be preserved. Hence the tension identified in the literature is evident in both cases, although these two museums cannot be characterized as overwhelmingly marketing-oriented. Such responses posit dimensions of ideological preference, even if the realities of the marketplace preclude their full realization.

**Museum Architecture**

Museum architecture plays an important role in services marketing, acting as a drawing card for those wishing to visit the museum, to be stimulated by the collection and to use the museum's services. The Irish museum is a complex building that does not lend itself to a
straightforward layout. Although visitors are advised to start at the top of the building and move through the displays in a spiral, it has been found that they often become confused and lost. Interviews revealed that managers recognize this shortcoming and plan to modify and improve signage. In contrast, the Australian museum is aware of the value of its architecture. It is located on a seaside site in a series of spaces that flow from inside to outside and make use of the warm climate. The museum has operated on its current site in a purpose-built structure since the 1980s. With its streamlined layout, the building is easy to explore. The café and bookshop have been redesigned to facilitate visitor use. By implication, there is an abiding sense of the museum’s identity for visitors, which contrasts with the Irish museum’s need to redesign its architecture to promote visitor use.

Programs

Both museums have difficulty balancing the need to display the permanent collections with the need to mount temporary exhibitions. Here, the tension between curatorial needs and marketing needs is very real. Both museums feature a wide range of collections and high overall display standards. However, one museum shows indications of some poor or inconsistent levels of display, while the other, with its distinctive image, enjoys community reach and regional support.

These two approaches are indicative of the tension between curatorial and visitor needs, which complicates the approach to and implementation of services marketing. In Northern Ireland, this is compounded by the age of the collections and the physical features of the building, which make for uneven standards in the overall quality of the collection. Some exhibition spaces are cramped and some collections are old and lack colour and impact. The lighting and sound also vary in quality. However, the main attraction of this museum is its temporary exhibitions. These make extensive use of space, lighting and labelling, and the quality of the lighting and sound is much higher in the temporary exhibitions than in the permanent collections.

Interviews revealed that the Irish museum plans to improve the labelling and layout of its collections. At present, however, the standards of display vary, not only from gallery to gallery but also within galleries. For example, some of the displays in the botany and zoology sections provide clear, concise information, while others use overly scientific language.

In contrast, the Australian museum’s Aboriginal awards attract national attention and strong sponsorship support. An assistant director commented that while the displays were once static, leading visitors to observe that nothing ever changed, now visitors are commenting that they need to visit regularly to avoid missing something. Market research and visitor surveys were undertaken with a view to increasing visitor numbers and satisfaction. The assistant director stated: “People used to comment that the place didn’t change much, that it was the same from year to year. Now there are lots of changing exhibitions, interaction with the community and with government agencies, a stronger national and international profile, a broadening of horizons, restructuring, which sought to professionalize collections management and support areas especially, and linkages with tourism.” The director said: “We have a role to play in deciphering national identity. There is a focus to our public programs which recognizes the distinctiveness of our region.”

These examples indicate a need for clarity of purpose in driving home the services-marketing message. The differences in the missions of the two museums underpin differences in approach to collections and temporary exhibitions within an architectural framework. Despite its having employed marketing professionals, the Irish museum is clearly more product-driven than market-driven. The Australian museum, though short of marketing staff, has a clearer sense of the services-marketing approach.

Accessibility

As McLean (1998) and DiMaggio (1985) found, it is in matters of accessibility that tensions in mission are most evident in museums, as they strive to increase accessibility yet maintain standards of excellence in quality. The two case studies fit the pattern. For example, the Australian museum mounts innovative exhibitions that focus on the region’s distinctiveness – its proxim-
ity to Asia, indigenous influences, polyglot immigrant mix and seafaring history. The 1992–93 annual report stresses its heightened accessibility, pointing out that users find the museum to be an increasingly flexible, responsive, aware and active institution closely aligned with the region's cultural and natural heritage.

The Irish museum is situated in a middle-class area within walking distance of the city centre. It is accessible by bus and is just a 10-minute walk from a train station. The museum tends to integrate into local society and is representative of the region's heritage. However, its opening hours are restricted to the business day (9–5pm on weekdays) and Saturday and Sunday afternoon. There is little evidence for visitors in navigating the galleries, and although the galleries have wheelchair access there is no help for wheelchair users. No free printed guide is available. A “souvenir guide” sold in the shop indicates the various galleries but not the floor plan. On the other hand, there are no entrance fees or charges for the majority of special exhibitions, talks or events. Entrance charges were instituted for recent large exhibitions, with concessions for families and senior citizens. For these shows, many displays were easily accessible, some in glass cases. Interviews revealed that managers were reviewing how best to improve displays while preserving their proximity to visitor pathways.

Communication

Communication at the two museums is indicative of the fact that they have been subject to rapid contextual and structural change. While some staff members have adopted the new ways enthusiastically, others have resisted, thereby causing tension in approaches to visitors and attitudes to marketing. At the Irish museum, for example, visitors are greeted on arrival and made to “feel at home.” Front-of-house staff are encouraged to speak with visitors. A public liaison officer is on duty at all times when the museum is open to take customer inquiries. Managers explained that regular training for front-of-house staff has been introduced, with a focus on how to approach and interact with visitors. No attempt is made to “entertain” visitors. The marketing manager explained that staff try to inform visitors regarding the temporary exhibitions, which are planned around a historic or contemporary theme. The director stated that the overall purpose of the museum is to provide an “understanding” of its collections so that visitors leave with the feeling that they have had a “good experience.”

In Australia, the broad picture reveals a shift from a small, pioneering museum moving in exciting directions and run by a director with a highly personal style, to a large, professional, outward-looking organization with a creative leadership. The number and type of exhibitions have increased. The art museum is developing a touring program for regional museums, and the overall visitor experience has improved. Volunteer satisfaction, a significant increase in visitor numbers, and regular media coverage all indicate community support for the museum. Tourism links have also been firmly established, resulting in increased visitor numbers in both domestic and international markets.

The Australian museum underwent changes in 1992 after the inaugural director retired. The trustees were provided with a “focus for change,” including changes in communication techniques and style. Communication, though, is more than lip service to new techniques and style. As mentioned, change was not embraced by all, so that communication, both internal and external, was not always sending one message to visitors or reinforcing the museum’s mission, nor was it always serving the cause of accessibility. Hence, visitors may sense conflict when they visit the museum, thus reducing the impact of changes on visitor services. However, if well managed, even conflict can be part of a museum’s rebirth, encouraging innovation in response to the need to do new things and to do things differently.

Discussion and Managerial Implications

A museum’s performance depends upon the quality of its management. The quality of its management depends, in turn, upon (1) the ability of staff to communicate and to deliver services, and (2) cooperation between managers and staff and between staff and visitors.
Such internal performance has a strong impact on external performance — that is, the visitor experience. It affects all aspects of service delivery, both the range of collections and exhibitions and the availability and accessibility of information and guidance, in terms of interpreting collections and artefacts and providing visitor education more generally.

In many service organizations, especially museums, staff members may be involved in marketing even when their job specification does not explicitly recognize this function. Staff perform inter-firm functions requiring a service orientation similar to customer contact. People involved in support functions such as production, display, servicing and invoicing may actually serve in a “part-time marketing” capacity (Gummesson, 1991). Often these people are unaware of the inherent marketing in their roles as well as their functions. Management may also fail to understand this dual responsibility. In many museums, however, aspects of service activity are spread throughout the organization. Perhaps the marketing specialist can handle only part of the marketing function (or there may be no marketing specialist at all). In such cases, marketing cannot be a specialist function, so a market-oriented management style may be more appropriate for developing the ethos of the whole museum.

The two museums outlined in this paper have been increasingly pushed towards public-service and commercial considerations by their need for government and, more recently, non-government financial support. The 1990s saw both restructuring and the appointment of new directors. External changes had an impact on the management of museum services, with government and other stakeholders increasingly pressing for change. We argue, however, that the changes in mandate and leadership have had an impact on external changes. For example, museum leadership has had a noticeable effect on the amount of money made available for restoration and renovation, on the confidence of sponsors and funding bodies in the organization, and even on the types and number of exhibitions planned and executed. Thus there is a symbiotic relationship between context and museum. The implication is that a change in mandate can induce marked shifts in direction and intent. Emery (1990) found similar patterns of change in his study of the Canadian Museum of Nature. DiMaggio (1991) recognizes the importance of context, as well as the essential component of leadership, for change. The museum studies of Janes (1997, 1999) and Rentschler (2002) support these thrusts.

Whether a causal role for these changes can be attributed to management initiatives in Northern Ireland and Australia is more difficult to determine. A possible explanation is the climate of reform in government. In Northern Ireland, the restructuring of the arts sector has provided the impetus for other changes, such as the hiring of new (marketing related) staff and the provision of resources for projects. In Australia, a climate of reform was clearly the impetus for change in the museum. It is considered that a causal role for changes can be attributed to management initiatives, although the climate of reform at the government level is also a contributing factor and provided the impetus for transformation.

These trends, however, should not be exaggerated. The relationship among the director, staff, volunteers, trustees and context is dynamic and complex. Directors have been forced to change, as the context demands a different response. These changes include the need for (services) marketing initiatives, a climate of reform, organizational restructuring, an outward focus on the market and the need for greater professionalism on the part of employees. To a large extent, governments, funding bodies, the trustees and the cultural community took the initiative on these matters. However, the employment of new (market-focused) directors in museums has shifted the balance of the initiative from the external to the internal arena.

Conclusions

These findings indicate that services marketing was variously implemented by the two museums studied. Three issues were evident in both museums: communication, mission tension and managing change. McLean (1998), in her study of 12 museums, identifies two of these, communication and managing change, as well as a third issue, relationships.
Communication between long-time employees (some longer than 26 years) and new employees caused tension, in one case industrial unrest and resistance to the new director's way of doing things such as inculcating a sense of services marketing into day-to-day work. This factor was exacerbated by tension in the perceived mission of the museum. Some staff saw the mission as focused on research and collections. Others saw it as focused on reaching out to new audiences and on new programs. Consequently, only some staff members were investing in services marketing. An important message here is the need to balance mission with marketing, which is not easy task when managing change but is highlighted in our model (Figure 1). Building a strategic focus and team commitment to a new organizational vision is fraught with difficulty. Appreciating the tension inherent in such processes, and bringing the organization into line with the cultural changes that have occurred, requires constant dialogue, persuasion and investment in internal change-monitoring processes.

The research implication, then, is the need to develop models of services marketing that are tested empirically on larger groups of museums. Research in the United States, Canada, Australia, the United Kingdom and continental Europe in this domain has increased in the past 10 years and is likely to develop further. Much of this research has focused on the impact of the contract culture, the reduction in museum budgets and the implementation of performance measurement based on customer-satisfaction management. More recently there has been growing academic interest in researching actions, reactions, interpretations and reflections on the museum visitor experience. We have an opportunity to learn through dialogue, to respond to the need for internal change and to recognize the pressure for change from external stakeholders. The managerial implication is the development of a more long-term strategic focus that builds relationships and sparks dialogue (McLean, 1998).

Although this research is exploratory and its conclusions tentative, some of the themes it uncovers are pervasive and are consistent with those of other findings (Rentschler, 2002). Organizational change comes about with great difficulty in museums, as Janes (1999) observes. Significant change has taken place over the past decade in museums everywhere, resulting in a greater emphasis on the marketing of services. Service-delivery frameworks and consideration of the whole service experience help to shed light on the experiences of museum visitors with regard to services. By considering the scope of service delivery, we will be able to help decision-makers focus on what and how services can be delivered amidst a climate of change. In the ever more competitive world of leisure and tourism, museums will be focusing increasingly on managing the visitors' entire experience.

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