**Portrait of a Star: National Gallery of Victoria**

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**Introduction**

The National Gallery of Victoria in Melbourne, Australia, is a "star" art museum whose mission is to illuminate life by collecting and presenting great art. "Star" museums are characterized as providing a total visitor experience as funded entities that make a difference by attracting tourists and local visitors to the city in which they are located. Unlike the great prominence of superstar museums (Frey, 1998; Gombault, 2002), which is achieved through tourism, the NGV’s prominence is among its local population: 70% of its visitors live in Victoria and 30% are from interstate or overseas (L. Sassella, personal communication, 25 March 2007), whereas for superstar museums, such as the Louvre, the visitor percentages are reversed. Nonetheless, the NGV offers a total experience to its visitors through commercial outlets such as cafes, restaurants and shops; offers exceptional architecture to its visitors; and relates its offerings to events in history, politics, film and contemporary life. The strategic orientation of the Gallery increasingly emphasizes visitor demands in organizational structure, collection hang and special exhibitions.

In 1999 the NGV welcomed a new director, Dr. Gerard Vaughan, straight from the British Museum, where he had earned a strong reputation as fundraiser extraordinaire. Vaughan is known as a lateral thinker, well-educated in art history but with a keen sense of politics, policy and strategy. Under his leadership, the NGV has undergone a process of reconceptualization, culminating in its branding strategy. This case study assesses the nature, prevalence and role of brand orientation at the NGV, in addition to exploring the drivers of and impediments to brand orientation. The case generates novel concepts and develops theory for marketers, filling a gap in both the museum marketing literature and the broader branding literature.

**Branding in a Competitive Landscape**

The NGV operates in a competitive landscape, striving to achieve its own ambitions while meeting the expectations of multiple stakeholders (Goulding, 2000). Traditionally, its primary role was perceived to be "keeper" of objects – caring for the cultural capital of society. Today's Gallery is required to fulfil a public mandate as well as being accountable to a range of stakeholders, such as governments, boards of trustees, curators (as "keepers" of the objects), benefactors and the public (Rentschler, 2002a). Due to these complexities, the NGV mixes a traditional functional role with a new purposive role (Weil, 1990). The functional role relates to activities performed in the museum and is object-based: to collect, preserve and display objects (Noble, 1970). The more recently assumed purposive role relates to the intent, vision or mission of the Gallery, where the focus is on leadership and visitor services: to serve society and its development by means of study.
education and enjoyment (Besterman, 1998). This new role can be seen as a catalyst for organizational change, which incorporates the adoption of brand values and practices that focus on people (Gilmore and Rentschler, 2002).

The NGV covers two sites, one on each side of the Yarra River, which divides Melbourne city centre. One site is dominated by a modernist 1960s monolithic building called NGV International. This site was extensively redeveloped at the start of the new millennium (Walker, 2004). Here, audiences can view masterpieces from all over the world and spanning all centuries. The other site is dominated by a postmodernist 21st-century “pack of cards” style of building called the Ian Potter Centre: NGV Australia (Anderson, 2003). On this side of the river, visitors can see the world’s most comprehensive display of Australian art, including the popular Indigenous Australian and Torres Strait Islander collections.

The existence of two such distinctive sites created challenges when the NGV brand was being developed. On emerging from the NGV redevelopment, the Gallery established separate marketing and sponsorship teams, totalling eight people, reporting to the General Manager Marketing. The NGV now consistently raises well over $1 million (all figures are in Australian dollars) each year, with a further $1.5 million in contra deals through corporate sponsorship. From 2004 to 2007 the NGV raised $64 million in philanthropic donations of cash and artworks, significantly more than any other museum or art gallery in Australia. The NGV intends to raise $150 million for the 150th birthday celebration of the Gallery in 2011 (Atkinson, 2010).

The rebirth of the NGV after renovation and redevelopment at the beginning of the 21st century made a substantial impact on the local economy, primarily through the Victorian government’s very successful Melbourne Winter Masterpieces annual exhibition program, which has now been expanded to include other museums in Melbourne. The NGV is well known and well loved by the Australian people, achieving wide appeal as well as holding targeted exhibitions and events for the cognoscenti. As the General Manager Marketing, Lisa Sassella, explains, “The NGV connects visitors – with the artist, the art, with our past and our future, with themselves and with each other – leaving visitors with another point of view so they can see life in another light.”

### Defining Branding

We define brand as what the art museum projects as its identity, while image is defined as how the world responds to what is projected to the museum’s visitors. The gap between identity and image is how the brand is managed at the NGV. The NGV is a successful brand manager, developing, promoting and nurturing the organization over the two sites. It features both internationally and locally recognizable “products” in its exhibitions program, drawing the largest crowds of any major gallery in Australia. Branding permits the Gallery to disseminate its identity and image to its audience. In branding itself, the NGV has shifted its focus from the tangible art collection to a balance between gallery brand and exhibition sub-brand, ensuring that “brand essence” is consistently communicated. Sassella describes the NGV’s spirit or personality as “inspiring, visionary, illuminating, inclusive, enduring, entertaining, passionate, provocative and self-

### ABSTRACT

Museums are an important segment of the creative industries arena. A “star” art museum in Melbourne, Australia, is the National Gallery of Victoria, whose mission is to illuminate life by collecting and presenting great art. This gallery operates in an increasingly competitive landscape. It is becoming more competitive and is continuously striving to achieve its own ambitions and meet the expectations of multiple stakeholders. The present case study uses a brand orientation lens to evaluate the Gallery in order to address a gap in both the brand orientation and the museum marketing literature. It is crafted from interviews, surveys and internal documents. The case study is an exemplar for other institutions to identify how brand orientation manifests itself within their institution.

### KEYWORDS

National Gallery of Victoria, branding, brand orientation, museum marketing
assured – qualities that are all evocative of 'Melbourne style'.

Brand Orientation

The NGV has reached beyond the marketing concept and embraced a brand orientation. We agree with Urde (1999), who posits that brand orientation is the pursuit of a strategic approach to branding. Brand orientation places strategic importance on brand, beyond the immediate goal of satisfying customer needs and wants. It is a fusion of the historic brand concept and the business orientation literature: embedding branding within the organization to ensure its effectiveness (Rubinstein, 1996). Brands are integrated with the NGV's other tangible and intangible resources (Doyle, 2001), which form the base for the institution's core processes. Branding, therefore, becomes an integrative device within the institution that aligns its capabilities and resources in order to meet external factors and demands (de Chernatony, 1999; Ind, 1998; Mosmans and van der Vorst, 1998).

Drivers of and Impediments to Brand Orientation

In the Gallery, there are many factors to encourage the development of a brand orientation; however, there are also many factors that inhibit its adoption. The development of a strong brand orientation requires a change in organizational culture, decision-making processes and resource allocation. Barriers may encompass both beliefs and actions that impede brand development. Such barriers include a lack of financial resources, time constraints, perceived lack of relevance and a short-term focus on sales activities.

The emergence of brand orientation as a business orientation in the Gallery may be driven in part by significant changes in the environment. The leisure sector faces strong competition from new venues, destinations and attractions. It is now accepted that museums have both traditional competitors in other cultural institutions and competitors within the larger leisure arena, including retail and experiential entertainment venues. Coupled with this is a sophisticated and demanding audience base (Burton and Scott, 2003) that has more information access than ever before.

With access also befalls marketing clutter and a lack of specificity, from the perspective of audiences, for what each institution represents. In addition, not-for-profit institutions are under increasing pressure by governments and other stakeholders to reach specific visitor targets in terms of absolute numbers and diverse segments of the community. They are being forced to invest in entrepreneurial approaches to attract and retain funding (Rentschler and Gilmore, 2002). This drive for museums to generate their own income and pursue greater self-sufficiency has been evident for the past two decades (McLean, 1995). Bennett (1994) picks up the theme in his study of those who do not visit South Australian history museums and art galleries. He argues on economic and political grounds that museums are increasingly dependent on the number of visitors they attract, either directly (through entrance fees) or indirectly (through diverse public uses) to ensure continued public funding. We suggest that such factors may contribute to a cultural shift whereby the emergence of the brand as a governing philosophy is bridging the priorities, processes and strategies within museums.

RÉSUMÉ

Les musées constituent un segment important de l'arène des industries de la création. La National Gallery of Victoria, à Melbourne (Australie), est un musée d'art « star » qui s'est donné pour mission d'illuminer l'existence en rassemblant et en exposant de grandes œuvres d'art. Existant dans un contexte de plus en plus concurrentiel, il devient lui-même plus concurrentiel et lutte constamment pour réaliser ses ambitions et répondre aux attentes de ses multiples parties prenantes. Cette étude de cas évalue la Gallery à travers la lentille de l'orientation stratégique pour aborder l'écart entre la littérature sur l'orientation stratégique et celle sur le marketing des musées. Elle se base sur des entrevues, des sondages et des documents internes. Les résultats pourront aider d'autres institutions à découvrir comment se manifeste l'orientation stratégique dans leur cadre.  

MOTS CLÉS

National Gallery of Victoria, branding, orientation stratégique, marketing d'un musée

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Museums exist as houses of objects and collections (McLean, 1995). They therefore have a curatorial orientation, where the priority is excellence in scholarship through the collection, exhibition, preservation, research and study of objects (Gilmore and Rentschler, 2002; Kotler and Kotler, 2000). While for decades collections were a key dimension predicting museum performance, the emphasis is now shifting to visitor needs and satisfaction (Rentschler and Gilmore, 2002). Museums' second imperative is, therefore, a commercial orientation (Gainer and Padanyi, 2002), where the priority is the institution's audience, its direct and indirect competitors, and, increasingly, the pursuit of market relevance. A commercial orientation is contested ground for museums. It is sometimes seen as culture commodified (Schroeder, 2005) or the selling out of connections between traditions and conventions, of past practice and the marketing need to signify culture as brand. We agree with Schroeder (2005), who argues that brands work in multiple ways, prompting a shifting of attention to the needs of the consumer. It is in this sense that we use the phrase commercial orientation of museums. Researchers are coming to terms with culture's commercial underpinnings in a variety of contexts, of which the museum is only one (Schroeder, 2006).

The relationship between the curatorial and commercial imperatives is often referred to as a tension among bureaucracies within the institution (Rentschler and Gilmore, 2002). The tension is between professional, peer-controlled needs and managerial or organizational needs. A museum that develops and displays its collection in isolation from any commercial orientation may fail to achieve market relevance and accessibility. Similarly, the creation of bigger, brighter and better audience experiences is dependent on excellence in curatorial activities, as without its collection the museum would cease to exist.

**Methodology**

In conducting a case study, we were interested in the *why* and *how* of brand orientation in the museum context. The strengths of the case study are well documented. They include an opportunity to acquire in-depth knowledge of the dynamics and texture of museums, the ability to deal with a wide variety of evidence within a real-life, contemporary context, and an opportunity to gain access to an explanation of causal links that are too complex for a survey (Eisenhardt, 1989; Mitchell, 1983; Walton, 1972; Yin, 1984). We recognize that we cannot generalize to the broader population. Case study has been extensively validated as a method for going beyond the limitations of surveys, providing great searching ability and enabling the researcher to "better understand the subtle institutional processes" (DiMaggio, Useem and Brown, 1978, p. 56).

Because of the authors' longstanding relationship with the NGV, we were able to conduct a longitudinal case study over more than four years. Over time, we interviewed and surveyed leaders within the institution and both visitors and non-visitors. These people made up the most appropriate informed sample, able to discuss branding and brand orientation. Semi-structured interviews, typically 90 minutes in duration, were audiorecorded and transcribed. Subsequent interviews of a less formal nature took the form of opportunistic, casual phone conversations and e-mail correspondence; these were field-noted and coded. This latter type of interview was frequently used to clarify particular aspects of the analysis as they arose. In accordance with Patton (2002), data integrity was...
ensured through triangulation. While the interviews were the primary source of data, other sources were used to triangulate the findings. Secondary data sources included institutional documents such as annual reports and marketing plans. Observations of the Gallery brand in situ were conducted using the triggers from the case study protocol. We also carried out conceptual ordering (Strauss and Corbin, 1998), a method by which data are organized, according to their properties and dimensions, into discrete categories, which are then described. We used the constant comparative method (Strauss and Corbin, 1998), by which data are collected, coded and analyzed concurrently, observing similarities, differences, patterns and relationships. Through this analysis the key issues were identified and modelled.

Findings

Brand as Culture and Compass

The findings suggest that the NGV can be considered brand-oriented to a high degree. The Gallery’s decision-making is not dominated by branding, as the NGV is first and foremost an art institution with a clear mission and vision as an institution. The NGV views brand orientation holistically and focuses on brand values and practices across the institution as a means of engaging with its external market and audience. The visitor is placed at the centre of the institution’s strategic thinking and operations, encompassing its values, behaviours and practices; the brand is used as a compass for many organizational decisions. A dominant theme that emerged is that, over the last decade, branding activities and the brand in general have become higher on the institution’s list of priorities.

This observation was supported by annual reports, strategic plans and previous research obtained from the NGV. Strategies were being crafted around building the institution’s name as a brand, sophisticated brand architectures were being established, resources were being allocated to both internal and external brand building, and tracking brand health was emerging as an important performance metric. This all suggests a new focus on the brand as part of a cultural revolution within the institution. In terms of a business orientation, the brand does act as a compass for decision-making at the NGV. The degree to which the NGV has embraced the brand as part of its organizational culture and as a compass for decision-making relates to the range of decisions that are brand-led. However, for some internal stakeholders the NGV brand was still an aspiration—something they were still working towards. It is important to note that using the brand as a compass for decision-making does not equate with the marketing function of dictating collection and exhibition decisions.

In terms of brand-oriented values, activities and practices, the NGV was devoting resources to establishing an immediately recognizable brand. In discussing the purpose of branding, the respondents focused on the resources being allocated to the abbreviated name and logo: “The key thing, really, is establishing that NGV stands for the National Gallery of Victoria.” The distinctiveness of the brand and the logo itself are closely related to the institution’s architecture. In general, the primary focus of brand activities was the deployment of resources to communicate the uniqueness of the brand as a means of differentiation. The reasons for investing in the brand were “uniqueness, being able to define your uniqueness, to differentiate yourself from the market.” The brand should symbolize the core experience: “I think it’s about evidence, really, and just to be able to – in a snapshot, in an instant – communicate the kind of experience that the NGV can provide.” This functional brand capability was focused on the management of audience expectations. It was manifested in particular through the brand’s ability to communicate two key functional benefits: accessibility and relevance. Accessibility was seen as an important brand message; the brand needed to convey accessibility to the core market, from a visitor perspective. Relevance was a dominant theme in the branding activities, particularly for an art institution.

The interviewees also referred to a range of strategic decisions that they viewed as part of a long-term investment in building a strong brand. Value-adding activities, such as brand extensions, Web site improvements, virtual exhibitions, new programs and the museum shop, were seen as critical to enhancing the relevance and dynamism of the brand. In discussing the need to constantly innovate and invest
in new branding experiences, Gallery respondents focused on the important role of these activities in underpinning the brand's values.

Finally, the symbolic quality of the brand was a key issue for all respondents. The brand's ability to embody more than the collection itself and the exhibitions was a clear manifestation of its symbolic value. As the NGV is located over two sites, within walking distance of one another but nonetheless separate, the brand needed to craft an institutional identity rather than two site identities. When discussing the attributes of their brand, respondents used emotive language that suggested a desire to build a strong personal connection between the brand and the visitor. When discussing what the brand should stand for in visitors' minds, respondents focused on its ability to symbolize a comforting and familiar experience.

In general, respondents wanted visitors to have a sense of ownership of the brand. In the words of Sassella: "We may go towards something like, 'It's my NGV.'" The NGV plays an important role in the life of the community. "These are big ideas," Sassella says, "and the job for marketing communications is to turn these ideas into simple, relevant messages for advertising and promotion." The NGV branding issue has served to bring together the Gallery's long history and its aspirations to be a centre of creativity for the community.

Over time, the NGV has acquired "cultural flagship" status as home to Australia's finest art collection. Throughout Australia, awareness of Melbourne as an arts city has enabled the Gallery to stamp its mark on the city. Melbourne's cultural policies acknowledge this link: Melbourne is recognized as a city for the arts where the city's arts organizations promote Melbourne's distinctive culture and identity (City of Melbourne, 1999). The NGV offers a window for understanding the city of Melbourne because its spirit transfers to the city as a destination. This is important, as the NGV sees its role as more than an education and entertainment institution. Sassella explains that, in a secular context, the NGV "delivers an emotional experience about life, creativity and change in Melbourne. So it's desirable for NGV to align very closely with attributes of this wonderful city."

"Sometimes it's almost a challenge to pick up a newspaper that does not feature an article about NGV's collection and exhibitions, such is the profile that the Gallery now enjoys in this city and around Australia," says Vaughan. "It is vitally important that the NGV remains top of mind for Melburnians and loved in its community, so that we can continue to acquire important masterpieces for the collection."

**Drivers of Brand Orientation**

The results of the case study were consistent in advocating a need for greater unity and a sense of common purpose across the institution. The brand's ability to unite people from different departments was discussed. Brand established a shared understanding of what the Gallery stands for now and what it aspires to be in the future.

The need for a bridge, particularly between curatorial and commercial priorities, was seen as a motivator for the establishment of a brand orientation. Respondents expressed a desire to build a more brand-oriented culture, motivated by the need to give all departments a common purpose. While it emerged that brand orientation has acted as a bridge, a curatorial orientation still dominated.

In terms of other drivers of brand orientation, two aspects of leadership were found to drive the adoption of a brand-oriented business philosophy. The first was that elevating the brand among the priorities of the institution was a senior executive decision. Brand orientation is a philosophy that is driven from the chief executive down.

The second aspect of leadership is that more resources were allocated to both internal and external branding activities as a result of a change in leadership. When Vaughan joined the NGV in 1999, branding was a nascent activity. It was recognized that the focus on branding was part of a commercial focus introduced by a new director and a new marketing head. The adoption of a brand orientation was primarily attributed to the personal business philosophy of the General Manager Marketing.

Whilst it became apparent that the increasing importance of branding was heavily influenced by internal factors, external pressures were also considerable. In recognition of more intense competition for funding, within what has traditionally been a collaborative sector, the Gallery's visitors and staff turned to branding as
a new competitive weapon. Competition outside the museum sector was also seen as a major driver of brand orientation. Participants in the study endorsed the need to build a strong brand in order to compete more effectively within the leisure and tourism industries.

Another critical driver of brand orientation was the recognition that brands are part of the consumer psyche and therefore have great value. Brands are part of the everyday human experience, and the Gallery now recognizes that its audiences use brands as decision-making heuristics.

Finally, respondents were motivated to establish a distinctive and symbolic brand as a means of overcoming the generic Gallery stereotype. This was particularly important where the name of the institution did not necessarily connote an accessible or relevant experience.

Impediments to Brand Orientation

While the importance of branding was a strong theme, the adoption of a brand orientation was not without its obstacles. The primary impediments to the establishment of a brand orientation are found within the institution, with one important exception: funding. Funding is a major constraint for any new initiative, and museums are faced with difficult choices as to how to allocate their limited resources.

For an Australian gallery, the funding problem is related to the public nature of the institution, which differs from that of galleries in the United States. Whilst funding is a significant issue in any costly branding exercise, another obstacle to brand orientation was a strong curatorial orientation. It was evident that a curatorial orientation steeped in tradition had established a climate of distrust and suspicion with regard to museum branding. Such attitudes obviously impeded the successful adoption of a brand-oriented culture and were exacerbated by a divide between the curatorial and commercial departments, which has been bridged to some degree over the last decade.

The move towards a more brand-oriented institution represents a radical change for the Gallery. The NGV is a long-established institution with deeply entrenched attitudes and beliefs. In terms of obstacles to be overcome when implementing a new brand philosophy, the General Manager Marketing stated, “It was five years before I felt able to mention the word ‘brand’ in the Gallery.”

Conclusions and Implications

This case study draws from the literature on branding strategy as used in art galleries and museums. It is also crafted from interviews, surveys and a range of internal NGV documents. The study has sought to address a gap in both the brand orientation literature and the museum marketing literature. Whilst the body of work exploring brand orientation has grown, there has been a general failure to build on extant research and generate a definitive concept of brand orientation (Ewing and Napoli, 2005; Hankinson, 2001 Urde, 1994; Wong and Merrilees, 2005). Moreover, too little attention has been paid to the critical antecedents to developing a strong brand orientation (Urde, 1994; Wong and Merrilees, 2008). Using an exploratory method, we were able to reconcile a number of approaches to brand orientation and develop a concept that incorporates the philosophical and behavioural approaches to business orientation in relation to one gallery, the National Gallery of Victoria. Below, we identify the implications of branding for the NGV from the perspective of a not-for-profit organization. The NGV’s branding strategy displays many of the characteristics of not-for-profit branding.

The first conclusion that can be drawn relates to the need for museums to reconcile an internal curatorial focus with the commercial imperatives of operating in a broad leisure market. This tension has been acknowledged for some time (McLean, 1994; Rentschler, 2002b). A number of authors refer to the debate on whether a museum should be focused on spiritual enrichment/education or on fun/entertainment (McLean, 1995). Because of this debate, the relationship between museums and marketing can best be described as “complicated,” which may explain why museums are rarely referred to as brands.

The second conclusion extends the first. The purpose of this case study was not to fuel the debate on the tension between an internal curatorial focus and commercial imperatives but to advance research through the recognition that museums operate as brands in a highly compet-
itive leisure environment. In contrast to defining the NGV by its function, our view of the NGV builds upon *purposive* definitions regarding the Gallery's intent, mission and vision (Rentschler and Gilmore, 2002). Moreover, it is suggested that superior museums focus on their core values and develop a shared view of why they exist and where they are going (Griffin and Abraham, 2000). Thus, we suggest that, in line with purposive definitions of museums, a brand-oriented lens on the NGV clarifies what it is as an institution and how this identity is manifested in brand-related behaviours and activities.

The implications for museum managers are the ability to identify how brand orientation manifests itself within their institution. If museums seek to establish a strong brand orientation, they must devote resources to establishing the brand as a dominant organizational philosophy that guides all decision-making. In addition, brand-oriented museums must establish the brand as a distinctive asset that communicates relevance and accessibility and invests in value-adding initiatives that enable the institution to connect with visitors on a truly symbolic level. It is apparent that the NGV has developed a brand orientation. The NGV is a gallery with features like any other: resource constraints, competing needs of multiple stakeholders and an increasingly turbulent market. If it can achieve such significant organizational change, then it presents an interesting exemplar for many other cultural institutions.

References


La National Gallery of Victoria (NGV), à Melbourne, a pour mission d'éclairer l'existence en collectionnant et en présentant de grandes œuvres d'art. La NGV est considérée comme un musée d'art «star»; elle se distingue par l'expérience globale qu'elle offre aux visiteurs. Ceux-ci y trouvent notamment des cafés et des boutiques, ainsi qu'une architecture exceptionnelle. De plus, ses expositions sont en lien avec des événements historiques et politiques et avec la vie contemporaine.

La particularité de la NGV, comparée aux musées «superstars», est qu'elle attire principalement des visiteurs locaux, plutôt que des touristes, qui développent à son endroit un attachement particulier. Cette institution a adopté une nouvelle orientation stratégique qui met l'accent sur les attentes des visiteurs. En effet, sous la direction de Gerard Vaughan, Ph.D., la NGV a entrepris un processus de reconceptualisation qui a abouti à une nouvelle stratégie de marque. Dans cet article, les auteures évaluent cette stratégie; elles explorent ses catalyseurs et les obstacles.

La NGV évolue dans un environnement concurrentiel en s'efforçant de réaliser ses ambitions et de répondre aux attentes de ses multiples parties prenantes. Pour ce faire, elle allie un rôle traditionnel fonctionnel, soit la collecte, la conservation et l'exposition d'objets, à un nouveau rôle où l'accent est mis sur le leadership et les services aux visiteurs : l'apport à la société par l'éducation et le divertissement. Si l'on définit la marque comme ce que le musée projette de son identité, l'image est la façon dont les personnes perçoivent cette projection. La NGV a une image positive et est reconnue par la population de Melbourne, et par l'ensemble des Australiens, comme un «phare culturel». Toutefois, s'il y a des éléments facilitateurs, il y a aussi des obstacles à l'application de ce type de stratégie.

Parmi les éléments clés pour mettre en place une telle stratégie, les auteurs identifient l'importance du leadership, qui décide de cette politique et lui affecte des ressources. C'est aussi facilité par un environnement fortement concurrentiel qui pousse les dirigeants à adopter des approches commerciales, en plus de leur approche de conservation, pour attirer et retenir la clientèle et les bailleurs de fonds. Enfin, il faut reconnaître que la marque constitue maintenant un élément reconnu par le public, essentiel dans ses décisions de consommation. Cependant, le développement d'une stratégie de marque nécessite un changement dans la culture organisationnelle, la prise de décisions, les processus et l'allocation des ressources. Des obstacles peuvent donc apparaître, parmi lesquels les auteurs notent les fonds limités dans les institutions telles que la NGV, et l'importance de son orientation axée sur la conservation.

Cet article cherche à réconcilier différentes approches et à définir un concept intégrateur pour les orientations de gestion dans le cas de la NGV. Néanmoins, les auteurs soulignent que le peu d'attention portée aux antécédents critiques pour l'élaboration d'une stratégie de marque impose une
limite à cette étude. Elles concluent que les musées doivent concilier leur mission de conservation et une approche commerciale, et suggèrent que ceux-ci se concentrent sur leurs valeurs fondamentales et développent une vision de leur mission qui soit partagée par l'ensemble de l'institution. Une stratégie de marque, comme celle de la NGV, peut redéfinir l'identité de l'organisation et guider ses actions. Ainsi, l'exemple de la NGV peut être un modèle pour les praticiens intéressés par la mise en place d'une stratégie de marque dans leurs institutions culturelles.