Designing and Marketing Museum Offerings by Utilizing Consumer Knowledge

- Research on Central Museums in Stockholm, Sweden

Authors:
Ingrid Rönnblom
Weronika Witakowska

Date of Submission: 2013-05-31
Abstract
The aim of this thesis is to examine how the central museums in Stockholm, Sweden, design and market their offerings by utilizing consumer knowledge. Current museum marketing research suggests that museums should be marketed as any organization; however, public museums are challenged by their mission to provide an offering that is framed by the state, and at the same time to attract visitors. Through semi-structured interviews with representatives from seven of the central museums in Stockholm, and a case study of a marketing campaign for an exhibition, information concerning the museums’ designing and marketing of offerings has been gathered. This information was analysed according to the theoretical framework which, building on co-creation of value theory, is an extended version of the DART-model to include word of mouth. The authors conclude that the museums are limited in their ability to adapt their offerings to consumer preferences due to their state given mission and a desire to be credible. Instead, online communication platforms are used to make the offerings available to more people and to market the offerings through the consumers’ online social networks.

Key words: Museum Marketing, Co-Creation of Value, Reciprocal Value Propositions, DART-Model, EWoM, Consumer Knowledge, Social Network, Swedish Museums, Hilma af Klint
Acknowledgements

For encouragement of considerable importance and inspiration during work on this study, several persons and institutions must be acknowledged. First and foremost we would like to thank Dr. David Sörhammar for supervising this thesis as well as for his professionalism, careful reading of the text and insightful suggestions. This work was also aided by our supportive opponents, in particular Jenny Danielsson and Julia Hallström. Our special thanks go to Karolina Windell and Erica Budh at the Swedish Agency of Cultural Policy Analysis for giving us their support and for providing us with useful data. Last but not least we would like to thank our respondents:

Nils Olander and Calle Ros-Pehrson at The National Museum of Science and Technology, Heli Haapasalo and Susanne Samuelsson at The Hallwyl Museum, Alexander Fredlund at TBWA, Sophie Nyman at The Swedish History Museum, Cecilia von Schantz and Kristin Ek at Moderna Museet, Anders Svensson at Nordiska museet, Christina Kåremo Sköldkvist at the Swedish Museum of Natural History, Paula Röhss at Nationalmuseum, Helena Martinsson and Emelie Deinoff at the Army Museum

– thank you all for sharing with us your knowledge and experiences without which this study would not have been accomplished.

Uppsala, May 31st, 2013

Ingrid Rönnblom

Weronika Witakowska
Table of Contents

1. The development of museum marketing ................................................................. 1
   1.1 Why market museums? ....................................................................................... 1
   1.2 Problematization ............................................................................................... 2
   1.3 Aim .................................................................................................................... 3
   1.4 Expected research contribution ....................................................................... 3
   1.5 Disposition ........................................................................................................ 4
2. Co-creation of value ............................................................................................. 5
   2.1 A model for co-creation of value ................................................................. 6
      2.1.1 Access ....................................................................................................... 6
      2.1.2 Transparency ........................................................................................... 7
      2.1.3 Dialogue .................................................................................................. 7
      2.1.4 Risk-benefits assessment ........................................................................... 8
      2.1.5 Word of Mouth ......................................................................................... 8
   2.2 Conclusion of theory ....................................................................................... 10
3. Method .................................................................................................................. 11
   3.1 Data collection method .................................................................................. 11
   3.2 Choice of sample: the museums .................................................................. 12
   3.3 Case study ....................................................................................................... 12
   3.4 Choice of respondents .................................................................................. 13
   3.5 Interview questions - operationalization .................................................... 14
      3.5.1 Before the interviews ........................................................................... 15
      3.5.2 Post-interviews ....................................................................................... 16
   3.6 Handling of data ............................................................................................ 16
4. Central museums in Stockholm, Sweden .............................................................. 18
   4.1 Designing the museum offerings ................................................................. 19
   4.2 Marketing the offering .................................................................................. 22
   4.3 Case Study on Hilma af Klint “Help us update art history!” ....................... 25
5. A model for museum value co-creation - the extended DART-model ............... 32
   5.1 Access ............................................................................................................ 32
   5.2 Transparency ................................................................................................ 33
   5.3 Dialogue ........................................................................................................ 34
   5.4 Risk-benefits ................................................................................................. 35
   5.5 Word of Mouth ............................................................................................. 36
   5.6 The extended DART-model ......................................................................... 37
6. Conclusion ............................................................................................................ 39
7. Discussion ............................................................................................................ 42
8. Future research ................................................................................................... 45
References ............................................................................................................... 46
Appendix ................................................................................................................ 51
1. The development of museum marketing

“It is the way to carry a dialogue, to communicate, which social media has brought. We must have a dialogue with our target groups. We can see it being used in society and we must move outside the museum walls to understand what they want.”

Susanne Samuelsson, The Hallwyl Museum, 2013.03.19

Public museums hold a long tradition of being defined and driven by their mission to collect, conserve, research, educate and exhibit, a mission that goes back to the mid-18th century (McLean, 1995; Gilmore & Rentschler, 2002a; Alcaraz, Hume & Sullivan Mort, 2009). Even though the museums were assigned to display the collections for the public, the quality and value of the art was defined by professionals of a higher social status than the average citizen whom was considered irrelevant by the museums’ directors and curators. (McLean, 1995) This made the museums function driven with an internal focus on the objects that constituted the collections rather than to focus on the visitors. (Gilmore & Rentschler 2002b, Camarero & Garrido, 2009)

Since the mid 1990’s, the managerial style of many museums has been characterized by a higher focus on the relationship between the visitors, the museum and the market. (McLean, 1995; Rentschler & Wood, 2001; Gilmore & Rentschler, 2002a) It has been argued that the change from being function to market driven, originates from the changing political climate observable in both Europe and the U.S.A. Previously the museums were financially supported by the government however this changed over time to give the museums a larger responsibility in financing their activities. It is therefore suggested that museums have to set the consumer\(^1\) in focus of the activities of the organization in order to become more attractive. (Gilmore & Rentschler, 2002b; Camarero & Garrido, 2008; Boorsma, 2010; Hausmann, 2012)

1.1 Why market museums?

Research on museum visitors shows that museum offerings\(^2\) are consumed for the same reasons as any other consumer offering. (Rentschler & Gilmore, 2002b) These reasons are primarily identified as social interactions, status discrepancy, entertainment values and educational

---

\(^1\)The authors make no distinction between the terms customer and consumer but use the latter throughout the thesis.

\(^2\) In line with Prahalad and Ramaswamy (2004a) the term “offering” is used to denote products and services and make no distinction between these two concepts.
purposes. (Botti, 2001) Consumers evaluate the museum offering and weigh the benefits they gain from consuming the offering against the time, money and intellect that must be sacrificed. Thereafter the consumer decides whether or not the offering is of value for the consumer. (Passebois & Aurier, 2004) Museums have been identified as service organizations, no different than others in the sense that the offering is an experience rather than an object. Next, the visitor consumes the experience or the offering when visiting the museum and last, the visitor must engage and be active in the consumption of the offering. (Lagrosen, 2003) Due to the increasing competition in the entertainment sector, museums need to apply marketing concepts in order to attract visitors. (Gainer & Padanyi, 2002)

The underlying reasons for why a museum offering does not differ from the consumption of other offerings, and the fact that museums share characteristics with any other service organization, suggest that museum marketing should not differ either. However, industry specific characteristics in the museum sector challenge the commercial prosperity of museums.

1.2 Problematization

Public museums are challenged in their mission to provide an offering that is framed by the state and at the same time to attract visitors to generate an income. There lies a contradiction in this as the museums cannot adapt their offering to all citizens’ preferences. (McLean, 1995) Also, it can be questioned whether the consumers’ preferences can or should be prioritized over other stakeholders such as the state. (Gainer & Padanyi, 2002) This differs from other entertainment businesses that can choose to niche their activities without being limited by a state given mission. The central museums in Stockholm, Sweden, are assigned a mission stating that the museums must serve all citizens in Sweden, regardless of geographic location. Moreover, their assignments include prioritizing children and youth, educating and increasing availability. (Museer och utställningar, 2013) It is based on the mission and its fulfilment that the museums receive state funding. (Myndigheter, 2013) This can be argued contradictory as the museums have a specific area of responsibility determining the offering, which might not necessarily be of interest to all: the citizens are likely to be a heterogeneous group of consumers with different preferences. In order to gain an understanding of what the consumers value, and be able to design an offering that they are willing to pay for, the museums need to communicate with the consumers to access this information. For a company to create and sustain a competitive advantage, they need to
provide an offering that the consumers value. By engaging in dialogue on online communication platforms, companies can gain the necessary knowledge from consumers and in this way engage in co-creation of value with the consumers. Co-creation of value refers to the notion that value is determined by and created with the consumers (Vargo & Lusch, 2004).

Online communication platforms, social media, give companies both the possibility to carry a dialogue with their consumers and the opportunity to spread a marketing message to a large group of people. (Mangold & Faulds, 2009) The increased presence of social media has shaped the communication behavior among the consumers and it is necessary for art institutions to acknowledge and take part of this change; museums seem now to use social media in the same way as any other company. Hausmann (2012), who conducted marketing research by doing content analysis on German art institutions’ social media accounts, calls for more comprehensive case studies over how arts organizations in other countries are implementing social media, to what extent and how successful this has been. The author argues that social media, as a source of information, is a way for the art institution to minimize the risk that the potential visitor might feel when deciding whether or not to make a visit. (Hausmann, 2012) There is a gap in research as few studies have been made on how the museums work to create or develop offerings based on knowledge that can be obtained from dialogue with consumers, and particularly since the breakthrough of Internet and social media. This leads to the formulation of the following research question:

How can museums obtain and make use of consumer knowledge to design and market offerings that meet consumer preferences?

1.3 Aim
The aim of this thesis is to examine how the central museums in Stockholm, Sweden, design and market their offerings by utilizing consumer knowledge.

1.4 Expected research contribution
This thesis aims to contribute to a greater understanding of the marketing of museums. More specifically, the authors want to contribute to an insight of how Swedish central museums are working to create and market offerings of higher value to their consumers. Moreover, this study contributes to an extension of current theories in consumer marketing, in particular the concept of
co-creation of value. Thus, the contributions are not limited to museums or art institutions only but can be applied to other industries as well. This thesis is a contribution following the request for further international research on the implementation of social media marketing in arts institutions by Hausmann (2012).

1.5 Disposition
Through interviews with representatives from seven museums and a case study of the marketing campaign of the Hilma af Klint exhibition at Moderna Museet during the spring 2013, the aim is to evaluate how the Swedish museums are creating and marketing their offerings based on consumer knowledge. In order to draw conclusions, carry a discussion about the results of the study, and give suggestions for future research, the empirical findings will be analysed with the theoretical framework which builds on the concept of co-creation of value.
2. Co-creation of value

In recent marketing research, it has become widely accepted that the distinction between goods and services is of little relevance and that all organizations are service organizations. Goods are merely transmitters of services, and services are only value propositions made by the organization. Value is determined by the consumer when he or she uses the service, hence there is no value stored in a service but created when used or experienced by a consumer. (Vargo & Lusch, 2004) Suppliers and service providers do not create value in their planning, designing and production processes but resources required for consumers to create value for themselves in the value-creating process. When companies and consumers interact they are therefore engaged in co-creation of value. (Grönroos, 2006) This, as Lagrosen (2003) confirmed, is applicable for museums as well. Although well established, co-creation of value research has been criticized for simplifying the complex relationship between buyers and sellers (Grönroos, 2011). Not all consumers are willing to co-create due to the perceived risks such as miss-performing, losing time, money or face (Nuttavuthisit, 2010). Co-creation of value has also been criticized as a form of free labour from which the consumer later must pay a higher price for the improved offerings (Cova, Dalli & Zwick, 2011). In the museum context it can be questioned if the consumers’ value definition can or should be prioritized over other stakeholders such as the state. (Gainer & Padanyi, 2002)

The active involvement of consumers was acknowledged by Prahalad and Ramaswamy in 2000 who argued that the emergence of the Internet facilitated the change from consumers as passive recipients of what companies produced, to active participants in the development of the companies’ offerings. Internet provides communication channels for companies and consumers to carry a dialogue; therefore consumers can make direct requests on development of offerings as well as gain and share knowledge with both companies and other consumers. Consumers are since then considered to be a “new source of competence” for the producing companies to learn from in order to develop an offering of more value to the consumers. (Prahalad & Ramaswamy, 2000) A prerequisite for companies to access the consumer knowledge is interaction through dialogue. (Prahalad & Ramaswamy, 2004a; Ballantyne & Varey, 2006) Vargo and Lusch (2004) argue that the dialogue should be an ongoing communication process in order to maintain a
relationship between the company and consumer. With the dialogue, the company can develop an offering that is in line with consumer needs. (Vargo & Lusch, 2004)

Although value is determined by the consumer, the company must also find value in the relationship and in providing the offering. Ballantyne and Varey (2006) state that only in a relationship where both the company and consumer can find value the relationship will continue and be satisfactory. This means that the company can make propositions that they are the main beneficiary of, to which the consumer will contribute. Referred to as reciprocal value propositions, these can be initiated by either actor and must be supported by dialogue and knowledge sharing to provide value for the actors. (Ballantyne, Frow, Varey, & Payne, 2011)

2.1 A model for co-creation of value

In order to facilitate the sharing of knowledge, it is recommended for organizations to develop technological infrastructures on which communication with and between consumers can occur. (Nambisan & Baron, 2009) Prahalad and Ramaswamy (2004a) argue that interactions between company and consumer must be of satisfactory quality in order to co-create value from which both actors will benefit. The authors state that companies must consider four building blocks of interaction; access, transparency, dialogue and risk-benefits in order to facilitate co-creation with their consumers. These building blocks constitute the DART-model. (Prahalad & Ramaswamy, 2004a)

2.1.1 Access

The first building block is access, meaning that the consumers should have access to each other and to the company. (Prahalad and Ramaswamy, 2004a) Social media consist of interactive online communication platforms where the users contribute with content that others can take part of. Social media can be further sub-categorized based on two general characteristics: the level of self-presentation and the level of social presence. Self-presentation refers to the extent to which a user or member reveals its own person to the other users. Social presence concerns the level of social influence the users of a community have on each other’s behavior. For example, and generally speaking, blogs score high on self-presentation and low on social presence while collaborative projects such as Wikipedia scores low on both. Facebook, the largest social media platform, scores high on self-presentation and medium on social presence. (Kaplan & Haenlein,
2010) The platform on which the consumers can share their knowledge is advantageous for the company as this knowledge can be used to design the offerings in accordance with consumers’ preferences. (Ramaswamy, 2008)

2.1.2 Transparency
The second building block is transparency, meaning the sharing of information. Traditionally, companies have benefited from the asymmetric knowledge distribution however this attitude must change on the behalf of the companies. (Prahalad and Ramaswamy, 2004a) Transparency is not necessarily decided by companies but because of Internet, information is easier for consumers to obtain. Thus, companies cannot always control transparency meaning that it can also be of damage for the company. (Prahalad & Ramaswamy, 2004b) If the company provides access in the form of an online communication platform, and share information to their consumers, a dialogue can occur between the consumers and with the company. From this dialogue, the company can obtain knowledge from the consumers that it would otherwise not have access to. (Ramaswamy, 2008)

2.1.3 Dialogue
The third building block, dialogue, postulates that there is a willingness from both actors to deeply engage in meaningful conversations. The actors must be equals and share an interest in the same issue for the dialogue to continue. (Prahalad and Ramaswamy, 2004a) Ballantyne and Varey (2006) argue that interaction with consumers can be achieved through the informational and communicative mode and through dialogue. While the informational and communicative mode involve the intention to inform and listening as key aspects of interaction, dialogue builds on trust between the actors, supports co-creation of value and sustainable competitive advantage as it will lead to the sharing of knowledge. Whenever there is interaction between two or more parties, a relationship exists and through dialogue the quality of the relationship can be improved. If the company carries a dialogue with the consumers to improve consumer value, the company is able to obtain tacit knowledge. Being difficult to duplicate, tacit knowledge is desirable and can lead to competitive advantage for a company. Explicit knowledge is instead media based and easily shared. (Ballantyne and Varey, 2006) It has however been argued that tacit knowledge is difficult to obtain through electronic networks as the knowledge is highly embedded in people and thus difficult to communicate. (Wasko & Faraj, 2005)
2.1.4 Risk-benefits assessment
The last building block, risk-benefits, is a consequence of the other building blocks. Once the consumers have access to information communicated through dialogue, they can weigh the risks and benefits of consuming the offering which has been co-created, and thereafter make a decision whether or not to take part of it, i.e. determine the value. (Prahalad & Ramaswamy, 2004a) For the company the risk is to lose the consumers after providing them with the information. At the same time, through interaction the company can reduce these risks by using the information from the dialogue to meet consumer demand and create an offering of value. (Ramaswamy, 2008)

Online communication platforms can be used to gather information and knowledge from consumers through dialogue. In addition, because consumers can communicate with each other, the platforms can be used by companies to share information which the consumers can spread to their online networks. (Mangold & Faulds, 2009) However, social media accounts are expensive to manage in terms of time and resources. Following positive word of mouth, the lowered cost of marketing is listed as an economic value outcome from value co-creation on online communication platforms (Ramaswamy, 2008). Therefore, the authors of this thesis suggest that word of mouth is the reciprocal value for the company and should be a prerequisite for a company to engage in co-creation of value. The dialogue must result in consumers sharing knowledge to the company and consumers sharing a marketing message about the company to their social network. In this way, the DART-model will be extended to also include word of mouth.

2.1.5 Word of Mouth
As both company and consumer must gain value from the relationship in order for it to continue, the company can also communicate that it wants something from its consumers. (Ballantyne & Varey, 2006, 2011) Companies can send out a marketing message to be shared by the consumers, or the consumers can make this initiative themselves and share a message to their social network facilitated by online communication platforms. (Kaplan & Haenlein, 2011) In this way, the company utilizes the consumers’ online network in order to spread a marketing message. (Mangold & Faulds, 2009)
Word of mouth (hereafter WoM) is a phenomenon in which consumers share their opinions of a product or a company to their friends and families, i.e. their network. WoM has proven effective as consumers tend to trust their network’s opinions more than a company created message when making a purchasing decision. WoM can have both positive and negative impact on a company depending on the message. (Richins, 1983) The consumers’ ability to spread messages through their online social networks, whether it is intentional or not, is here referred to as a form of consumer knowledge.

Following the increased global digitization, WoM becomes even more important for companies. When consumers are sharing product or company information to their online network it is referred to as electronic word of mouth (eWoM). (Gruen, Osmonbekov, Czaplewski, 2006) Unlike traditional WoM: the electronic spreading lasts longer as it can be stored and reaches more consumers. (Kaplan & Haenlein, 2011) Although it may be difficult to control the content of the messages that are spread (Mangold & Faulds, 2009), companies have the possibility to address negative critique. The dialogue becomes a source of information available for those who have access to the platform without them needing to be engaged in the dialogue since all information is stored and difficult to remove (Hausmann, 2012). Ballantyne and Varey (2006) described the informational mode as a one-way communication of marketing messages with a power imbalance between the company and the consumer. With the Internet, the dialogue, being visible to consumers’ online networks, can be used as a marketing message. Moreover, Internet evens out the imbalance following that consumers can now access more information (Prahalad & Ramaswamy, 2004b). The online dialogue thus adds a dimension to the informational mode by allowing the consumers to engage in communication rather than only receive information.

Marketing on online communication platforms should be seen as a complement to traditional marketing. Hence, it does not replace such marketing but can be used as a tool to strengthen it. (Mangold & Faulds, 2009) Online communication platform marketing should be consistent with the rest of the marketing activities as an immediate online marketing success tends to die out quickly without support. (Kaplan & Haenlein, 2011)
2.2 Conclusion of theory

In order for a company to sustain a competitive advantage, it needs to provide an offering that the consumers value. Co-creation of value refers to the notion that value is co-created with and determined by the consumer. By engaging in dialogue, companies can gain knowledge from consumers necessary to provide a service of value for them. Internet is seen as the main facilitator of such dialogue as it offers online communication platforms on which companies and consumers can interact.

The DART-model, first developed by Prahalad and Ramaswamy in 2004, is a strategy for companies to co-create value with their consumers. Companies must provide access to platforms where information can be shared in dialogue with and between consumers. For companies, this means that they have to be transparent in order for the consumers to be willing to share information. Once information is shared, the consumer can make a judgment of the risks and benefits from purchasing an offering. At the same time, the company can minimize the risk of losing consumers by using the knowledge to develop offerings that are of value for the consumers and also improve the relationship with them. For a company-consumer relationship to be satisfactory and on longer term the company must also find value in the relationship. Reciprocal value propositions refer to the company as the main beneficiary of the relationship to which the consumers contribute. The authors of this thesis have extended the DART-model to include word of mouth through dialogue on online communication platforms and define this as the reciprocal value proposition. EWoM helps companies spread their marketing message through the consumers’ online social networks by engaging consumers in dialogue. Therefore, the companies must evaluate the risks and benefits from engaging in dialogue, just like the consumers evaluate the risks and benefits from purchasing an offering.

Two forms of co-creation of value with the consumers have been identified: the first is making use of consumer knowledge in order to develop and improve the offering to be of more value to the consumer, and second, making use of consumer knowledge in order to spread a marketing message through their social network, i.e. to create value for the company. It will be analysed how museums work to provide access, transparency and dialogue to improve their offerings and thus reduce risk, and how the museums work to engage consumers in spreading a marketing message. In the following section, it will be described how the research was conducted.
3. Method

The aim of this thesis was formulated following an extensive examination of available research on museum marketing and the authors concluded that there is a need to examine how museums are following current trends of using online communication platforms to carry a dialogue with their consumers. This suggests a deductive approach (Saunders, Lewis & Thornhill, 2009:124). The collection method of primary data, which will be described in detail below, consists of qualitative interviews. Because of the nature of the data that needed to be collected, typical methods for a deductive approach were excluded. (Saunders et al., 2009:125) The theoretical framework used for analysis was developed parallel to the interviews which instead suggest an inductive research approach. It is thus concluded that the research approach is a mixture of deductive and inductive approaches. Furthermore this study has been of an exploratory nature as a current phenomenon is being studied and the authors aim to seek new insights to the marketing of museums (Saunders et al., 2009:139).

3.1 Data collection method

Primary data was collected through semi-structured interviews with one or two employees from each museum that was chosen for the research. This was necessary as desired data for analysis had not previously been collected. It also allowed the authors to secure the quality of the data. (Saunders et al., 2009:256) Secondary data from annual reports, statistical data, online sources and printed press was gathered to form a basis for the authors’ prior knowledge about of each museum chosen for the research. This helped substantiate the interviews and support statements made by the respondents, if necessary. (Saunders et al., 2009:328)

Methodological triangulation, i.e. a combination of data collection techniques was used for the case study, which is described for in detail below, to gain a holistic view of how the campaign and exhibition were conducted. (Jensen, 1995:94ff) The triangulation consisted of interviews with two representatives from Moderna Museet and the advertising agency that designed the campaign. The authors also followed the campaign and exhibition in media throughout the research period in order to be updated about its development.
3.2 Choice of sample: the museums

The population for this research was the central museums in Sweden consisting of 14 authorities and foundations managing 25 museums, see appendix 1. These are defined as: “a group of museum authorities which by the parliament have been identified to have a central national interest.” (Kulturfakta, 2012:2:9) This population was selected based on the notion that they attract 40% of the total museum visitors in Sweden (Kulturfakta, 2012:2). Moreover it was argued that museums that act on the same geographical location compete for the same visitors, which is why central museums outside of Stockholm were excluded. Skansen, being an open air museum consisting of several different types of entertainment units, was argued to differ significantly from the other museums and was thus excluded from the population. After the interviews had been conducted it was concluded that saturation was reached and that additional answers would not contribute to any further insights. (Saunders et al., 2009:235) In appendix 2 the museums that participated in the research are shortly presented. The research also includes a case study of one central museum’s marketing campaign to further elaborate and more specifically show how the marketing of museums can be conducted in practice.

3.3 Case study

To provide insight to how museums engage consumers in sharing the marketing message, in addition to the interviews made with representatives from the central museums, this thesis studies the marketing campaign of the exhibition “Hilma af Klint -a pioneer of abstraction” at Moderna Museet, Stockholm. The exhibition opened on February 16th, 2013 and will be on show until the 26th of May. The museum web page links to the campaign site “Help us update art history!” The campaign site is created with the intention to make the artist famous, 70 years after her death, by utilizing the consumers’ online social networks. For more information about the artist, see appendix 3. The campaign is unique for the museum and lasted during the research period which made it relevant to follow. The authors stress that it is not the success of the campaign measured in absolute numbers that is of relevance for the study but rather the main purpose and conducting of the campaign.

Since the authors of this thesis have extended Prahalad and Ramaswamy’s DART-model by adding a second form of value co-creation, word of mouth, they wanted to test the model and
chose the marketing campaign as it lasted during the research period. Saunders et al. (2009) argue that conducting a single case study may make it difficult to know to what extent the findings are generalizable. It is not possible for the case to produce theory that can be applied on the whole population; rather it explains conditions within the particular research setting. (Saunders et al. 2009:158) Therefore, the authors will not claim any generalizability for these results. The authors however hope that the findings will be of use for future research.

3.4 Choice of respondents
In addition to inherit the sought information, an appropriate respondent is one who is willing to cooperate and is well-motivated to participate. (Kvale, 1997:135) For this reason, the choice of respondents was decided on by the initial contact persons at the museums, often being the head of communication or the museum director, who had been informed about the research objectives and aim. In some cases two employees represented the participating museum during the interviews to cover both the design of offerings and the marketing of offerings. This resulted in the respondents interrupting each other and it could also have limited their willingness to speak freely. The advantages such as the respondents could complement each other’s answers and add more insights to the discussed subject were however decided to outweigh the limitations. For the museums where only one employee participated, he or she had insights to both marketing and offerings. For the case analysis, the Chief of the Campaign, an Art Director (AD), at the advertising agency was interviewed and at the museum the Head of Communication. Following the two previous respondents recommendations, the Press Officer of Moderna Museet was also interviewed. For detailed information about the interviews, see table 1.
The interviews were conducted face to face at each museum respectively and the interview with the advertising agency was conducted at their office. This assured a familiar and convenient environment in which the respondent would feel safe to answer the questions to the best of their knowledge (Saunders et al. 2009:329). Although the location could influence the respondents’ answers, for example limit the respondents’ willingness to express negative feelings about the organization, it was decided that the interview questions were not of such character that the respondents would be motivated to modify their answers. Since several respondents stated ways in which the organization could improve suggests that their answers were not affected by the choice of location.

3.5 Interview questions - operationalization

Semi-structured interview questions were chosen as these would make it possible to follow a structured plan but still allow the respondents to speak freely. The same interview guide, see appendix 4 and 5, was used for all interviews but the listed questions were not necessarily asked in the same order or explicitly asked. (Saunders et al. 2009:320) For the case study, the interview questions were formulated with the focus on the campaign. The nature of the questions also help

<table>
<thead>
<tr>
<th>Organization</th>
<th>Respondent</th>
<th>Position</th>
<th>Date of interview</th>
<th>Length of interview</th>
</tr>
</thead>
<tbody>
<tr>
<td>The National Museum of Science and Technology</td>
<td>Nils Olander</td>
<td>Curator</td>
<td>14.03.13</td>
<td>1h 28 min</td>
</tr>
<tr>
<td></td>
<td>Calle Ros-Pehrson</td>
<td>Informant</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Hallwyl Museum</td>
<td>Heli Haapasalo</td>
<td>Museum Director</td>
<td>19.03.13</td>
<td>1h 8 min</td>
</tr>
<tr>
<td></td>
<td>Susanne Samuelsson</td>
<td>Marketing Director</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TBWA Advertising agency</td>
<td>Alexander Fredlund</td>
<td>AD, Chief of Campaign</td>
<td>22.03.13</td>
<td>37 min</td>
</tr>
<tr>
<td>The Swedish History Museum</td>
<td>Sophie Nyman</td>
<td>Head of Exhibitions, Marketing and Visitors Services</td>
<td>25.03.13</td>
<td>44 min</td>
</tr>
<tr>
<td>Moderna Museet</td>
<td>Cecilia Von Schantz</td>
<td>Head of Communication</td>
<td>28.03.13</td>
<td>1h</td>
</tr>
<tr>
<td></td>
<td>Kristin Ekman</td>
<td>Press Officer</td>
<td>16.04.13</td>
<td>35 min</td>
</tr>
<tr>
<td>Nordiska museet</td>
<td>Anders Svensson</td>
<td>Head of Communication</td>
<td>04.04.13</td>
<td>1h 14 min</td>
</tr>
<tr>
<td>Swedish Museum of Natural History</td>
<td>Christina Kåremo Sköldkvist</td>
<td>Head of Communication</td>
<td>05.04.13</td>
<td>1h 24 min</td>
</tr>
<tr>
<td>Nationalmuseum</td>
<td>Paula Röhss</td>
<td>Head of Public activities</td>
<td>16.04.13</td>
<td>1h 4 min</td>
</tr>
<tr>
<td>The Army Museum</td>
<td>Helena Martinsson</td>
<td>Head of Public Relations and Exhibitions</td>
<td>18.04.13</td>
<td>58 min</td>
</tr>
<tr>
<td></td>
<td>Emelie Deinoff</td>
<td>Marketing Officer</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 1: List of respondents
open up previously not considered areas. (Saunders et al., 2009:324) When forming the interview questions, certain aspects were considered in order to avoid bias and leading of the respondent, to obtain optimal information quality as well as increasing reliability of the gathered information. (Ericsson & Wiedersheim-Paul, 2006:100; Saunders et al., 2009:327, 332) The issue of questions being too sensitive for the respondent to answer was also considered when formulating the questions. (Dalén, 2011:32)

The interview questions were categorized, structured and coded in such a way that the answers would generate a direct connection with the theoretical framework as presented in appendix 6 and were therefore carefully selected based on how the authors believed that they would contribute to reaching the aim of the study. (Saunders et al., 2009:324) The questions were phrased in a clear manner and held short so that these would be easy to understand and were thus not filled with theoretical concepts that would be difficult for the respondent to understand. (Ericsson & Wiedersheim-Paul, 2006:100) The authors tested the interview questions before the real interviews were made in order to see if they were understandable and clear (Dalén, 2011:36). The recommended changes from the test respondents were evaluated and thereafter implemented.

3.5.1 Before the interviews

Before the interviews the respondents had taken part of information regarding the study such as the background and aim. The respondents were further contacted and informed about the main interview questions, number 5, 6 and 7 in Interview questions 1 and 5-10 in Interview questions 2, appendix 3 and 4. This was done to make the interviews more time efficient and to assure that the respondents would be able to answer the questions. (Saunders et al. 2009:328) In some cases, this information generated additional respondents per museums which suggest that this decision was strategically correct.

Each respondent was informed of his or her right to be anonymous, decline to answer any question and terminate the interview. This was done to assure honest answers and so that the respondent would feel comfortable answering the questions. (Saunders et al., 2009:193ff) The respondents were also encouraged to recommend a colleague whom they believed could contribute to the study. Finally the respondents were informed that the interview was recorded and how the material would be handled after the interview. This was done to assure that the
respondents were in full agreement with how the authors would make use of their answers. (Saunders et al., 2009:332)

During the interview, one author was responsible for asking the questions and the other one for recording. Both authors took notes to demonstrate active listening and to note things that would be of interest to ask additional questions about. (Saunders et al, 2009:334) The authors took note of first impression of the situation, the time it took and general associations. While some of the interviews were interrupted, none were terminated but continued until the authors were satisfied with the answers. All respondents agreed to further contact if it would be necessary to complement the answers.

3.5.2 Post-interviews
The recordings of the interviews were transcribed for analysis shortly after these took place in order to preserve the initial perception. The respondents were thereafter offered a summary of the interview to read and agree to. By doing so the authors were able to avoid bias and incomplete interpretation (Saunders et al., 2009:334). This also gave the respondents an opportunity to add information that might not have been stated at the time of the interview. Some respondents chose to make changes in their responses which the authors corrected. None of the respondents chose to be anonymous. Because the interviews were conducted in Swedish, as this was the first language of all respondents, it was of high significance to sustain the meaning of the responses after translation to English. Both authors tested their translation on quotations and empirics according to Brislin’s (1970) test for back-translation. The test showed that the translations were correct to over 80%. The authors therefore make the judgment that data has not been distorted to lose its meaning during the translation.

3.6 Handling of data
The data collected from the interviews was coded first based on the themes from the interview guide, “Designing the offerings” and “Marketing the offerings”, which in turn were based on the theoretical framework and the aim of the study. The coding of data collected for the case was based on the themes from the Hilma af Klint interview guide, “Designing the campaign“, “The role of the visitors” and “The Outcome of the Campaign”, which also was based on the theoretical framework with a focus on electronic word of mouth as this is the authors’
contribution to current theories. These made it possible to handle the data according to common themes found in the semi-structured interviews and by doing so, prepare the data for the analysis. (Saunders et al. 2009:492-493) In the analysis, the empirical findings were coded a second time based on the theoretical framework and juxtaposed to the model for analysis. Perreault and Leigh’s (1989) test for reliability of nominal data based on qualitative judgment was used in order to make sure that the authors had a coherent understanding of how the empirics should be analysed according to the identified theoretical codes. (Perreault & Leigh, 1989) The authors conclude that this was conformably to the satisfying 93%.

The empirical finding will be presented accordingly. First, the museums’ context concerning their designing and marketing of the offerings is presented. This is followed by the findings of the same. Next, the case is described for and it should be understood as an in detail description of one museum’s marketing campaign. The empirical findings will thus be analysed together as the case study is a complement to the main research.
4. Central museums in Stockholm, Sweden

The central museums in Stockholm design and market their offerings based on their industry specific preconditions and context. The museums offer temporary and permanent exhibitions complemented with different program activities to extend the offering to additional target groups. The exhibitions should reflect the collection which the museums are assigned to preserve and display as well as the research conducted at the museum. The museums work to balance the width of the exhibitions and program activities in relation to expected number of visitors and their state given mission. Temporary exhibitions are argued to be a way for getting visitors to re-visit the museum by offering a broad supply over time and finding different viewpoints in the collections, citizens’ different interests can be met. The temporary exhibitions are also a source of income in order to finance activities that are not covered by state funding. In the preparation for exhibitions, the museums develop an exhibition plan covering up to several years, which makes the exhibitions a relatively slow format. It is thus challenging for museums to follow current trends in society, however exhibitions can be complemented with program activities to reflect these trends. In addition, the permanent exhibitions’ content needs to be updated in line with research development.

Each museum is assigned a mission from the state which gives the museums frames within which they should act and functions as a reference point for the museum activities. This includes prioritized areas that the museum shall consider, have a perspective on diversity as well as having children and youth as a prioritized target group. The respondents are positive to their mission within its frames and do not consider it to be limiting as it can freely be interpreted on the basis of their own operations and knowledge of what is best for the museums respectively. Due to the width of the mission, it can at times be challenging to know where to draw the line between the museums’ prioritized areas. Other museums’ areas of responsibility are considered when deciding upon a new exhibition, as well as if a similar exhibition has already been done by another market actor. Nils Olander, Curator at The National Museum of Science and Technology explained:

“There are exhibitions that are related to technique that we have declined because it would fit other museums in this city better. /.../ One has a relation to its colleagues in a respectful way.”

Olander, The National Museum of Science and Technology, 2013.03.14
Once the museums have designed their offerings, these need to be communicated to the public in order to generate visitors. The communication and marketing units are responsible to communicate coherently in the right channels which require internal communication with the curators and exhibition producers. By doing so an understanding can be created for what should be emphasized in the external communication.

The museums are limited by small budgets and need to be strategic in their marketing decisions. They try to reach the broad audience with traditional marketing channels such as advertisements in printed press, radio and TV, public space such as the subways as well as billboards. Social media is instead used to reach a broader geographic area and to more narrow target groups. Press work was identified as an important marketing technique as it aims to generate editorials. Helena Martinsson, Head of Public Relations and Exhibitions at the Army Museum explains:

“The main reason is that it [editorials] is credible. The credibility aspect. It is not a bought advertising space but media has chosen us to write about. /.../ It is cheap because it does not cost [it is not paid for] but it is expensive because it costs time.”

Martinsson, the Army Museum, 2013.04.18

4.1 Designing the museum offerings

The museums are assigned to be available for all citizens of Sweden and common for all museums is that they are assigned to prioritize children and youth. The museums try to broaden their offerings in order to reach their different target groups and the information in the exhibitions are thus framed and structured to meet different consumer needs. This was elaborated by Sophie Nyman, Head of Exhibitions, Marketing and Visitor Services at The Swedish History Museum:

“It is about giving different layers of stories /.../ A person who knows what to look for has no need of everything that we can offer in an exhibition. It [the access to levels of information] can be decisive for another visitor to feel confident and to not feel dumb.”

Nyman, The Swedish History Museum, 2013.03.25

The museums try to find angles that make an exhibition interesting for the visitors by for example thematising or combining different types of objects and follow current trends. Also, by adapting the exhibition decoration the museums try to create an attractive offering for the visitors. The offerings must vary in order to attract new target groups. All respondents stated that they think
their museum can be relevant for all citizens and meet different visitors’ needs. Heli Haapasalo, Museum Director at The Hallwyl Museum explained:

“We [the museum] cannot influence if someone is only interested in motorboats, but we can speak of that time’s [turn of the 20th century] technique. I mean that it is relatively easy for us to find angles. If the museum would do ten lectures on fashion, people would be sick of it and think that it is all we do, but we should always try to reach new target groups.”

Haapasalo, The Hallwyl Museum 2013.03.19

The museums use surveys and focus groups to collect data on their visitors about who they are and how they perceive the offerings. This information is used in order to understand what the visitors need. However, some museums did point out that the mission does influence their ability to adapt to demands. For instance, certain areas of research must be given attention to by the museum, even if only a small amount of visitors find it interesting. Christina Kåremo Sköldkvist, Head of Communication at the Swedish Museum of Natural History explained:

“In certain cases, because of our state given mission, we cannot choose not to do something just because there is no demand for it. It is our mission to tell it.”

Kåremo Sköldkvist, Swedish Museum of Natural History, 2013.04.05

All respondents stated that each museum is going through a transition from being highly content focused towards a visitor focus. Many museum employees have worked separate from the audience, and this has shaped the traditional view within the museums. Several of the museums are currently going through, or have recently gone through, organizational changes in order to integrate the different units at the museum to better meet visitor needs. Susanne Samuelsson, Head of Communication at The Royal Armoury, Skokloster Castle and The Hallwyl Museum, stated:

“We in marketing and communication must understand the product, its content and in no way simplify or remove /*...*/ and it is really important with the collection unit and their competence but we must realize our mission to make our cultural heritage visible in an interesting way and make it available and meet our audience.”

Samuelsson, The Hallwyl Museum 2013.03.19
Although turning towards a visitor focus the museums work to uphold a level of credibility and reputation in the museum industry. When designing and marketing the offerings the respondents also pointed out that the quality of the content may never be compromised. It is important to clarify that the museum is a reliable source of knowledge and have a mission to educate the public. Paula Röhss, Head of Public Activities at Nationalmuseum stated:

“../ our highest priority is not to make as much money as possible but to reach out as broadly as possible ../. But not at any cost. We must keep the core, the genuine knowledge as a base.”

Röhss, Nationalmuseum, 2013.04.16

The digital presence of the museums, which includes digital museum, online tours, search the collection and web lectures, is important for all the museums as it increases their availability. Objects in the collections that are too fragile to be viewed in the museum can instead be digitized thereby making them public. There are however several reasons for why the museums cannot be fully digitized. For example, collections consisting of millions of objects are too large to be digitized in the near future because of limited resources. Other problems that several of the museums have to face are copyright issues and that some objects are too sensitive to be photographed. All respondents are in accordance stating that digitization cannot substitute an actual visit and will not risk the museums losing visitors. Instead it is seen as marketing towards potential visitors and other actors. Publishing the collections online means that more people can take part of the museums’ offerings, especially those who do not have the opportunity to visit the physical museum. Calle Ros-Pehrson, Communicator at The National Museum of Science and Technology explained:

“We have this mission to be a national museum, not only for Stockholm and this we can do much better with social media. ../. It is extremely appreciated to share content that is of value and not only to attract visitors to the museum, but we can fulfil our mission on Twitter only.“

Ros-Pehrson, The National Museum of Science and Technology, 2013.03.14

Social media allow the museums to reach both broader and narrower target groups in Sweden as well as abroad. By having a social media account, the followers can comment and share the information posted by the museums which is then posted on the followers’ networks news feeds. Furthermore, as different social media are interconnected, meaning that information posted on
one platform can be linked on other platforms and thus increase the spreading. The museums try to engage people in the information that the museums post. This is done in different ways, trying to create an interest in the sharing and commenting on the posts. Using humour, asking questions about museum objects or subjects, launching competitions and sharing interesting knowledge are methods for fulfilling the mission to educate. Sharing knowledge on social media is done faster than changing or creating exhibitions. Kåremo Sköldkvist explained:

“If we post a picture of something obvious [on Facebook], but nobody guesses correctly, it does not mean that we later complement our exhibition [with the information]. /.../ It [information about the object] can be communicated differently, taking the form of a Facebook post or a program activity.“

Kåremo Sköldkvist, Swedish Museum of Natural History, 2013.04.05

4.2 Marketing the offering

The museums make use of traditional marketing which is complemented and coherent with online marketing and all museums make use of websites and social media in their marketing. With social media it becomes easier to communicate and the museums are able to reach different target groups. The museums work strategically on social media by allowing the different divisions of the museum to take turns moderating the accounts. By doing so the content is diverse and includes not only advertisement for new exhibitions or program activities. The respondents all mentioned that to engage social media followers, it is significant to go beyond direct marketing and offer additional information that is fun and exclusive to those who follow the museum. It also includes events that happen outside of the museum but are related to the museum’s area of responsibility.

All respondents stated that the main purpose of being available on social media was that it made dialogue with the visitors possible. With the dialogue the museums can bring forward a context for the museum objects, become more human and answer to negative critique. All the respondents sought for an engagement from the visitors and are currently testing ways of creating engagement. Samuelsson stated:
“People /.../ want to participate instead of the one way communication. Everything is grounded in a dialogue, an interactivity /.../ and that is when it feels interesting. The object in itself is totally uninteresting without its context and maybe this is what we can do with social media, with blogs and Instagram; that one can be active and contribute.”

Samuelsson, The Hallwyl Museum, 2013.03.13

Being able to make conversation with the followers was experienced by the respondents as a way to strengthen transparency and credibility. Much of what is posted on the channels is behind the scenes pictures; both preparatory work before the opening of new exhibitions and insights to how the staff at the museums work. Furthermore, it allowed the museums to use a different voice and become more personal with the followers in order to create a relationship. Emelie Deinoff, Marketing Officer at the Army Museum explained:

“We humanize it [the museum] a bit. On the website we [the staff] are not visible in the same way [as on social media], what we do and all the things that happen here.”

Deinoff, the Army Museum, 2013.04.18

On social media the museums can carry a dialogue in which the museums can answer questions and meet critique from the consumers. For example, the National Museum of Natural Science were able to compensate a disappointed visitor with free tickets to the exhibition after he had complained on Facebook about the unnumbered seats at their cinema, which had resulted in that he and his date were not able to sit together. Another example is from the Army Museum, where a visitor on Facebook asked if a specific exhibition would be on display someplace other than in Stockholm, to which the museum replied that it would not, but that if he got the time to visit Stockholm, they would give him a free visit to the museum. The Hallwyl Museum was faced with critique on Facebook from a person who was disappointed that the museum was unavailable for the disabled as there is no elevator in the building. Haapasalo said:

“I had written [on Facebook]: ‘Welcome everybody!’ and a chair bound person replied: ‘But why do you ask everyone to come? I can’t come’ /.../ This was previously scary, the direct contact, but now we can tell people ‘We are working on it but it will not happen tomorrow’.”

Haapasalo, The Hallwyl Museum, 2013.03.13

Social media gives the museums an opportunity to communicate on several arenas. Through this, more people can be reached than by just posting information on the web site. The hope is
however to steer the traffic to the museums’ websites as it contains necessary information for making a visit to the physical museum. Svensson argued:

“It [the website] becomes like an information hub so that all social media aim to steer it [the traffic] towards the museum. /.../ We must be very active. /.../ It is very important to be present on several arenas where it is not only us. And of course link so that you steer them to the places we think that the visitors should eventually end up.”

Svensson, Nordiska museet, 2013.03.25

Some discussions the museums chose not to take part of. While the museums are present on most social media, certain forums where discussions between consumers occur, the museums choose not to engage in. Nyman explained:

“We [the museum] can choose not to hold a conversation in certain media as there are some groups with firm opinions, not least political opinions /.../. If you search Flashback you will find a lot of rants about whether or not we are politically correct /.../. There is no point in discussing it. Sometimes it is worth discussing, but then one must pick ones battles.”

Nyman, The Swedish History Museum, 2013.03.25

Blogs allow museums to niche their communication. The Swedish Museum of Natural History creates blogs for their research expeditions which are followed by people who are interested. Several museums stated that they have blogs for preparatory work of new exhibitions in which followers were able to contribute with suggestions for improvements. By doing so, the followers can take part of museum activities that they previously were not invited to. Nordiska museet started a blog in the preparatory work for their exhibition “Hår”, where people could contribute with their stories and pictures. This information was saved and became a part of the exhibition.

Several of the museums stated that they used social media to make announcements to collect objects and information from the public which later is used for research and exhibitions. Nordiska museet are assigned to collect and preserve information about Swedish folk lore including material, social and spiritual culture in Sweden (Nordiska museet annual report, 2012). This is now conducted using social media as information is gathered more effectively without needing to administer papers. The Army Museum worked similarly for their research project “Lumpenminnen” where citizens were asked on social media and through announcements in press and advertisements to contribute with their military service memories and memorabilia. For this project, the Army Museum created a website where the visitors can contribute with memories.
through a survey, read a blog about the project and take part of information about how many stories and objects have been collected. On the web site visitors are encouraged to make suggestions on what they would like to see in the future exhibition. (Lumpenminnen, 2013) The National Museum of Science and Technology responded to their social media followers who requested the museum to make an exhibition based on fan art. For their exhibition “Ateljé Dataspel”, the museum announced to collect objects from citizens on social media only. The final exhibition consisted of circa 150 objects contributed by people who had received the message. Ros-Pehrson explained:

“We do not have enough followers on twitter to collect all these objects but we get so much help from those who follow us. People helped us, re-tweeted and shared on Facebook and said that Tekniska museet needs help.” Olander added: “This [using social media] was not done consciously, but due to the tight budget. It was cheap to do it this way.”

Ros-Pehrson and Olander, The National Museum of Science and Technology, 2013.03.14

A marketing campaign that illustrates how museums can work with social media in order to engage the visitors in sharing the museums’ information is Moderna Museet’s Hilma af Klint campaign which will be described next.

4.3 Case Study on Hilma af Klint “Help us update art history!”

For the exhibition Hilma af Klint (1862-1944) - a pioneer of abstraction, Moderna Museet have created a camping website called “Help us update art history!” The campaign site consists of five social media activities in which the visitor can engage and learn about the artist. The visitors can “like” Hilma af Klint’s Facebook page, get redirected to the twitter flow covering Hilma af Klint and view the Instagram picture flow which is constituted by users’ pictures hash tagged #hilmaafklint. Moreover the visitors can contribute to making Hilma af Klint famous by translating her Wikipedia site to additional languages, tweet a pre-written tweet to Arlanda Airport to display her in the arrival hall and e-mail Stockholms Stad to encourage an investment in a Hilma af Klint statue. In addition, the visitor can follow Moderna Museet’s work to influence Nationalencyklopedin to update their text on Hilma af Klint, based on a text by the exhibition’s curator. Lastly, the visitors can share the campaign site directly to their friends on Google +, Facebook and twitter. These activities all aim to invite the visitors to reach the purpose of the
campaign: “Help us update art history!” by making Hilma af Klint famous as the first abstract painter and the progress of the activities are updated on the campaign site (see figure 1).

![Figure 1](http://hilmaafklint.modernamuseet.se)

**Figure 1**: Screenshot from the Hilma af Klint campaign site. Retrieved 2013.05.14 from [http://hilmaafklint.modernamuseet.se](http://hilmaafklint.modernamuseet.se)

**Designing the campaign**

The work process for the Hilma af Klint campaign started with a briefing where representatives from the museum presented the planned exhibition, the artist’s background and history to the personnel at the advertising agency, TBWA. The curator responsible for the content and curating of the exhibition participated during this meeting. The museum specifically stated to the advertising agency a will to further develop their digital channels as they considered the usage of these to currently be inadequate.

Following the briefing, the advertising agency presented the idea for the campaign; a composition of different social media activities aiming to engage visitors in updating art history, which also was decided to be the slogan of the campaign. The museum responded positively to the idea, arguing that it was fun and unexpected for an art institution. The campaign would make it
possible to measure visitors’ engagement and facilitate interaction between the museum and the campaign visitors.

Initially the advertising agency had another idea for the campaign where the focus would be “Restitution” by juxtaposing Hilma af Klint to her male contemporaries. Alexander Fredlund, Chief of Campaign at the advertising agency believes that if the museum had agreed to focus on the gender issue, which he argues is a clear factor that affected her artistic influence, the effect and spread in social media would have been larger. However, Moderna Museet did not believe that this was of main concern in the representation of Hilma af Klint and that the campaign should rather focus on that the museum invites the Swedish citizens to take part of a national gift; a “new” large Swedish artist to be proud of. On the one hand, the collaboration between the museum and the advertising agency is favourable for the museum as it is forced to formulate, define and argue for its limits. On the other hand it is challenging for the agency to get an understanding for the museum’s identity and for what they can express when trying to maintain their credibility in the art world. Fredlund, Art Director at TBWA, argues that in advertising one has to generalize and simplify to a certain extent in order to be able to communicate efficiently:

“It [advertising] is the opposite of an art curator that has been doing research on Hilma af Klint for 20 years and knows all of her nuances.”

Fredlund, TBWA, 2013.03.22

Launching the campaign

When launching the campaign, the museum arranged a preview for chosen bloggers. It was strategically decided that the gender issue would get its space there; hence the main target group invited for the preview were young female bloggers, hoping that they would raise the issue on social media. During the preview the museum held a lecture on Hilma af Klint after which the campaign site, its function and purpose was presented. Although this was the second time a preview for bloggers was conducted - usually only journalists and business people are invited - it was successful and generated a lot of spreading on social media. Kristin Ek, Press Officer, Moderna Museet said:
“You want those [bloggers] with many followers, also those who fit Moderna, or those who don’t fit at all. They are free to disagree; we have no problem with that as long as they think it is interesting to come here.”

Ek, Moderna Museet, 2013.04.16

Following the bloggers’ preview, the campaign was initiated as the bloggers used the Instagram hashtag that was previously only used by Moderna Museet to share behind the scenes pictures of the preparatory work for the exhibition. This was done to establish the exhibition among social media users who are younger than the broad art audience.

The role of the visitors

Cecilia von Schantz, Head of Communication at Moderna Museet, believes that the visitors inherit unapplied potential both in terms of knowledge and facts, and how they relate to art and the museum’s activities. On social media, the visitors can communicate their knowledge and it is possible for the museum to take part of it. Moreover, the visitors have the possibility to share and extend the museum’s message. The choice of social media for the campaign site was based on supply, although choosing activities for these media that would generate a large spreading was of importance. Finding ideas to communicate Hilma af Klint’s story and make it interesting will lead to more people visiting the exhibition. Furthermore, allowing visitors to photograph the exhibition would lead to free exposure on social media.

Von Schantz believes that visitors engage on social media when they feel included and have the possibility to influence and contribute to a cause they find important. For example, the shortage of monuments of women in Stockholm had been debated prior to the campaign. That people find the story of Hilma af Klint and the purpose of the campaign important is argued to be the reason for why people engage, and von Schantz believes that there lies value in being associated with ones engagements. Furthermore, both von Schantz and Fredlund believe that people are more active for causes that they do not perceive as advertisement. Fredlund said:

“It feels important that Moderna handle the campaign website themselves, you don’t want it to feel like advertisement. The more you feel like it is Moderna who moderate the site, in the same way as they have taken the initiative to the exhibition, the spreading will increase and more people will engage.”

Fredlund, TBWA 2013.03.22
In line with Fredlund, von Schantz stated:

“/.../ we are very thorough with credibility, that you should always be able to come as a visitor and be sure that what you see is a selection because we have the competence and not because a financier exists with their own interests.”

Von Schantz, Moderna Museet, 2013.03.28

Strategic decisions constitute the choices made in connection with the campaign to simultaneously market Moderna Museet as an innovative and fun place, both to the visitors and cooperating partners. Also, von Schantz believes that the credibility towards the targeted organizations would be negatively affected if the advertising agency was engaged in the dialogue. However, von Schantz adds that the museum lacks knowledge and resources to make the best of the campaign. Although the advertising agency regularly communicates how the museum can work with the site, the work is slow and the museum needs more help to keep it active. During the opening of the exhibition the interest was large but has declined since. Another strategic decision is how the campaign is managed in terms of reaching its missions. The campaign was not only used in order to initiate interest for the exhibition, but is active throughout the exhibition period in order to increase media coverage. Ek said:

“The campaign site works as a catalyst for marketing. /.../ It is not a coincidence when one does things. We started tweeting Arlanda last week; that is no large coincidence. It was planned. Now there are two months left of the exhibition. What happens? We have to be on to them. “

Ek, Moderna Museet, 2013.04.16

The reactions of the campaign, von Schantz perceive as positive. Fredlund states that it is generally unusual that people misuse social media because people use personal accounts. Fredlund believe that the target group is not interested in misusing the chance of engagement, but that if the gender issue would have been emphasized more clearly in the campaign, the campaign would have received a greater amount of negative critique.
Campaign outcome
The advertising agency reminds the museum that they must continue managing the campaign site to achieve a stronger spreading and that the museum should share information about the site in other media for it to spread on more platforms. Fredlund exemplifies with saying that when the campaign reaches a goal, for instance a certain number of likes, this should be communicated on Facebook. Von Schantz says about the campaign result so far:

“I am very pleased with the campaign in all possible ways, I am very proud of it /.../ We understood that it would not be as easy as the advertising agency had hoped or wished but it is actually even more difficult than I thought. It is a bit too slow. We need more help to start it up.”

Von Schantz, Moderna Museet, 2013.03.28

Despite this, von Schantz feels that the goals of the exhibition have been fulfilled. A high amount of visitors have been reached and a debate on the artistry has been created both in Sweden and internationally. The museum wants to be a meeting place for debate and opinion building. Even when the museum is being criticized, it is important that the museum can be an active participant in the debate on art. Fredlund believes that the exhibition and campaign have already contributed to a changed perception of art history as they have created a debate. It is difficult to say if it is the campaign that can be credited for the debate, rather Fredlund thinks that all the initiatives together have led to the high attention the exhibition has been given in press, also internationally. The campaign on the other hand, did not have any pre-set goals. It has however been paid attention to in media which Moderna museet is pleased with as they believe it will contribute to strengthen the brand. Ek argued:

“It doesn’t matter if they [Arlanda] do it or not [put up a picture of Hilma af Klint]. It is fun that we have had a positive conversation with Arlanda; there is an entertainment value that people can see that they have responded.”

Ek, Moderna Museet, 2013.04.16

The reactions from the targeted companies in the campaign are positive. Nationalencyklopedin updated their text on Hilma af Klint and both Arlanda and Stockholms stad have brought up the matter of a welcoming sign and statue, respectively. To the date 2013.05.27, the day after the closing of the exhibition, the number of “likes” for Hilma af Klint’s Facebook page has increased with 310% to a number of 1345, 410 emails have been sent to Stockholms stad, the number of
Instagram pictures is 1306 (not including private accounts), the number of tweets of the exhibition is 493, tweets to Arlanda are 93 and 12 out of 46 possible languages have been translated. (Campaign site, 2013) The exhibition is the most internationally acclaimed exhibition in Moderna Museet’s history. (Hilma af Klint - Abstrakt pionjär, 2013)
5. A model for museum value co-creation - the extended DART-model

In the theoretical framework, the DART-model consisting of four building blocks of interaction was further developed to include WoM as a prerequisite for companies to engage in co-creation of value with its consumers. The empirical findings will be analysed to understand how museums work to provide access, transparency and dialogue to improve their offerings and thus reduce the risk for both the consumer and museum. In addition, it will be analysed how the museums work to engage visitors in spreading a marketing message, known as eWoM.

5.1 Access

The company should provide access for consumers to each other and to the company with online communication platforms. These make dialogue possible between the actors from which useful knowledge can be obtained. (Prahalad and Ramaswamy, 2004)

Apart from the access to museum staff such as guides and researchers that visitors are given at the physical museum during a visit, online access is provided with social media accounts, blogs and websites. These give the museums an opportunity to communicate on several arenas and for different purposes. Röhss stated: “/.../ our highest priority is not to make as much money as possible but to reach out as broadly as possible. /.../” However, the social media is also designed to steer the visitors to the museum website for more information concerning a visit. Aware of that the consumers are not actively involved in the museum websites, the museums try to be present on the online communication platforms to gain access to the consumers. Social media accounts allow the museums to communicate with and inform consumers as well as the consumers with each other. In contrast to the physical access at the museum, social media gives access to more people than otherwise possible. Blogs, as a form of social media, give people with more niched interests, access to the museum and each other to discuss these interests. Thus, the museums can with blogs access more specific target groups. For the Hilma af Klint case, the campaign site consists of online communication platforms where both visitor and company are available. The museum can communicate on the campaign site but also through their official social media accounts. Moreover, the visitors can see and have access to each other’s contributions. For example, when visitors take pictures and hashtag Hilma af Klint on Instagram, the picture appears on the campaign site for all visitors to see.
5.2 Transparency

In order for the company to engage consumers in dialogue, the company must be transparent by sharing information that previously only the company had access to. Only when the actors are equals will consumers share their knowledge. (Prahalad & Ramaswamy, 2004)

On online communication platforms, the museums are transparent in their communication by allowing the consumers to take part of behind the scenes information and preparations for exhibitions instead of solely communicating with direct marketing. The digitization of the collections is a way to be transparent as the museums make their objects available to the public without requiring a physical museum visit. This sharing of information suggests that the unequal knowledge between the museum and the consumers is more even. As explained by Deinoff: “.../ on the website we [the staff] are not visible in the same way [as on social media], what we do and all the things that happen here.” There are however limits to the digitization and level of transparency due to resource limitations, legal reasons and technical difficulties suggesting that complete equality is not always possible. On the Hilma af Klint campaign site, the museum was transparent with the preparatory work for the exhibition. Pictures from before the opening were published on the campaign site. When the exhibition opened, the visitors got the opportunity to contribute to the campaign, while the museum continued posting information about the campaigns progress and information concerning the exhibition. It was pointed out that even if a task was not completed, there lies a value in being able to communicate that the targeted organization, for example Arlanda, had responded to the visitors activities. The museum was transparent regardless of how successful the campaign was. When launching the campaign, the museum arranged a preview for chosen bloggers. Through the bloggers the museum could reach and act transparent towards the bloggers’ followers as the preview traditionally is limited to journalists and business people, not average citizens. The respondents argued that how the campaign site was perceived by the consumers was of importance. Therefore it was the museum that handled the campaign site and communicated with the visitors on the campaign site, and not the advertising agency who had developed the campaign. This was to avoid it being thought of as an advertisement and in line with that the museum wanted to be perceived as a credible actor. Fredlund said: “.../ The more you feel like it is Moderna who handle the site, in the same way as they have taken the initiative to the exhibition, the spreading will increase and more people will
The respondents believed credibility would be unlikely if an external actor was publicly involved. This example shows that transparency is not always of interest for a museum.

5.3 Dialogue

Interaction with consumers can be reached through the informational and communicative mode and through dialogue. Dialogue is defined as a meaningful conversation where the actors must be equals and share interest in the same issues. (Prahalad and Ramaswamy, 2004a) This will lead consumers to share knowledge which companies can use to develop their offerings. (Ballantyne and Varey, 2006)

In addition to consumers being able to give their suggestion for improvements at the museums or participate in focus groups, the online communication platforms offer an opportunity to carry a dialogue with the consumers. All respondents stated that dialogue was the main purpose of being active on social media. On social media consumers can post comments, critique and suggestions for improvements which the museums are able to respond to. Moreover, social media allow the museums to interact with the consumers in a more personal manner and let the people behind the museum come forward. The interactivity makes it possible for the museum to add a context and additional information that strengthens the consumers’ interest in the offering which is considered a prerequisite for meaningful conversations. As stated by Samuelsson: “People /.../ want to participate instead of the one way communication. Everything is grounded in dialogue, an interactivity /.../”. Social media has been mentioned as a way to complement the exhibitions by educating followers with informative posts. Although the museums have expressed a wish to carry a dialogue on the online communication platforms where consumers are present, in certain cases the museums refrained from engaging in dialogue as this would not lead to any progress or development with the consumers. Without dialogue the museums will not be able to develop their offerings in line with consumer preferences.

On the Hilma af Klint campaign site Moderna Museet communicates with the visitors the development of the different activities such as when a mission has been fulfilled. This includes not only giving instructions on how to engage in the campaign but also information about the artist. Visitors communicate with the museum by contributing to the different activities and can also communicate with each other through the social media, informing each other about their visit.
for example by “tweeting” their opinions about it. In this sense, the form of interaction is not only informational but also in the form of a dialogue. The museum must continue to communicate with the visitors in order to keep the campaign alive and the respondents believe that an important and interesting message, which the Hilma af Klint campaign communicated, will increase consumer engagement in the project. The campaign gives the consumers the possibility to influence and contribute to a cause they find important, which is necessary for dialogue to occur.

5.4 Risk-benefits

From the dialogue, which requires access and transparency, the company may risk losing consumers who with the provided information can weigh the risks and benefits of taking part of the company’s offering which is the result of the co-creation of value activities. (Prahalad & Ramaswamy, 2004a) Furthermore, the company can use the knowledge obtained from the dialogue to develop the offerings to be of more value for the consumers. (Ramaswamy, 2008)

The museums wish to create offerings that the public want to take part of and therefore the information gathered from the dialogue is a source to understand what the consumers are interested in. The suggestions that the consumers give the museum cannot always be implemented for a variety of reasons; consumers’ requests are not always in line with the state given mission, there may be a lack of resources or the requests compromise the quality of the offerings. As stated by Kåremo Sköldkvist: “/.../ we cannot choose not to do something just because there is no demand for it. It is our mission to tell it.” This implies that the museums are not always able to co-create value with their consumers. The museums do not see the transparency in the form of the digital museums to be a risk, as they believe it will not substitute an actual museum visit. Rather, it is seen as an online marketing tool. Acknowledging that the museums are assigned to target all citizens in Sweden, they are trying to meet different needs, within the frames of the state given mission. The museums adapt their offerings to different target groups both in terms of providing different viewpoints and multiple levels of knowledge in the offering. In this way it can be argued that the museums are trying to offer something of value for all target groups by acknowledging their different needs. The museums also try to communicate internally to be successful in their external communication. The marketing activities must correspond to the content as well as the visitors’ needs. A correct communication can provide the
consumers with the amount of information necessary to make a decision for a visit. For the Hilma af Klint exhibition, the information is said to be extensive and difficult to communicate but on the campaign site, the visitors can easily learn about the artist and the exhibition. Moderna Museet has also been transparent in the sense that the artwork displayed at the exhibition is posted on the Instagram feed. Visitors have been allowed to take pictures of the artwork and publish it on social media and thus others can evaluate whether or not a visit is of interest. Furthermore, the instant critique or praise twitter allows, can be viewed by potential visitors who may base their decision for a visit on this information. Hence, by being transparent Moderna Museet can be said to take a risk as people will be more informed about the exhibition, but the successful visitor numbers suggest that it rather works as a catalyst for a visit.

5.5 Word of Mouth

With online communication platforms electronic word of mouth is possible, making the spreading of information through consumers’ social networks more effective (Gruen et al 2006) as consumers can take part of the dialogue without engaging in it (Hausmann, 2012). This is a marketing consequence as consumers trust their social network when making a purchasing decision rather than a company produced marketing message. (Richins, 1983)

The possibility to spread information makes the online communication platforms effective tools for the museums to market themselves to different target groups. The dialogue between the museum and consumers can be seen by others than those engaged in it. The museums work in different ways to engage the consumers in spreading their information. This is done by making the information posted on the social media interesting and fun for the readers. Ros-Pehrson said: “/.../ it is extremely appreciated to share content that is of value and not only to attract visitors to the museum, but we can fulfil our mission on twitter only.” Aside from dialogue, several museums use social media to invite people to contribute to their exhibitions and research with information as well as objects. Exhibitions such as “Ateljé Datospe” at The National Museum of Science and Technology and upcoming exhibition “Lumpenminnen” at the Army Museum are both examples of how the museums use social media to create offerings. Although the museums have a limited number of followers on their accounts, it is the sharing through the followers’ social networks that has generated the contributions. The Hilma af Klint campaign site builds on people engaging on different social media by sharing the information created by Moderna Museet
through their social networks. Hence it is a campaign that builds on eWoM, and spreading can easily be measured. Whether the words spread about the campaign and exhibition are positive or negative, the museum considers less important. Although no misuse of the campaign has been noticed, the purpose is that the word is spread so that more people can learn about Hilma af Klint. The marketing message, “Help us update art history!” was chosen based on research made on the artist. The activities which aim to fulfil the marketing message correspond well to debates and issues that people can relate to, and thus generate a large spreading. The advertising agency initially suggested an alternative marketing message that they believed would generate a greater spreading for the campaign and exhibition. However, it was decided by the museum that the initial message would compromise parts of the artist’s history and thus might affect the museum’s credibility. The preview to which bloggers were invited worked as an initiator for the campaign site as it spread the information to the bloggers’ networks. By making the information public to chosen bloggers the museum could target the networks that they wanted to reach the most. Ek said: “You want those [bloggers] with many followers, also those who fit Moderna, or those who don’t fit at all. They are free to disagree /.../”. The bloggers were primarily young female writers and the museum hoped that they would lift the gender issue on their channels, so that this would be communicated, even if it was not highlighted in the campaign or exhibition. Although there were no pre-set goals for the campaign it is believed to have contributed to the three goals for the exhibition, namely, a high number of visitors, a debate and a strengthening of the brand. The campaign site has functioned as a complement to the rest of the marketing. By strategically being active with the campaign throughout the exhibition period, it can contribute to additional attention to the exhibition in other media such as press. It was however acknowledged that the museum lacks resources to uphold engagement on the campaign and that this was more difficult than first believed.

5.6 The extended DART-model
By providing access, and by sharing information to be transparent, dialogue can occur between consumers and museums. As the dialogue occurs online, it can be used for obtaining knowledge from the consumers with the purpose to develop an offering, but the analysis also points to that the dialogue is being used to generate electronic word of mouth. The value that is co-created is on the one hand the improved offering, but also the marketing. Based on the gained information that
the dialogue delivers, a risk benefit assessment can be made by both actors; the museum and the consumers. The consumer will decide whether or not to take part of the offering and the museum will decide whether or not to continue the eWoM and evaluate if it is satisfactory. In this phase, the authors argue, in line with Vargo and Lusch (2004), that the dialogue is an ongoing process for developing an offering. Therefore, the co-creation of value does not end with the risk benefit assessment, rather the dialogue should continue in order for the company to propose a developed offering of higher value for the consumer. This makes the DART-model circular as illustrated below in figure 2, rather than linear with a beginning and an end.

![Figure 2: The extended DART-model, the authors’ own design.](image-url)
6. Conclusion

The aim of this thesis was to examine how the central museums in Stockholm, Sweden, design and market their offerings by utilizing consumers’ knowledge. Following an extensive literature review on museum marketing the research question was formulated: How can museums obtain and make use of consumer knowledge to design and market offerings that meet consumer preferences?

The analysis has shown that the central museums in Stockholm communicate with their consumers on online communication platforms from which knowledge about consumer preferences can be obtained. This knowledge can be used to design the museum offering, however there are limitations for implementing this knowledge as the state’s mission also has to be fulfilled. In order to reach more people, the museums also use online communication platforms to market their offerings even though it will not necessarily result in a visit. Marketing on online communication platforms can be done as a way to fulfil the state given mission, in the sense that the museums can function as educators and be available for all Swedish citizens.

All museums participating in the study make use of social media with the purpose to carry a dialogue with their consumers. On social media the museums will have access to its consumers, and the consumers have access to each other. Transparency in terms of sharing information was conducted in the sense that the museums were both making their collections available to the public but also the way they communicated on social media. Behind the scenes pictures and information about the work conducted prior to an exhibition was published online. In the Hilma af Klint case, Moderna Museet moderated the site and thereby also the communication with consumers themselves because they did not want the campaign to be perceived as advertisement. In this sense, their transparency can be questioned, but at the same time the museum argued that the same amount of success would not have been possible if the advertising agency would have been visible. Therefore, the authors conclude that full transparency is not always desired and will not always generate higher spreading. Social media allow the museums to become more human which implies that there is a greater equality between the museum and consumers and these therefore have a greater willingness to continue the dialogue. In this way, the museums can gain information about the consumers in order to design an attractive offering. It was however made clear that the consumers are not the only factor when designing an offering. Both the state given
mission and the credibility play a role, meaning that the museums not fully adapt to consumers’ need or preferences and thus are taking a risk with their offerings. In the extended DART-model the authors argued that word of mouth is a reciprocal value for companies to engage in co-creation of value. With this research, and in particular with the case study of the Hilma af Klint exhibition it is shown that museums can engage their consumers to create a marketing campaign. In this marketing campaign they can create a value, here to make an unknown artist internationally famous.

Considering contributions to current theories, for this thesis the DART-model was extended to include a reciprocal value proposition, namely word of mouth or more specifically electronic word of mouth. EWoM as a marketing technique is considered effective since consumers perceive it to be credible information shared by their social network. It thus corresponds to the museums’ desire to be perceived as credible. The Hilma af Klint campaign is a purposive example of the extended model, and in particular the contribution of eWoM. It can be argued that eWoM was of importance for Moderna Museet in order to create value for visitors, to make Hilma af Klint known and for the exhibition to reach a high number of visitors. If no one knew about her, few would find value in visiting the exhibition. EWoM could be useful for the museums following their mission to attract visitors within the frame of the mission, by creating value in an offering that initially few are interested in due to lack of knowledge. The museums have acknowledged that they must have small exhibitions even though few people attend and these can be made attractive through eWoM.

In conclusion, the two forms of co-creation of value with the consumers of museum offerings have been identified. Co-creation in the sense of making use of consumer knowledge, that is consumer preferences, to improve the offering to be of more value for the consumer, are in some aspects limited due to the museums’ preconditions of the state given mission and the desire to stay credible. With the use of online communication platforms, the museums can by carrying a dialogue, develop the offering, and also make the offering available to more consumers. Co-creation in the sense of making use of consumer knowledge in order to spread a marketing message through consumers’ social networks are frequently used by the museums since they can, as mentioned, make parts of their offering available online to be shared by those who follow the museums on social media. With the Hilma af Klint campaign, the duality of both improving an
offering and marketing it by using social media is proven successful as the pre-set goals for the exhibition have been reached. This includes both the debate as it is the most media covered exhibition in the history of the museum and in the sense that many people have come to see a previously unknown artist.
7. Discussion
What social media brings is the possibility to carry a dialogue, defined in this thesis as “a meaningful conversation”. Whether the knowledge obtained from the dialogue would be different than by using surveys or focus groups, given that the museums can only adapt their offerings to a certain extent, we consider being of less importance. The knowledge, that per definition is explicit as it can be communicated online, is not the primary reason for the museums to engage in dialogue but the possibility to reach out to as many people as possible and with the dialogue fulfil their state given mission.

Although public museums have always been assigned to fulfil a mission to attract visitors within the frames of the state given mission, they have previously been financially secured with state funding meaning that they have had little incentives to adapt to consumer preferences. With the change in politics the museums have been forced to become more consumer driven as admission fees are an additional source of income. To develop offerings that the citizens are willing to pay for, these require consumer knowledge as the consumers determine the value of the offering. Our findings suggest that there are factors that also must be included when designing a museum offering. In comparison to regular companies, the museums have additional limitations when it comes to co-creation of value. In a sense the state can be seen as another consumer who pays for the museums to fulfil the mission. Therefore, the visitors as end consumers only pay a part of the whole cost - meaning that the visitors alone cannot be included in designing the offering. Moreover, the museums expressed a desire to maintain their credibility which also contradicts a consumer focus. Museum employees who research specific subjects have a higher level of knowledge than the average citizen and several of the respondents stated that their knowledge encompasses the credibility of the museum. The museums’ mission to educate also makes it difficult to compromise the knowledge for the consumer preferences.

We found that the museums make use of social media in seemingly similar ways, although some differences have been noticed during the research period. Nordiska museet, the Army Museum and The National Museum of Science and Technology all use social media to engage followers to contribute with objects or stories that will later be part of exhibitions held at the physical museum which is a very clear example of co-creation of value. This could in part be explained by the museums’ different areas of responsibility which can be more suitable for this type of activity.
Nordiska museet are for example assigned to collect stories from Swedish citizens and can do this more easily online.

Digital presence in general can be considered necessary for the museums not only because it is included in the state given mission but because some museums such as the Hallwyl Museum do not have the possibility to change their location. For the Hallwyl Museum this means that there is a limit to the number of visitors. During the winter of 2012, the Hallwyl Museum displayed a popular exhibition with costumes from the TV drama Downton Abbey which became a success for the museum in terms of number of visitors. However, consumer surveys showed a slight decrease in consumer satisfaction (LHS Annual report, 2012) which is considered to be a consequence of the museum not being able to handle larger number of visitors. It suggests that the number of visitors not necessarily needs to be the only measurement of a museum’s success. It could be argued that the digital presence of museums facing these challenges of having to choose between quality and number of visitors should be valued higher when it comes to measuring results.

On the other hand, digital presence and dialogue is not always of interest for the museums. On online communication platforms, consumers can take control over the dialogue. Although the museums stated that it was important to have a dialogue with consumers and that they try to be active on the online communication platforms where the consumers can be found, during the interviews a number of museums expressed that it was not always desirable to carry a dialogue. Consumer-to-consumer dialogues are currently held on online communication platforms where the museums are not present, and it can be questioned what would happen if these discussions were to move onto the online communication platforms where the museums have already chosen to be official and present, such as their Facebook accounts. The critique would then be visible for all followers to see which could generate negative eWoM.

Although we did not intentionally address the limitations of social media usage for museums during the interviews, we were still able to get an understanding of these. Hausmann (2012) argues that the usage is expensive as it ties up human resources. This was acknowledged also by respondents of this research who stated that there lies a problem in both taking time to, as well as learn how to manage the accounts. Ros-Pehrson at The National Museum of Science and
Technology expressed: “We are no experts on social media and no one can claim to be. But we try not to just move our communication out there [to social media] but we have the same ambition as with the museum.” Moreover, the cost-benefit ratio of the social media activities is uncertain. Following that managing social media accounts is expensive, not knowing what the result will be is considered by Hausmann as an additional limitation. What we found during our research was that this was never mentioned by any of the respondents. Instead they all had a very positive attitude towards the usage of social media and Internet in general, and its power to attract visitors. Regarding the measurement of the effect of social media, Hausmann also stated was difficult and that the number of followers does not tell the museum anything about the perceived quality of the social media accounts. In our research we found that some of the museums in fact did measure the spreading of social media posts, the geographical spreading of their followers, mentioning in blogs and if activities on social media has contributed to a visit. Hausmann continued stating that hierarchical structures in the art institution might be a barrier for effective use of social media. We have however found that the central museums in Sweden rather try to distribute the responsibility for the information and that all staff are allowed and encouraged to contribute to the social media posts, contradicting Hausmann’s findings from the German art industry.
8. Future research
We call for more research concerning our contributions to the theory. The application of eWoM to the DART-model should be further researched for companies in other industries. For example, both the film and sport industry in Sweden are to some extent funded by the state which implies that they also must be fulfilling a somewhat contradicting mission. Furthermore, we see an interest in studying other art institutions, specifically those of smaller scale than the central museums in Stockholm as these have additional limitations due to size, budget and attention. We did not make any research on the consumers’ choice to spread information, however, the respondents believed that people want to be associated with their engagements and therefore there lies a value in sharing electronically, thus making ones engagements visible for ones social network. Museums have a high social status in society and people want to socially distinguish themselves from others by being open with what they consume, for example a museum offering. Therefore we also call for more research on incentives to engage in museums’ social media activities and if these differ from the benefits that can be gained from consuming a museum offering.
References

Books
Kvale, S., 1997 *Den kvalitativa forskningsintervjun* Studentlitteratur, Lund

Articles
Retrieved on: 2013.01.29

Retrieved on: 2013.02.18

Retrieved on: 2013.03.12

Retrieved on: 2013.02.12

Retrieved on: 2013.02.11

Retrieved on: 2013.05.03

Retrieved on: 2013.02.14
Retrieved on: 2013.01.30

Retrieved on 2013.02.21

Retrieved on 2013.02.08

Retrieved on: 2013.01.29

Retrieved on: 2013.02.13

Retrieved on: 2013.03.04

Retrieved on: 2013.02.22

Retrieved on: 2013.02.05

Retrieved on 2013.02.21

Retrieved on 2013.02.21
Retrieved on: 2013.02.05

Retrieved on: 2013.02.25

Retrieved on: 2013.03.12

Nuttavusitsit, K. 2010,” If you can’t beat them, let them join: The development of strategies to foster consumers’ co-creative practices”, *Business Horizons* 53, p. 315 - 324
Retrieved on: 2013.02.22

Retrieved on: 2013.02.12

Retrieved on: 2013.02.18

Retrieved on: 2013.02.18

Retrieved on: 2013.02.19

Retrieved on 2013.02.08

Retrieved on: 2013.02.22

Retrieved on: 2013.02.11
Designing and Marketing Museum Offerings by Utilizing Consumer Knowledge
Rönnblom & Witakowska


**Annual reports and other documentation**

Kulturfakta 2012:2 Myndigheten för kulturanalys
Annual report, Stiftelsen Nordiska museet 2012
Annual report Moderna Museet 2012
Annual report NRM 2012
Annual report LHS 2012

**Electronic sources:**
About the museum, 2013, Retrieved 2013.05.20 from [http://www.nrm.se/english/themuseum.53_en.html](http://www.nrm.se/english/themuseum.53_en.html)

About the Swedish history museum, 2013, Retrieved 2013.05.20 from [http://www.historiska.se/home/visit/About-The-Swedish-History-Museum/](http://www.historiska.se/home/visit/About-The-Swedish-History-Museum/)

About us, 2013, Retrieved 2013.05.20 from [http://www.tekniskamuseet.se/1/33_en.html](http://www.tekniskamuseet.se/1/33_en.html)

Campaign site, 2013, Retrieved: 2013.05.14 and 2013.05.27, from [http://hilmaafklint.modernamuseet.se](http://hilmaafklint.modernamuseet.se)


Lumpenminnen, 2013, Retrieved 2013.05.14 from [http://www.lumpenminnen.se](http://www.lumpenminnen.se)


Museer och utställningar, 2013, Retrieved 2013.05.17 from [http://www.regeringen.se/sb/d/1897/a/12605](http://www.regeringen.se/sb/d/1897/a/12605)

Museets historia, 2013, Retrieved 2013.05.20 from [http://www.nationalmuseum.se/sv/Om-samlingarna1/Museets-historia/](http://www.nationalmuseum.se/sv/Om-samlingarna1/Museets-historia/)

Museibyggnaden, 2013, Retrieved 2013.05.20 from [http://www.nordiskamuseet.se/kunskapsomraden/museibyggnaden](http://www.nordiskamuseet.se/kunskapsomraden/museibyggnaden)
Designing and Marketing Museum Offerings by Utilizing Consumer Knowledge
Rönnblom & Witakowska

Myndigheter 2013, Retrieved 2013.05.28 from http://regeringen.se/sb/d/2462


The authority, 2013, Retrieved 2013.05.20 from http://hallwylskamuseet.se/en/about-museum/authority


Vårt uppdrag, 2013, Retrieved 2013.05.20 from http://www.nationalmuseum.se/sv/Om-Nationalmuseum/Vart-uppdrag/
Appendix

Appendix 1 List of central museums
The list is constructed accordingly; the authority is written in bold under which the museums constituting the authority are listed. Museums participating in the research are written in underlined, the rest are not participating in the research and those that were excluded from the population are written in italics. The museums English titles are written in parentheses.

Arkitektur- och design centrum i Stockholm
(The Swedish Centre for Architecture and Design)

Livrustkammaren och Skoklosters slott med Stiftelsen Hallwylska museet
(The Royal Armoury and Skokloster Castle with the Hallwyl Museum Foundation)
  Livrustkammaren i Stockholm
    (The Royal Armoury)
  Skoklosters slott i Häbo
    (Skokloster Castle in Häbo)
  Hallwylska museet i Stockholm
    (The Hallwyl Museum in Stockholm)

Moderna Museet i Stockholm
(Moderna Museet in Stockholm)

Nationalmuseum med Prins Eugens Waldemarsudde
(Nationalmuseum with Prins Eugen's Waldemarsudde)
  Nationalmuseum i Stockholm
    (Nationalmuseum in Stockholm)
  Prins Eugens Waldemarsudde i Stockholm
    (Prins Eugen's Waldemarsudde in Stockholm)

Naturhistoriska riksmuseet i Stockholm
(The Swedish Museum of Natural History in Stockholm)

Statens försvarshistoriska museer
(The National Swedish Museums of Military History)
  Armémuseum i Stockholm
    (The Army Museum in Stockholm)
  Flygvapenmuseum i Malmslätt
    (The Swedish Air Force Museum in Malmslätt)

Statens historiska museer
(National Historical Museums)
  Historiska museet i Stockholm
    (The Swedish History Museum in Stockholm)
  Kungl. myntkabinettet - Sveriges ekonomiska museum i Stockholm
Designing and Marketing Museum Offerings by Utilizing Consumer Knowledge
Rönnblom & Witakowska

(The Royal Coin Cabinet – National Museum of Economy in Stockholm)
Tumba bruksmuseum i Botkyrka
(Tumba Papermill Museum in Botkyrka)

Statens maritima museer
(National Maritime Museums)

Marinmuseum i Karlskrona
(The Naval Museum in Karlskrona)
Sjöhistoriska museet i Stockholm
(The Maritime Museum in Stockholm)
Vasamuseet i Stockholm
(The Vasa Museum in Stockholm)

Statens museer för världskultur
(The National Museums of World Culture)

Etnografiska museet i Stockholm
(Etnografiska museet in Stockholm)
Medelhavsmuseet i Stockholm
(Medelhavsmuseet in Stockholm)
Östasiatiska museet i Stockholm
(Östasiatiska museet in Stockholm)
Världskulturmuseet i Göteborg
(Museum of World Culture)

Statens musikverk
(Music Development and Heritage Sweden)

Musik- och teatermuseet i Stockholm
(Stockholm Music and Theatre Museum)

Foundations

Stiftelsen Nordiska museet i Stockholm
(Nordiska museet in Stockholm)

Stiftelsen Tekniska museet i Stockholm
(The National Museum of Science and Technology in Stockholm)

Stiftelsen Skansen i Stockholm
(Skansen in Stockholm)

Stiftelsen Arbetets museum i Norrköping
(The Museum of Work in Norrköping)
Appendix 2 Sample description

The Army Museum
The Army Museum is a historical museum covering Sweden’s history from the 16th century to present day, with an emphasis on military history. The Army Museum, together with The Swedish Air Force Museum constitutes the authority The National Swedish Museums of Military History. The Army Museum opened in 1877 as “Artillerimuseum” but was renamed to its present name in 1932. During the 20th century the museum has been going through several renovations, the last one between 1992 and 2000 during which the museum was closed. The museum reopened in 2000 and offers one permanent exhibition and several temporary exhibitions to attract a broader target group. In addition, the museum manages a shop, a library, workshops, a restaurant and preservation studios. (Om Armémuseum, 2013) The Army Museum is present on Facebook, twitter, video communities and writes blogs.

The Hallwyl Museum
The Hallwyl Museum is a foundation and museum and constitutes together with Skokloster Castle and The Royal Armoury the authority The Royal Armoury and Skokloster Castle with the Hallwyl Museum Foundation. (The authority, 2013) The mission assigned to all three museums is in short to preserve the collections and contribute to a living and accessible cultural heritage. The Hallwyl Museum is the former home of the Hallwyl family. The home was donated in 1920 by the family to the Swedish state along with its content. It was requested that the home would be made into a museum and that it must remain unchanged. In 1938 the home opened to the public as a museum. (The Hallwyl House, 2013) The Hallwyl museums is present on Facebook, twitter, video communities, Instagram and writes blogs.

The Swedish History Museum
The Swedish History Museum is part of the state authority National Historical Museums which also includes The Royal Coin Cabinet – National Museum of Economy and Tumba Papermill Museum. It is one of Sweden’s largest museums and the collections were previously in the custody of Nationalmuseum, until the opening of the museum building in 1939. The exhibitions display history of Sweden from prehistory to the Viking period and the Middle Ages. Its collections comprise archaeological artifacts from Sweden and Swedish ecclesiastical art and contain more than 10 million individual objects catalogued under around 34,000 inventory numbers. (About the Swedish history museum, 2013) The Swedish History Museum is present on Facebook, twitter, video communities and writes blogs.

Moderna Museet
Moderna Museet has one of Europe’s finest collections of modern and contemporary art from the late 19th century until present day. (Annual report, Moderna Museet, 2012). Moderna Museet is a state authority, commissioned to collect, preserve, exhibit and organise learning activities relating to all forms of 20th and 21st century art. The museum originally opened in 1958, but the current museum on Skeppsholmen opened in 1998. (The Moderna Museet History, 2013) The collection consists of circa 5,000 paintings, sculptures and installations, 25,000 water colors, drawings and prints, and 100,000 photographs as well as art videos and films. The photography
collection spans from the 1840s until present day. Moderna Museet is present on Facebook, twitter, Instagram, video communities and writes blogs.

**Nationalmuseum**
Nationalmuseum is Sweden’s largest art museum and is a state authority together with Prins Eugens Waldemarsudde. Their mission is to preserve cultural heritage and promote art, interest in art and knowledge of art. The building was opened to the public in 1866 and has since then continued collecting art. The collections include art from the late Middle Ages up to the beginning of the 20th century, with the emphasis on Swedish 18th and 19th century painting and comprise older paintings, sculpture, drawings and graphic art, and applied art and design.

(Museets historia, 2013, Vårt uppdrag, 2013) Nationalmuseum is present on Facebook and video communities. The museum has a twitter account but is not active there.

**The Swedish Museum of Natural History**
The Swedish Museum of Natural History is Sweden’s first public museum. The building of collections was initiated already in the mid-18th century, and opened to the public in 1786. (About the museum, 2013) The current building opened in 1916 and holds around 10 million objects today, including everything from DNA, minerals to whale and dinosaur bones. (Annual report, NRM, 2012) Their mission is to promote interest in, and knowledge and research on, the origins and development of the universe and Earth, on the plant and animal worlds and on the biology and natural environment of human beings. (About the museum, 2013) The Swedish Museum of Natural History is present on Facebook, video communities, twitter and writes blogs.

**Nordiska museet**
Nordiska museet is a foundation and national museum over Sweden’s cultural history. Its mission is to preserve and exhibit the memory of life and work in Sweden from the 16th century until today. It was founded in 1880 and has since then systematically collected data about Swedish folk life, not only about material and social culture, but also the spiritual culture. Today the collecting has its focus on contemporary phenomena. (Museibyggnaden, 2013) Nordiska Museet is Sweden’s largest culture historical museum with collections that encompass more than 1,5 million objects, 6 million photographs, 250 000 books and articles as well as more than 4 700 meters of shelves with archive material. (Annual report, Nordiska museet 2012) Nordiska museet is present on Facebook, Instagram, twitter, video communities and writes blogs.

**The National Museum of Science and Technology**
The National Museum of Science and Technology is Sweden’s largest museum of technology. It has existed since 1923 and became a foundation in 1948. It has been given state funding since 1965. In such a way they are given a mission partly from the foundation in the form of statutes and from the state in the form of a letter of regulation. Their mission is to preserve Sweden’s technical and industrial history as part of the cultural heritage. Their vision is to be every little genius’s favorite place. (About us, Tekniska museet, 2013) The National Museum of Science and Technology is present on Facebook, Instagram, twitter, video communities and writes blogs.
Appendix 3

Hilma af Klint - a pioneer of abstraction at Moderna Museet

The Swedish artist Hilma af Klint (1862-1944) was a pioneer within abstract art, many years before Wassily Kandinsky, Piet Mondrian and Kazimir Malevich, who are still regarded as the true pioneers of abstract art in the 1900s. Hilma af Klint left behind more than 1,000 paintings and works on paper. Although she exhibited her early, representational works, during her lifetime, Hilma af Klint refused to exhibit her abstract paintings and in her will stated that these should not be made available for the public until 20 years after her death. The exhibition of her works at Moderna Museet is the largest to date. (Campaign site, 2013.05.14)
Appendix 4

Interview guide – Museums
Start off the interview by explaining that the respondent has the right to be anonymous, decline to answer a question, terminate the interview and that the interview is being recorded. The respondent is also encouraged to exemplify his or her answers with exhibitions.

A. About the respondent
1. How long have you worked at the museums?
2. What is (and has been) your role and assignment?
3. Education?
4. Other experiences that are of relevance – other museums?

B. Designing the offering
5. How does the museum work to attract visitors?
   What does museum offer its visitors?
   How do you choose what to offer?
   How is the content of the offering chosen in relation to the museum’s state given mission?
   What actors have influence in this work?
   What does the role of the desired visitors look like in the choice of and the designing of exhibitions?
   Whom does the museum try to reach/ attract with its exhibitions?

C. Marketing the offerings
6. How does the museum communicate its exhibitions to the targets groups?
   What tools does the museum use?
   What actors are involved in the marketing?
   How are the visitors informed about your offerings?
7. What is the purpose of being active on social media?
   Does the museum work to engage the visitors on social media?
   How has the usage of / the accessibility to the social medias affected the museums relationship with the visitors/customers/citizens?
   What role do social media play in the museum’s marketing?
   What role do social media play in the contact with visitors?
   Does the museum measure the results of the communication channels?
   What is the visitors’ role in participating in the museums social media?
   What does the visitor gain from engaging in the museums social media?

D. Ending
8. Is there anyone else you would like to recommend us to talk to?
Appendix 5

Interview guide Hilma af Klint Moderna Museet and TWBA, the advertising agency

Start off the interview by explaining that the respondent has the right to be anonymous, decline to answer a question, terminate the interview and that the interview is being recorded. The respondent is also encouraged to exemplify his or her answers with exhibitions.

A. Questions about the respondent
1. How long have you been working at the museum / TBWA?
2. What is (and has been) your role and assignment?
3. Education?
4. Other experiences that are of relevance?

B. Designing the campaign
5. Tell us about how the campaign was developed?
   - How was the idea for the campaign evoked?
   - How was the message “Help us update the art history” chosen?
   - How do you believe the campaign relates to the artist?
   - Who were initially involved in the campaign?

6. How was the campaign launched?
   - Tell us about the bloggers who were invited to the preview? / How were they selected? /
     Why?
   - What medias were used initially?

7. What do you hope the campaign will result in?

C. The role of the visitor
8. The visitor holds a clear role in the campaign – to contribute to making Hilma af Klint famous
   – what qualities do the visitors possess that you want to make use of? How do you do that?
   - What methods or techniques do you use in order to engage the consumers?
   - What do the visitors gain from engaging in the platform?
   - What reactions have you received from your visitors regarding the campaign / exhibition?

D. The outcome of the campaign
9. How do you measure the result of the campaign?
   - Where there any goals to which you relate the campaign’s result to? For example number of visitors / mentioning’s in press etc.
   - Is traditional media (radio and printed press) of greater value than new media (social media) for measuring the campaign’s success?

10. What is the most important contribution of the campaign?
    - Are you satisfied with the development of the campaign so far?
    - Has the campaign been misused by the consumers in any way?
What reactions have you received from the organizations that the campaign aims towards?

11. How has the campaign contributed to spreading the exhibition internationally?
   How can this be compared to other/previous exhibitions?
   How do you perceive the critique that has been aimed towards the campaign?
   What experiences will you take with you?

E. Ending
8. Is there anyone else you would like to recommend us to talk to?
### Appendix 6

<table>
<thead>
<tr>
<th>Category</th>
<th>Description</th>
<th>Theoretical terms</th>
<th>Main references</th>
<th>Purpose</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Respondent background</td>
<td>-</td>
<td>-</td>
<td>To present the respondents and their role at each museum</td>
</tr>
<tr>
<td>B</td>
<td>Designing the offering</td>
<td>Co-creation of value</td>
<td>Prahalad &amp; Ramaswamy, 2000; 2004ab</td>
<td>To understand the role of consumers and how and if knowledge obtained from dialogue affects the designing of the offering.</td>
</tr>
<tr>
<td>C</td>
<td>Marketing of exhibitions</td>
<td>Co-creation of value 2; eWoM, online communication</td>
<td>Kaplan &amp; Haenlein, 2011, Mangold &amp; Faulds 2009,</td>
<td>To understand how the museums uses online communication platforms for marketing.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>platform, marketing.</td>
<td>Richins, 1983</td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>Final questions</td>
<td>-</td>
<td>-</td>
<td>To let the respondent add freely</td>
</tr>
</tbody>
</table>

**Interview questions for museums**

<table>
<thead>
<tr>
<th>Category</th>
<th>Description</th>
<th>Theoretical terms</th>
<th>Main reference</th>
<th>Purpose</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Respondent background</td>
<td>-</td>
<td>-</td>
<td>To present the respondents and their role in the campaign</td>
</tr>
<tr>
<td>B</td>
<td>Questions on development of campaign, launch and aim of campaign.</td>
<td>Co-creation of value, Consumer knowledge, eWoM</td>
<td>Prahalad &amp; Ramaswamy, 2000, 2004ab, Ballantyne &amp; Varey, 2006, Ramaswamy, 2008, Kaplan &amp; Haenlein, 2011</td>
<td>To gain an understanding of the purpose of engaging consumers in the marketing and value creation</td>
</tr>
<tr>
<td>C</td>
<td>Questions on consumers’ role</td>
<td>Co-creation of value, eWoM</td>
<td>Kaplan &amp; Haenlein, 2011, Mangold &amp; Faulds 2009,</td>
<td>To understand how the museum are motivating consumers to co-create,..</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Richins, 1983</td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>Questions on the result/outcome of the campaign</td>
<td>eWoM</td>
<td>Kaplan &amp; Haenlein, 2011, Mangold &amp; Faulds 2009</td>
<td>To gain an understanding of the perceived outcome of the campaign and what effects has been noticed following the sharing of information.</td>
</tr>
<tr>
<td>E</td>
<td>Final question</td>
<td>-</td>
<td>-</td>
<td>To let the respondents add freely</td>
</tr>
</tbody>
</table>

**Interview questions for case study**