Marketing is most often associated with increasing audiences.
How might imperatives to widen and diversify audiences influence the marketing approach and function within the museum?

di Nicole Moolhuijsen

Introduction

Many authors have remarked that the museum's relationship with the public dimension is probably one of the most controversial and debated issues that institutions all around the world are facing in the 21st Century.[1] Notwithstanding the widespread consensus among professionals and government bodies that museums should involve the widest possible audience, being significant and promoting access to the whole society, there is still a significant amount of research showing that museums are only visited by restricted groups of individuals, that is to say the more educated and wealthy.[2] Within the UK, researches have shown that the most frequent un-represented categories of audiences in museums are

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[1] Celka Straughn and Howard Gardner, 'GoodWork in museums today... and tomorrow', in *The Routledge Companion to Museum Ethics: Redefining Ethics for the Twenty-First-Century Museum,* ed. by Janet Marstine (New York: Routledge, 2011), p.45.

[2] Graham Black, "Embedding civil engagement in museums". *Museum Management and Curatorship.* 25 (2) (2010), pp. 129 - 146.

teenagers, older people, disabled people, member of lower socio-economic groups[3] and ethnic minorities.[4] These results have urged museums professionals to put more effort in promoting diversity among their audiences and in being engaged with social practices that are more relevant to their potential public.[5] It has often been argued that this model of the socially responsible museum might be pushing the boundaries a step too far of what is normally considered to be the traditional cultural nature of the museum work.[6] Nevertheless, as many authors[7] as well as the main organisations of museum professionals have stressed, it is within the capacity of museums to be responsive to society and to tackle social inequality that lie the significance of these institutions in the 21st century. [8] The Museums Association discussion paper *Museum 2020*[9] as well as other initiatives promoted by ICOM, such as *Museums for Social Harmony*[10], demonstrate that these practices are fundamental for museums to be socially relevant at present time and not to collapse in the future.[11]

Having acknowledged these premises, how can the socially inclusive museum approach the marketing discipline to widen and diversify its public?

This essay starts by sketching briefly the motivations that have underpinned the introduction of marketing within the museum realm, suggesting that it is an essential tool for museums in order to grasp their audience composition and needs.[12] Hence, the role of the market research will be discussed, looking in particular at different segmentation systems. In the light of some practical cases, this section explores whether some segmentation systems

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[3] C2: skilled manual workers; D semi- and unskilled manual workers; E: pensioners, unemployed, casual or lowest grade workers, in Graham Black, *The engaging museum: developing museums for visitor involvement* (London: Routledge, 2005) p. 11.

[4] Graham Black, *The engaging museum: developing museums for visitor involvement* (London: Routledge, 2005) p. 53.

[5] Mark O' Neil, 'The good enough visitor', in *Museums, Society, Inequality,* ed. by Richard Sandell (New York: Routledge, 2002), pp. 24 - 35.

[6] David Flaming, 'Museums and social responsibility', ICOM News, 1 (2011), 9, http://icom.museum/fileadmin/user_upload/pdf/ICOM_News/2011-1/ENG/p8-9_2011-1a.pdf, accessed 23 February.

[7] David Flaming, 'Museums and social responsibility', ICOM News, 1 (2011), 9, http://icom.museum/fileadmin/user_upload/pdf/ICOM_News/2011-1/ENG/p8-9_2011-1a.pdf, accessed 23 February.

[8] Sandell, Richard. 'Museums and the combating of social inequality: roles, responsibilities, resistance', in *Museums, Society, Inequality,* ed. by Richard Sandell (New York: Routledge, 2002), p. 3.

[9] Museum Association. 'Museum 2020 Discussion Paper', http://www.museumsassociation.org/download?id=806530.html, accessed 25 November 2012.

[10] Laisuhun, An. 'How Museums can promote and contribute to social harmony', http://icom.museum/fileadmin/user_upload/pdf/ICOM_News/2009-2/ENG/p4_2009-2.pdf.html, accessed 23 February 2013

[11] Robert Janes, *Museums in a Troubled World: Renewal, Irrelevance or Collapse?* (New York: Routledge, 2009).

[12] Jean-Michel Tobelem, 'The marketing approach in museums'. *Museum Management and Curatorship.* 16 (4) (1997), p. 340 - 345.

might be more effective than others in order to understand the categories of potential public that are un-represented by the museum's services, and to support a more inclusive audience development strategy. Subsequent to this analysis, the essay will look at different initiatives that museums around the UK have undertaken in order to reach out for new segments of audience, thanks to efficient market research, good communication and promotion.

The second part of this essay will consider how marketing departments should function within the internal organisation of a socially inclusive museum. This essay is based on the assumption that museums should endeavour long lasting relationship with the new audiences, thus questions may arise considering whether the creation of few attractive activities are successful strategies in this direction. Looking at the activity carried out by Glasgow Museums in recent years, it will be possible to comprehend how the needs of diverse audiences investigated by marketing departments can be accounted not only to plan temporary events but to be more integrated in the museum's overall strategy and to support its development on a long term.[13] Given these premises, should the marketing function be detached from other departments in the museum, such as the curatorial and the educational? Following up this question, subsidiary interrogations may arise considering what challenges professionals with diverse experience and expertise might encounter when collaborating, and how museums could manage these situations. A discussion of these problematics is beyond the scope of this essay, however this can be a good starting point for future research.

Museums and social inclusion: consequences on the marketing approach

Many publications trace the introduction of marketing fundamentals into museums back to the 1980s [14], asserting that at that time there were only few pioneer institutions hiring professionals with expertise in the marketing field. On the contrary, this trend has now become the norm across organisations in the cultural sector, as there is an extensive consensus that marketing principles are beneficial to managing cultural institutes effectively.[15] Nowadays museums all around the world have staff covering marketing roles or have put on entire marketing departments.[16] Nevertheless, the motivations behind the introduction of marketing in museums are far from being homogenous but are contingent to

[13] Fiona McLean and Mark O' Neil, 'The social museum and its implications for marketing', n *Museum Marketing. Competing in the global marketplace*, ed. by Ruth Rentschler and Anne-Marie Hede (Oxford: Elsevier/Butterworth-Heinemann, 2007)

[14] Fiona McLean, *Marketing the Museum* (London: Routledge, 1997).

[15] Moork, Paal. 'Marketing', in *Running a Museum: A practical Handbook*, ed. by Patrick J. Boylan, ICOM http://unesdoc.unesco.org/images/0014/001410/141067e.pdf.html, accessed 23 February 2012, p. 161.

[16] Moork, Paal. 'Marketing', in *Running a Museum: A practical Handbook*, ed. by Patrick J. Boylan, ICOM http://unesdoc.unesco.org/images/0014/001410/141067e.pdf.html, accessed 23 February 2012

the specific context and the particular nature of each institution.[17] In some cases it is mainly an attempt to generate additional financial resources to resist in a difficult economic climate, where the governmental provision to the cultural sector is constantly dropping or is not present at all. [18] In some others, museums employ marketing to increase their visibility in the marketplace being more competitive towards other cultural institutions and leisure time activities.[19] In these cases marketing is not utilised to offer cultural services of higher quality, but its function is downgraded to increase funds and visitors number through promotion and publicity.[20]

Interestingly, Jean Michel Tobelem has pointed out the call for knowing the public better as the last factor that has motivated museums to embrace marketing theories and practices.[21] These museums are aware of their public mission in a profound sense, and use marketing to analyse the composition of their audiences, their needs and their characteristics. Being aware that different audiences nurture different expectations towards the museum visit and have different intellectual, social and emotional characteristics, museums adopt marketing to be able to offer them targeted cultural services of high quality, that are satisfactory both to individual expectations and the institution's mission.[22] This exchange of values is "considered to be the very essence of the marketing condition"[23], and is the starting point to build long lasting relationship between the organisation and its market.[24]

The method that allows profit and non-profit institutions to grasp the composition and behaviour of their market is called 'market research'. [25] This is a systematic process, based on the collection and analysis of quantitative and qualitative data[26], which permit the elaboration of fundamental information to manage organisations effectively and to plan

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[17] Jean-Michel Tobelem, 'The marketing approach in museums'. *Museum Management and Curatorship.* 16 (4) (1997), p. 341.

[18] Jean-Michel Tobelem, 'The marketing approach in museums'. *Museum Management and Curatorship.* 16 (4) (1997), p. 342.

[19] Jean-Michel Tobelem, 'The marketing approach in museums'. *Museum Management and Curatorship.* 16 (4) (1997), p. 343.

[20] Moork, Paal. 'Marketing', in *Running a Museum: A practical Handbook*, ed. by Patrick J. Boylan, ICOM   http://unesdoc.unesco.org/images/0014/001410/141067e.pdf.html, accessed 23 February 2012.

[21] Jean-Michel Tobelem, 'The marketing approach in museums'. *Museum Management and Curatorship.* 16 (4) (1997), p. 341.

[22] Fiona McLean, *Marketing the Museum* (London: Routledge, 1997).

[23] Moork, Paal. 'Marketing', in *Running a Museum: A practical Handbook*, ed. by Patrick J. Boylan, ICOM   http://unesdoc.unesco.org/images/0014/001410/141067e.pdf.html, accessed 23 February 2012, p. 161.

[24] Graham Black, *The engaging museum: developing museums for visitor involvement* (London: Routledge, 2005) p. 7.

[25] Neil Kotler, et. al., *Museum marketing and strategy: designing missions, building audiences, generating revenue and resources* (San Francisco: Jossey-Bass, 2008), p.249.

[26] Neil Kotler, et. al., *Museum marketing and strategy: designing missions, building audiences, generating revenue and resources* (San Francisco: Jossey-Bass, 2008), p.249.

marketing strategies.[27] In non-profit institutions, the market research follows the same logical pattern as in profit ones [28], with the exception that the benefits of the informations collected are not merely estimated in terms of cost as the literature of marketing for-profit indicates,[29] but rather to improve the quality of the service and enhance the institution's mission.

Market research is generally undertaken by museums through structured or semi-structured questionnaires and interviews[30] and serve to collect primary data, such as demographic, social and psychological factors[31], and to give indications relating to customer's composition, motivation and satisfaction. Thanks to this information, museums can divide their market into segments, that is to say a group of individuals with similar characteristics that can be targeted with a similar marketing strategy.[32] Segmentation criteria are various, and frequently depend on geographic, demographic, social and psychographic factors[33] and special interests.[34] Neil and Philip Kotler have pointed out that in order to be effective, individuals in the same segment should react similarly to offerings and strategies, and that segments should be measurable, substantial, exhaustive and accessible. [35] In addition to this, they asserted that a valid segmentation system can result from the combination of different factors, for example geographic and demographic.[36]

Within the domain of the plan *Fit for the Future*, Imperial War Museums (IWM) have recently carried out visitor surveys across their five branches in order to plan an audience development strategy being more in line with their mission: "we strive to make everything we do relevant to all society".[37] The IWM segmented their actual public according to 'motivation of the visit' and as a result have identified segments clustering people with common lifestyle (psychographic factors) and interests, for example 'active adults with an interest in cultural

[27] Neil Kotler, et. al., *Museum marketing and strategy: designing missions, building audiences, generating revenue and resources* (San Francisco: Jossey-Bass, 2008), p.249.

[28] David A. Aaker, et. al., *Marketing research* (Hoboken, N.J: Wiley, 2011), pp. 48 - 49.

[29] David A. Aaker, et. al., *Marketing research* (Hoboken, N.J: Wiley, 2011), pp. 48 - 49.

[30] Jean-Michel Tobelem, 'The marketing approach in museums'. *Museum Management and Curatorship.* 16 (4) (1997), p. 343.

[31] Elisabeth Hill et. al., *Creative Arts Marketing* (Oxford: Butterworth Heinemann, 1995), p. 30.

[32] Sally Dibb and Lyndon Simkin, 'Target segment strategy', in *Marketing Theory: a student text*. eds Baker, Michael John (London: SAGE, 2010), pp. 237 - 250.

[33] Neil Kotler, et. al., *Museum marketing and strategy: designing missions, building audiences, generating revenue and resources* (San Francisco: Jossey-Bass, 2008)

[34] Graham Black, *The engaging museum: developing museums for visitor involvement* (London: Routledge, 2005) p. 11.

[35] Neil Kotler, et. al., *Museum marketing and strategy: designing missions, building audiences, generating revenue and resources* (San Francisco: Jossey-Bass, 2008) pp. 127-129.

[36] Neil Kotler, et. al., *Museum marketing and strategy: designing missions, building audiences, generating revenue and resources* (San Francisco: Jossey-Bass, 2008), p. 124.

[37] Hamilton, Penny. 'Developing our brand and audiences', Unpublished Lecture, Leicester University, 7 February 2013.

heritage' or 'young people interested in entertainment' and so on.[38] This type of segmentation, called geoclustering, is increasingly common among museums and galleries[39]. Also the company *Latheral Thinkers* carried out a major survey called *Audience Atlas* in the market of arts, culture and heritage across the UK and has used this same method to cluster individuals, naming the resulting segments *Culture Segments*.[40] Naturally, the proportion of each type of segment vary geographically, in fact the percentage of 'adults interested in Art' may be higher around the London area than in Yorkshire, where the segment of 'young people interested in outdoors' may be more relevant. Each of the five branches of IWM has confronted their results with the findings of *Audience Atlas* and started to plan an audience development strategy that seeks to even proportion of the common segments.[41] The results expected are that museums will be able to retain their existing audiences, to increase underdeveloped segments and possibly to attract new audiences from the market of *Culture Audience*.

This is one amongst many methods to segment the museums' public to support an audience development strategy; nonetheless, it should be noted as Graham Black has remarked, that the methodology used is fundamental for diversification of audiences.[42] The Hepworth Gallery in Wakefield had segmented their existing audience according to demographic factors and after having confronted these breakdowns with the demographical composition of the community in which the museum operates, it emerged that young people were under represented.[43] Similarly, the Field Museum in Chicago analysed its audience from a social point of view using social segmentation, and discovered that local ethnic minorities were unserved by the museum.[44] In order to develop a sense of place[45], breaking down the existing barriers[46] between the institutions and their communities, responsive museums would meet their potential audiences' social needs through programmes, activities, events

[38] Hamilton, Penny. 'Developing our brand and audiences', Unpublished Lecture, Leicester University, 7 February 2013.

[39] Neil Kotler, et. al., *Museum marketing and strategy: designing missions, building audiences, generating revenue and resources* (San Francisco: Jossey-Bass, 2008), p. 121.

[40] http://www.lateralthinkers.com/introtoculturesegments.html

[41] Hamilton, Penny. 'Developing our brand and audiences', Unpublished Lecture, Leicester University, 7 February 2013

[42] Graham Black, *The engaging museum: developing museums for visitor involvement* (London: Routledge, 2005).

[43] Holly Grange, 'THW Marketing Presentation', Unpublished Lecture, The Hepworth Gallery Wakefield, 6 February 2013

[44] Neil Kotler and Philip Kotler, 'Can Museums Be All Things to All People? Missions, goals, and marketing's role', in *Museum Management and Marketing*, eds. Richard Sandell and Robert R. Janes (New York: Routledge, 2007), p. 322.

[45] Neil Kotler and Philip Kotler, 'Can Museums Be All Things to All People? Missions, goals, and marketing's role', in *Museum Management and Marketing*, eds. Richard Sandell and Robert R. Janes (New York: Routledge, 2007), p. 322.

[46] Graham Black, *The engaging museum: developing museums for visitor involvement* (London: Routledge, 2005) p. 54.

and exhibitions.[47] Hence, the Th Hepworth Wakefield within a series of public programmes, designed a special event called the *Zombie Walk*, specifically targeting young people. [48] During the first edition this event obtained enormous success, attracting a great number of teenagers who had never visited the museum before. Similarly, the Field Museum targeted its unrepresented audience organising outdoor cultural festivals during the summer time featuring ethnic art.[49]

These practices show how policies that aim to a wider social inclusion, rather than persuading the existing types of audience to visit more often, seek to establish proactive exchanges between museums and their communities as a whole. These initiatives are complex and difficult to realise for a multitude of reasons.[50]

First of all, because trying to attract people to museums who are likely to believe these are not places for them, is an attempt to change an existing attitude in human behaviour.[51] If museum products, such as collection's interpretations, exhibitions and events aim to be of interest to the new segments, these need to be tailored according their needs and expectations. This, from the museum point of view, implies either the fatigue to research and elaborate new products or a more demanding promotion strategy. To achieve these goals, the museum should invest resources to carry out additional market research; not in the museum building itself, but in the community it wants to reach. This market research can give indications on how to improve or change existing products and services and is called qualitative marketing research, and takes the form of observations, unstructured interviews and focus groups.[52] Generally, qualitative research is carried out with restricted samples of people and can help to further investigate their attitudes and interests "in a way which may not be possible, or not nearly so effective, if they were to be asked to respond to direct questioning".[53] Many cultural organisations that carry out these kinds of researches, express that they can significantly help to understand which programmes and themes are of interests

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[47] Ruth Rentschler, 'Museum Marketing: Understanding different types of audiences', in *Museum Management and Marketing*, eds. Richard Sandell and Robert R. Janes (New York: Routledge, 2007), p. 356 .

[48] The Hepworth Wakefiels Gallery, '511,781 Visitors in our First Year', Annual Review 2011-2012, ArtsCouncil England.

[49] Neil Kotler and Philip Kotler, 'Can Museums Be All Things to All People? Missions, goals, and marketing's role', in *Museum Management and Marketing*, eds. Richard Sandell and Robert R. Janes (New York: Routledge, 2007), p. 322.

[50] Graham Black, *The engaging museum: developing museums for visitor involvement* (London: Routledge, 2005) p. 47.

[51] Graham Black, *The engaging museum: developing museums for visitor involvement* (London: Routledge, 2005) p. 89.

[52] Webb, John R. *Understanding and designing marketing research* (London: Thomson Learning, 2002) pp. 22 - 23.

[53] John R. Webb, *Understanding and designing marketing research* (London: Thomson Learning, 2002), p. 23.

to which segments, as well as which communication schemes and promotional tools are most effective to reach them and capture their interest.[54]

Communication and promotion are essential tools for museums to attract and sustain their new and existing audiences[55] and are important parts of the marketing mix. Literature in many fields discusses which are the best practices, giving insights on how these tools can influence people to utilise the advertised services,[56] but possibly best practices depend on the specific nature of the institution and the segment it wants to reach. Communication and promotion serve to make individuals aware of the existing service, to stimulate their interest and to make them recognise the advantage deriving from its use.[57] Ultimately they should try to convince the potential user to prefer the service offered by the promoting institution and to take action using it[58]. Lavinge and Steiner indicated six hierarchical steps in this process, where the targeted user moves through sequential stages: "Awareness; Knowledge; Liking; Preference; Conviction and Action".[59]

New customers have to move from stage one, and require more time and funds.

In order to reach the undeveloped segment of young people, the The Hepworth Wakefield had a sub-brand image designed for the target, with the aim to convey a more youth-friendly identity.[60] The new image was promoted trough various tools, such as banners on busses, pop up exhibitions in the city centre and various posters at supermarkets in order to reach visibility at a local level.[61] Moreover, the *Zombie Walk* was advertised through social networks. The event took place during the week of Halloween and the museum provided various make up and props and lots of young people participated. Initially, the walk took place within the actual gallery, but then continued to the city centre and at the end a video of the initiative was realised. Although in terms of number the event resulted very successful, the museum and the collection were used primarily as a setting encompassing little engagement with the objects at an interpretative level. The year after the gallery repeated the initiative, but the number of participants significantly dropped.

One of the challenges in developing new audiences lies in the ability to engage them with the museum's collections and to retain them. Given the significance of having diverse audiences, more museums are keen to develop new engaging temporary events and appealing promotional campaigns to attract new segments, nonetheless encouraging long

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[54] Hill, Elisabeth et. al., *Creative Arts Marketing* (Oxford: Butterworth Heinemann, 1995), p. 55.

[55] Fiona McLean, *Marketing the Museum* (London: Routledge, 1997), p. 138.

[56] Fiona McLean, *Marketing the Museum* (London: Routledge, 1997), p. 139.

[57] Fiona McLean, *Marketing the Museum* (London: Routledge, 1997), p. 139.

[58] Fiona McLean, *Marketing the Museum* (London: Routledge, 1997), p. 139.

[59] Fiona McLean, *Marketing the Museum* (London: Routledge, 1997), p. 139.

[60] Holly Grange, 'THW Marketing Presentation', Unpublished Lecture, The Hepworth Gallery Wakefield, 6 February 2013

[61] Holly Grange, 'THW Marketing Presentation', Unpublished Lecture, The Hepworth Gallery Wakefield, 6 February 2013.

lasting participation "means changing not just the image, but the reality of the museum [62]". If the marketing approach is understood to be fundamental in order to comprehend the public's needs, these have to be reflected more profoundly in the development of museums products. As a consequence of this, how might marketing departments function within the museum?

Museums and social inclusion: Consequences on the marketing function

Several authors have observed that breaking down the barriers between museums and their potential audiences goes far beyond the creation of single attractive events gaining physical access only, but aim to facilitate emotional and intellectual access, encouraging extensive use of the museums services and deeper engagement with their collections.[63]

Throughout a long career as a museum professional, Mark O'Neal has fiercely supported the socially engaged museums. O'Neal, together with Fiona Mclean, a marketing expert, in the essay *The social museums and its implications for marketing* have prompted institutions to make efforts in order to present objects and collections in ways that are significant to the public as a whole. They emphasised the need to find strategies that can awake the public's interest as well as connect them to the collection, encouraging intellectual engagement at different levels.[64] The authors asserted that the understanding gained with the market research of diverse audience's attitudes and interests should be taken into account while planning the interpretation strategies of the collections and be embodied in the displays.[65] Hence, museums should provide meaningful experiences trough the exhibition's designs as well as with other targeted activities. Glasgow museums, which have been directed for a long time by Mark O' Neil, show a very proactive approach towards these ideas. Since the early nineties, the museums have sought to promote extensive physical and interpretational access for the whole diversity of potential audiences within the Glasgow community.[66] Staff organised contemporary art biennials around sensitive themes to the whole community, such as human rights, and erected a museum reflecting and exploring the diversity of the citizens' religious beliefs. In addition to this, the approach used to refurbish the Kelvingrove

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[62] Fiona McLean and Mark O' Neil, 'The social museum and its implications for marketing', n *Museum Marketing. Competing in the global marketplace*, ed. by Ruth Rentschler and Anne-Marie Hede (Oxford: Elsevier/Butterworth-Heinemann, 2007), p. 219.

[63] Graham Black, *The engaging museum: developing museums for visitor involvement* (London: Routledge, 2005) p. 46.

[64] Fiona McLean and Mark O' Neil, 'The social museum and its implications for marketing', n *Museum Marketing. Competing in the global marketplace*, ed. by Ruth Rentschler and Anne-Marie Hede (Oxford: Elsevier/Butterworth-Heinemann, 2007), p. 219.

[65] Fiona McLean and Mark O' Neil, 'The social museum and its implications for marketing', n *Museum Marketing. Competing in the global marketplace*, ed. by Ruth Rentschler and Anne-Marie Hede (Oxford: Elsevier/Butterworth-Heinemann, 2007), p. 218.

[66] Fiona McLean and Mark O' Neil, 'The social museum and its implications for marketing', n *Museum Marketing. Competing in the global marketplace*, ed. by Ruth Rentschler and Anne-Marie Hede (Oxford: Elsevier/Butterworth-Heinemann, 2007), p. 218 - 221.

Art Gallery was very innovative; in fact rather than having objects exhibited as evidences of their disciplinary value, the displays were conceived to be narrative at different levels, and different stories surrounding the objects where presented. During the preparation, curators researched and proposed a great number of stories and after having consulted the local community, the more significant ones were reported on the display. The gallery did not lack in coherence as the objects and the stories connected to them were grouped around themes, which "reflected visitors interests and perceptions".[67] This multilayered approach of story telling presented either more academic information for the more knowledgeable audience or made objects accessible to other visitors. This projects started with market research and visitor studies inside and outside the museum, with questionnaires, interviews, focus groups and consultation with youths panels and disabled people, and required a joint effort from the staff from the marketing department, as well as for curators and education professionals. This project resulted in a successful growing strategy that rather than developing new products to attract new markets, has partially modified its existing resources (the display of the collection) to attract and retain new segments. According to the famous Russian/American mathematician Ansof, this strategy would be called *market development/ extension*[68] and is more in line with the nature of the museum work.

At this point it has been recognised that museums should make meaning for the society and for the unrepresented segments, whose attention can be firstly recalled with targeted events but needs to be reflected in the interpretation strategies inside the museum as well. This long process, only starts with the marketing research as the development of the projects involves a crossing over departments within the museum. As the director of the marketing office at Hepworth Gallery has stated, marketing departments are not responsible to create the content and interpretations of objects and displays but work alongside educational department and curators, to create initiatives that are appealing to public's interest but also coherent to the institution's mission and its collection.

In the past the marketing function has frequently been regarded as detached from the other museum internal activities, resulting compartmentalised and poorly comprehended.[69] Nonetheless, as already Fiona Mclean pointed out in the nineties and many other professionals have remarked throughout time "marketing is an attitude of mind that permeates through the organisation"[70] and as a consequence its function will result integrated within other departments at a deeper level. Through a methodical scientific analysis of the marketplace, marketing can help "a museum to clarify its role within the marketplace and articulate how the organisation will develop in the future", meeting the

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[67] Fiona McLean and Mark O' Neil, 'The social museum and its implications for marketing', n *Museum Marketing. Competing in the global marketplace*, ed. by Ruth Rentschler and Anne-Marie Hede (Oxford: Elsevier/Butterworth-Heinemann, 2007), p. 222.

[68] Tim J. Hannagan, *Marketing for the non-profit sector* (Basingstoke: Macmillan, 1992), p. 120.

[69] Sandell, Richard and Janes, Robert R. *Museum Management and Marketing* (New York: Routledge, 2007), p. 291.

[70] Fiona McLean, *Marketing the Museum* (London: Routledge, 1997), p. 48.

mission of the museum and its actual and potential audience.[71] It invades all areas of museum's work and has a strategic function in the management of the institution. [72] As a consequence, museums' internal human resources need to collaborate across different departments, joining their diverse expertise and experience towards a common goal: be inclusive and significant to diverse audiences respecting and enhancing the institution's mission.

Conclusion

It has emerged that although various motivations have underpinned the widespread recognition that marketing principles are useful and adaptable to non-profit institutions;[73] in the public oriented museum the marketing approach is vital to comprehend the composition and the needs of the market, in this case of the museum's public.[74] For this reason, an increasing number of museums are investigating the characteristics of their actual public through market research and visitor studies, and planning audience development strategies that seek to offer targeted cultural services that are both satisfactory to their audiences and the institution's mission.[75] Contemporaneously, the museological debate is pushing towards a socially inclusive model of museum, in which the marketing approach would not only serve to increase the proportion of the same types of visitors offering them better services, but to expand and diversify the segments. This acknowledgment would see museums confronting their existing segments with the outside environment, in order to grasp which unrepresented groups can be targeted.

This essay has initially considered whether different types of segmentation system can have diverse impact on diversification of audiences.

The IWM segmented their audience according to the 'reason of the visit' grouping individual with similar behaviour in the same segment and confronted their results with the *Culture Segments* provided by *Audience Atlas*. This system has the advantage to support a realistic growing strategy, as the targeted segments consists of people who even if are not visitors of the IWM yet, are already engaged with cultural activities in some way, being part of the *Culture Market*. Nonetheless, If one considers this strategy under the lens of the socially inclusive museum, questions may arise as to whether this segmentation system will contribute to reach traditional unserved groups, since major researches show that discrimination of unrepresented audience normally depends on social and demographic

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[71] Gerri Morris. 'Museum Management 3: marketing strategies', in *Museum Practice*, 16 (2001), p. 40.

[72] Gerri Morris. 'Museum Management 3: marketing strategies', in *Museum Practice*, 16 (2001), pp. 38 - 43.

[73] Tim J. Hannagan, *Marketing for the non-profit sector* (Basingstoke: Macmillan, 1992)

[74] Jean-Michel Tobelem, 'The marketing approach in museums'. *Museum Management and Curatorship*. 16 (4) (1997), p. 340 - 345.

[75] Ocello, Claudia B. 'Being responsive to be responsible', in *The Routledge Companion to Museum Ethics: Redefining Ethics for the Twenty-First-Century Museum,* ed. by Janet Marstine (New York: Routledge, 2011),p. 190.

factors, especially within the UK. [76] These data would either remain hidden or not considered using this type of segmentation.

The Hepworth Wakefield and Chicago Museum, segmented their audience according to demographic and social factors, and confronting their results with their outside environment were able to identify their specific unrepresented groups and to foster their relationship with their community. These examples reinforced the assumption that the type of segmentation used is fundamental for diversification and show that marketing strategies are fare from being universal formulas to apply. Each institution has the responsibility to identify its peculiar under-represented groups and to plan its specific audience development strategy, depending on the nature of the collection and the targeted segment.[77]

Afterwards, the essay has discussed different initiatives that museums have undertaken to attract new segments. Both The Hepworth Wakefield and Chicago Museum organised special activities to reach the new audience, which required additional qualitative research to understand their characteristics and needs to plan targeted events and demanding promotional campaigns, as new segments are more difficult to attract. The event organised by t The Hepworth Wakefield encompassed little engagement with the collection and obtained less success on its second edition. It stands out that policies that aim reaching out new audience are above of all time consuming and expensive. Not all institutions may be able to support these strategies, especially in difficult financial condition. Moreover, the organisation of engaging activities can be a good expedient to attract new audience, but are not enough to retain them.

These considerations have led to the second part of the essay, where the function of marketing departments within the internal organisation of museums has been considered. Glasgow museums policies, and the refurbishment of the Kelvingrove Art Gallery were particularly successful strategies in attracting and retaining new audiences, as they provided them with meaningful experiences at an interpretative level through the displays and not only through temporary events. This demonstrates that the needs and characteristics of diverse audiences investigated by marketing departments can be taken into account to configure the institution overall policy, encouraging deeper access to the museums' collections. Museums can be significant to multiple audiences at different intellectual and cultural levels without lacking in coherence, as long as staff with different expertise collaborate across different departments towards a common goal.

As a consequence of this, the marketing function in the contemporary museum should result intimately intertwined with other departments. For many museums this shift would require a change of mindset within the organisation of internal human resources. The great diversity between experience and expertise of the staff that coexist in museums' working environments can be an obstacle towards collaboration across different departments. This is

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[76] Yung-Neng Lin, 'Ethics and challenges of museum marketing', in *The Routledge Companion to Museum Ethics: Redefining Ethics for the Twenty-First-Century Museum,* ed. by Janet Marstine (New York: Routledge, 2011), pp. 202 - 203.
[77] Neil Kotler and Philip Kotler, 'Can Museums Be All Things to All People? Missions, goals, and marketing's role', in *Museum Management and Marketing*, eds. Richard Sandell and Robert R. Janes (New York: Routledge, 2007), p. 315.

one reason amongst many others for which museums are notoriously considered institutions resistant to change. The hope is that this diversity will stop preventing museums to evolve fitting their communities' needs, but will enhance the creativity of the institutions' working environments and help museums being powerful institutions that can bring change in the society in which they operate.

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