

UNIVERSITY OF STRATHCLYDE

MARKETING SCOTLAND'S MUSEUMS AND GALLERIES

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ABSTRACT

The objective of this research is to document sound marketing practice in Scotland's museums and galleries. This research was undertaken due to the increasing interest in marketing by museums themselves, and by those who fund museums.

Before the research began there was a suspicion that the transfer of consumer goods marketing concepts to museums might be inappropriate, and that there was a lack of empirically based studies of marketing in museums. The literature review confirmed these suspicions.

An explanatory approach using qualitative methods was therefore appropriate. Examples of sound museum marketing practice were identified by use of a panel of experts. The research was essentially an ethnographic study of what curators (managers) in the successful museums actually do. Whilst the techniques used are well established in many of the social sciences they are less common both in marketing and in museum studies. The research also made use of "Ethnograph" software for the analysis of interview data, one of the first occasions this has been done in marketing research in the UK.

The research revealed an inductively derived model identifying three important areas that successful museum curators have to attend to, namely, the management of the museum, the management of its reputation, and the management of its relationships with the museum's patron (funding) groups. It is this latter split that provides the key difference between museum marketing and commercial marketing. The research went on to discover how these three categories are dynamically related in a "spiral of success", and how the model can be used as a diagnostic tool to identify areas requiring attention. The other principal findings relate to the characteristics of successful curators.

The research has implications for policy in areas including training, and the whole relationship between museums and those who fund them. In particular the idea that marketing will necessarily make money for museums is refuted.

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Transcript of museum 1 curator interview

CHAPTER 1

INTRODUCTION

1 INTRODUCTION

1.0 INTRODUCTION

The objective of this chapter is to put the research into the context of Scottish Museums and Galleries in general.

Section 1.1 defines what a museum is, what it does and for whom it does it.

Section 1.2 gives a brief outline of the development of museums in Scotland. It also looks at the current provision of Scottish Museums, and the role of the Scottish Museums Council.

Section 1.3 looks at the way in which museums are important to a range of interest groups, and why museum marketing in particular has become a subject worthy of detailed investigation.

Section 1.4 highlights the ways in which museums differ from commercial organisations.

1.1 DEFINITION OF A MUSEUM

Before looking at the development of museums specifically in Scotland, it is worth defining what is meant by the term "Museum". For the purposes of this study the word museum is used to subsume the word gallery, unless the text specifically states otherwise. The International Council of Museums (ICOM) is a body with consultative status within the United Nations and UNESCO. ICOM defines a museum as:-

"a non-profitmaking permanent institution, in the service of society and its development, and open to the public, which acquires, conserves, researches, communicates and exhibits for purposes of study, education and enjoyment, material evidence of man and his environment."

In Britain, the Museums Association (a body representing museum professionals and museum authorities) has a more concise definition:

"A museum is an institution which collects, documents, preserves, exhibits and interprets material evidence and associated information for the public benefit."

What the two definitions have in common is that they both regard museums as being concerned with material evidence, that is to say real objects.

Both definitions imply that a museum will actively collect (acquire) such material evidence. The general presumption is that museums will not dispose of items from their collections.

Once collected the objects are not just held and displayed for their intrinsic merit, but are researched and documented as well as being exhibited and interpreted. Interpretation is the process whereby not only objects, but information and meanings associated with the objects and their context, are presented to museum visitors (and other museum users such as researchers and scholars).

The definitions also mention the responsibility that a museum has for looking after its collections.

If the above describes what a museum does there is also the question of for whom it does it and why it does it for them. The Museums Association's definition mentions that a museum operates "for the public benefit", whereas the ICOM definition goes further and talks of a museum as being "in the service of society", "open to the public" ... "for purposes of study, education and enjoyment".

Clearly a definition of one or two sentences cannot address issues such as who decides what the public benefit is. It might be construed as the public themselves,

local or central government, or those working in museums that makes the decision on what constitutes "public benefit".

Similarly the issue of education and enjoyment, the balance between them and the extent to which they might be mutually exclusive, cannot be addressed in such a short definition, but will be addressed in this study particularly in the literature review.

1.2 HISTORICAL DEVELOPMENT OF SCOTLAND'S MUSEUMS

The first public institution in Scotland conforming to the above definition was opened in 1807 at Glasgow University, to display the collection bequeathed by Dr William Hunter in 1783 for the use of students and the public. This museum, now known as the Hunterian Museum, still operates.

It is not the intention of this chapter to provide a comprehensive history of Scotland's museums, interesting though this might be. There are however aspects of the development of museums which are significant and which serve to distinguish them from other sectors that are more usually regarded as being within the domain of Marketing. These differences will be discussed in more detail in section 1.4. Two key points emerge immediately, even from looking at the Hunterian Museum. The first is its longevity. There are few commercial companies that can claim to have been trading for nearly two hundred years, and of those that have there must be even fewer that are performing a substantially similar function to that which they originally performed. In the commercial world the longest of long term strategies would be unlikely to consider anything like such a time span. The "permanent" part of the museum definition is therefore important. The second is the question of bequests. Many museums are made up in whole or in part, of collections left to them as bequests. Very often these bequests of collections come with conditions as to how and even when they may

be displayed. For example Turner watercolours left to the National Galleries of Scotland may only be displayed in January, when the daylight is sufficiently weak. This condition of the bequest is still adhered to despite the fact that they are now displayed only under low artificial light. Other conditions on bequests state that they are given on the understanding that the public will have free access to them. Once again this is another reason why the museum "product" differs significantly from its commercial counterpart.

The more general development of museums in Scotland during the nineteenth century was due to local learned societies, that principally collected local antiquities, natural history specimens and exotic curiosities. Many of these collections provide the foundations of today's museums, both those which have since come under local authority control, and those which have remained under the control of their founding societies.

During the second half of the nineteenth century, a number of institutions were set up as the result of endowments by private individuals. This period also saw the start of the first municipally owned museums.

Between the two World Wars further municipal museums were opened as well as the first regimental museum and the first folk museum.

Since 1945 further local authority museums have been established, but the principal expansion has been in the independent sector. In the main the newer independent museums are concerned with the domestic or industrial history of their local areas. An independent museum can be defined as one that does not come under the direct control of central or local government, although many independents derive some if not most of their revenue from these sources.

The current distribution of museums by region and ownership type is shown in fig 1A. Whilst this has been prepared according to the region in which the museums are situated, regional councils are not responsible for museums. Since local government reorganisation in Scotland in the early 1970s, museum provision has been the responsibility of District (and Island) Councils.

A detailed review of museums in Scotland was carried out by the Museums and Galleries Commission and published in 1986.

FIG 1A

SCOTLAND'S MUSEUMS AND GALLERIES 1986

REGION	BO	CE	DG	FI	GR	HI	LO	OS	ST	TA	TOTAL
LOCAL AUTHORITY	9	4	9	12	21	6	12	6	34	15	128
INDEPENDENT MUSEUMS	6	6	10	7	11	29	28	14	33	8	152
SDD	1		1	1	1		2	4	1	3	14
NATIONAL TRUST		1	1	5	9	3	4		7	2	32
NATIONAL MUSEUMS			1				8		1		10
HISTORIC HOUSES	6	1	4		1	3	2	1	6	4	28
UNIVERSITY MUSEUMS		1		1	2		4		4	1	13
EDUCATIONAL INSTITUTIONS	1						1			1	3
REGIMENTAL MUSEUMS		1			1	1	1		2	2	8
OTHER							3			1	
TOTAL	23	14	26	26	46	42	65	25	88	37	392

KEY TO FIG 1A

KEY TO REGIONS

BO = BORDERS
CE = CENTRAL
DG = DUMFRIES AND GALLOWAY
FI = FIFE
GR = GRAMPIAN
HI = HIGHLAND
LO = LOTHIAN
OS = ORKNEY, SHETLAND AND WESTERN ISLES
ST = STRATHCLYDE
TA = TAYSIDE

SDD = SCOTTISH DEVELOPMENT DEPARTMENT

1.2.1 THE DIVERSITY OF SCOTTISH MUSEUMS AND GALLERIES

Scottish Museums are characterised by their diversity, each one is unique. This may appear to be obvious, but it is worth stating if only to distinguish them from consumer goods. One of the principal aims of consumer goods marketing is to build in product differentiation, particularly where little real difference exists. Failure to do this can lead to commodity type competition based largely on selling price. Each museum, being unique, does not face the same problems, and may not therefore be susceptible to the same solutions.

Among the subjects covered by museums in Scotland are, according to Scottish Museums Council (1986) are:-

Aeronautics, Agriculture, Anthropology, Archaeology and Prehistory, Archives, Arms and Armour, Astronomy, Botany, Castles and Historic Houses, Ceramics and Glass, Childhood, Clans, Clocks and Watches, Embroidery and Needlework, Engineering, Entomology, Equipment and Tools, Ethnography, Fine Arts, Fishing, Fossils, Furniture and Woodwork, Geology, Glass, Industry, Lace, Literary and Historical Collections, Local History, Manuscripts, Maritime, Medals, Medicine, Mining, Military, Music, Natural History, Paintings, Photographs, Railways, Regimental Collections, Science, Sculpture, Silver, Sport, Tapestries and Textiles, Transport, Zoology.

Without providing a description of each museum it would not be possible to show which of the above topics, or groups of topics, are covered at each museum. These details are available in Scottish Museums Council (1986) and (1990).

As well as the variety of location ownership and subject matter, there are also questions of size, numbers of staff, numbers of visitors and turnover. Glasgow Museums, the largest local authority run museum service in Scotland, have an annual turnover of several million pounds, and employ over 300 staff. At the other end of the scale museums may be run almost entirely by volunteers, with no professional staff at all. It is however safe to say that the vast majority of museums in Scotland employ less than ten staff.

1.2.2 OWNERSHIP AND FINANCE

As shown in Fig 1A the majority of Scotland's museums and galleries are owned either by local authorities or independent trusts. Local authority museums in Scotland are operated almost exclusively by District Councils. Independent museums are, in the main, operated by charitable trusts.

The great majority of local authority museums do not charge for admission. Their capital and running costs are met by the local authority, although this may be supplemented by grants from outside bodies some of which are outlined below.

The nature of the management relationship between museums and local authorities is by no means standard. In some larger authorities the museum curator will have chief officer status and report directly to a committee of councillors. In other authorities curators will report to the head of a larger division (such as leisure and recreation, or libraries), in these cases the curator may or may not have direct access to the relevant committee. The findings of this research indicate that it is not just the formal organisational structure that determines the curator's freedom of action, but how the curator operates within that framework. This issue is discussed later in this research.

Independent museums are more likely to charge admission, and for many this

represents a sizeable proportion of their income. Other sources include sponsorship and support from local authorities. Independent museums, particularly industrial site museums, benefitted from large teams of workers provided by the Manpower Services Commission, but these schemes have now come to an end. It would be reasonable to say that there are no museums in Scotland that can meet all their financial obligations (capital and revenue) from admission income. This does not mean that it would be impossible to run a financially successful museum, but the person to do it would be breaking new ground. This factor is sometimes overlooked by enthusiasts seeking to open museums, not to mention by consultants advising on museum developments.

Curators in independent museums usually report either directly to the trustees of the museum, or via an executive committee appointed by the trustees.

Both independent and local authority museums obtain funds from a variety of other bodies. These include charitable trusts, The Scottish Development Agency, the Highlands and Islands Development Board, the Countryside Commission for Scotland, the Scottish Tourist Board, the Scottish Arts Council and the Scottish Museums Council. Money from these bodies is usually in the form of support for specific projects rather than recurrent revenue funding. In Scotland the only museums and galleries funded principally by central government (for both capital and revenue spending) are the National Museums of Scotland, and the National

Galleries of Scotland.

1.2.3 THE SCOTTISH MUSEUMS COUNCIL

One body which provides support to both local authority and independent museums is the Scottish Museums Council. The main objective of the Scottish Museums Council (SMC) is

"to improve the quality of museum and gallery provision in Scotland."

The term museum and gallery this case is applied to any museums other than the National Museums of Scotland and the National Galleries of Scotland. SMC is a membership organisation founded in 1964, to which most Scottish museums now belong. Its income comes from two main sources. Its principal funding comes from central government from the Scottish Office Education Department, a division of the Scottish Office. Its other sources of income are membership subscriptions, the sale of services to members, and sponsorship. SMC is controlled by an executive committee elected its member museums. Membership is open to all local authority museums, and independent museums registered under the Museums and Galleries Commission's Registration scheme. Independent museums which are unregistered are eligible for associate membership of the Council. This research is itself contributing to the SMC's work on behalf of Scottish Museums. An outline of the rest of the Council's work follows.

SMC advises those considering museum related projects on the best way of achieving their objectives. There has been little short of an explosion of museums in the UK, with new museums opening at the rate of one every two weeks during the latter part of the 1980s. Advice from SMC at an early stage is designed to help the viable projects, and advise on alternative solutions for those that do not appear to be viable in the longer term as museums. SMC will also advise local authorities and other funding bodies about potential museum projects.

For its member museums the Council seeks to document good practice in many areas of museum work. Having documented examples of good practice the Council uses them to encourage other museums to adopt them.

SMC's operates a conservation service which exists to make museums aware of the need for conservation, both preventive and remedial, it also operates a team of specialist conservators who will undertake specific projects for museums who do not possess the requisite skills in house.

SMC aims to make as much relevant information as possible available to its members however remote. The Information centre at the Council's headquarters in Edinburgh is one of the few specialist centres for museum related topics in the UK. The council also runs Museum Abstracts, a monthly information bulletin covering a wide range of museum journals and other relevant publications. The

Council also produces a quarterly magazine about Scottish Museums.

More recently the council has provided advice on fundraising to museums. The Council also raises money itself from the private and charitable sectors to support its work on behalf of museums.

The Council has now established a Marketing service which advises museums on marketing as well as marketing SMC and its services to members and other organisations.

Training is another priority for the Council, which operates an extensive training programme throughout Scotland on many different aspects of museum work.

One of the principal ways that SMC helps museums is through the provision of grant aid. This is by far the largest single component of the Council's expenditure. The grants are given for up to 50 per cent of the cost of projects in museums. Grants are awarded annually following the submission of applications by museums, which are considered by the Council's Executive Committee in accordance with agreed priority areas. Grants can be made for equipment, consultancy, and one year "seed" funding for new posts in museums. The Council does not have revenue clients like the Scottish Arts Council does, and does not provide recurrent revenue funding for museums.

SMC also promotes and supports research into topics relevant to museums. A major study into the conservation needs of Scotland's museums, and a study of University collections in Scotland are two recent examples. This research into Marketing Scotland's Museums and Galleries has received advisory and information support from the Scottish Museums Council.

1.3 WHY DO MUSEUMS MATTER?

Having addressed some of the factual background to museums it is worth asking why museums matter. Perhaps the question should be "do museums matter?", and if so "to whom do they matter?".

Clearly the vast increase in the number of museums indicates that museums matter to those who run them, particularly as running a museum is not a profitable venture.

The level of museum visits indicates that they matter to the public, and this in turn leads to one aspect of museums that has come to increasing prominence in the last few years. The economic importance of museums is discussed below.

1.3.1 THE ECONOMIC IMPORTANCE OF MUSEUMS

The degree to which it is possible (or more accurately not possible) for museums to make money for themselves is discussed elsewhere in this study. There is however recent evidence that museums do play an economic role in the communities where they are situated. The major study on the Economic Importance of the Arts in Britain (Myerscough 1988) contained a detailed study of Glasgow, including its museums. The findings indicate that the arts in general and museums in particular are important to the economy in a number of ways.

As well as providing and sustaining employment themselves, spending on museums and the arts has a multiplier effect. Myerscough estimates that for every arts job directly funded in Glasgow, a further 2.8 jobs are generated in the local economy as a whole. This is related to arts tourism and the people required to service those tourists and visitors.

Although detailed figures are not available on the breakdown of museum visitors into tourist visitors and local community visitors, the Scottish Tourist Board regards them as a strong contributor to Scotland's Tourism "product". Museums feature strongly in the list of Scotland's most visited attractions. Scottish Tourist Board (1991) gives a "league table" of visitor numbers for attractions which do not charge for admission. This is shown in Fig 1B.

FIG 1B

NUMBER OF VISITS TO FREE ADMISSION VISITOR ATTRACTIONS 1990

Name	Visitor Total 1990
	'000s
Glasgow Museum and Art Gallery	1,008
Burrell Collection, Glasgow	879
Royal Botanical Gardens, Edinburgh	786
Museum of Transport, Glasgow	535
Royal Museum of Scotland, Edinburgh	508
City Art Centre, Edinburgh	485
People's Palace Museum, Glasgow	467
Glasgow Botanic Gardens	350
Aberdeen Art Gallery and Museum	347
Scottish United Services Museum, Edinburgh	310
Museum of Childhood, Edinburgh	248
New Lanark (Village)	200
Inverness Museum and Art Gallery	190
Crieff Visitor Centre	175
Pollok House, Glasgow	161
Glenmore Forest Park, Aviemore	150
Scottish National Gallery of Modern Art, Edinburgh	139
National Gallery of Scotland, Edinburgh	139

Glenfiddich Distillery, Dufftown	135
Provand's Lordship, Glasgow	134

(Source: Scottish Tourist Board 1991)

The arts also have a positive effect on the "quality of life" in an area and were considered by industrialists to be important factors when deciding on relocation of their businesses and inward investment.

Myerscough does however admit that economic factors are not the only reason why the arts should be considered important to the people of Britain. Some of the other reasons are now discussed.

1.3.1 THE IMPORTANCE OF MUSEUMS TO THE PUBLIC

If admission figures are to be believed, and if admission figures are a sound proxy for the public's view of the importance of museums, then museums could be said to be important to the public. Annual visits to those museums in Scotland that return figures to the Scottish Tourist Board exceeded 8 million in 1990. Other studies indicate that museum visiting is widespread through the population with Merriman (1989) conducting a survey suggesting that 82% of those surveyed had visited a museum at one time or another. In Scotland a System Three (1988) survey put this figure at 95%.

The same study showed that while 61% of Scots surveyed expressed an interest in

museums, 86% thought that it was important that museums existed.

Unfortunately studies such as the above did not follow up on "why" the public thought that museums mattered. Hudson (1975) in writing what he terms the first history of museums to be written from the point of view of the visitor thinks that the lack of interest shown by museums in the public viewpoint is a result of cultural elitism amongst museum staff.

1.3.3 THE IMPORTANCE OF MUSEUMS TO THOSE WHO WORK IN THEM

Museum Curators consider themselves to be members of a profession. The way in which they write about themselves, and the author's own experiences at conferences of museum people indicate their desire to refer themselves as a profession. Whiteley has written of the particular importance attached by the British to being in a profession. The implication is that while foreigners like to be professional, the British are more concerned about being in a profession.

Professional status for museum curators has hitherto been conferred by the award of the Museums Association diploma, but this is soon to be replaced by a more vocationally oriented set of qualifications. For that reason among others the new

arrangements are meeting some resistance, in that they are considered to be less academic and more practical.

As well as thinking that it is important to be a professional museum curators consider what they do to be important. The curator of one Glasgow museum has gone as far as describing the work that they do in their museum as a "sacred cause". It is not however the subject of this study, to say why it is important to interpret the past for the present and preserve the present for the future. These ultimately come down to value judgements and personal opinions.

1.3.4 IMPORTANCE OF MUSEUMS TO GOVERNMENT

Museums are important to governments in a number of different ways. The economic importance has already been mentioned.

Museums can be seen by governments as a symbol of national prestige. The scramble to provide a permanent home for the Thyssen collection for example, involved a number of countries at government level. Even the UK government, not currently noted for its interest in matters artistic, was involved at prime ministerial level.

The government in the UK also plays a role in the selection of trustees for National Museums, as well as appointing Museums and Galleries Commissioners. Recently the government has used this influence to appoint a more entrepreneurial breed of trustee to museums, and hence provide an injection of business expertise into the running of the National Museums. The appointment of Owen Green (chairman of BTR) to the board of the Victoria and Albert Museum, and Gerald Ronson (chairman of Heron) to the board of trustees of the Natural History Museum, are recent examples of this.

Governments also take an interest in what actually appears in museums. The cancellation of the "Art of Death" exhibition due to open in London during the Gulf War, was not ordered by the government, but was done by the museum due to its political sensitivity. Overt censorship may not be easily apparent in museums in the UK, but the above could be construed as an example of self-censorship. Museums such as the National Museums, because they are in receipt of central government funds are potentially vulnerable in this respect.

Another area where governments take an interest in what appears in museums is where one country thinks that what appears in another country's museum, rightly belongs where it came from. The claim by Greece to have the Elgin Marbles returned from the British Museum is a current example.

1.3.5 THE IMPORTANCE OF MUSEUM MARKETING

Museum marketing has become of more interest to government recently as part of the encouragement to museums and arts organisations to become more business like in their operations. Much more emphasis has been placed on private sector funding being used to supplement central and local government funding. There has also been a greater emphasis placed on raising money from admission charges, and improved marketing has been perceived as having a major role to play in this.

It is perhaps interesting to note that for some time the Scottish Museums Council had wished to employ a person to fill the post of "Head of Interpretation". The Scottish Office Education Department, who are the Council's sponsoring body, would not give permission for this appointment to proceed. When the Council redesignated the post as "Marketing Manager", rapid approval was given to an appointment being made.

The subject of marketing has also been discussed more widely in the museum community. The 1989 Museums Association Conference was devoted to the subject of museum marketing. Much of the input into this conference was based on the marketing and museum marketing literature which comes under scrutiny in the next chapter. The researcher's own subjective view of this conference was that there was a degree of culture clash between the marketing people and the museum

people. This was particularly evident during the somewhat muted response to the keynote address delivered by a representative of the Institute of Marketing who gave delegates a presentation on why Japanese businesses are more successful than British businesses, and how this was all down to better marketing. This supported the view put forward in the next chapter, that there is a lack of museum marketing theory based on a study of museums.

1.4 WHY MUSEUMS ARE DIFFERENT

1.4.1 OBJECTIVES AND FINANCE

Museums are almost exclusively non-profit organisations. Even those which are independent of central and local government control are unlikely to receive more than a portion of their income from their "customers".

More importantly, museums do not set out to make a profit. ^Ttheir objectives are almost exclusively non-financial. It is hard for example to imagine why anyone would volunteer to work in a museum (as many people do), if the result was to enable the museum to distribute profits to outsiders, rather than retain funds to develop the museum.

Another difference from the commercial sector is the way museums look at assets. Many museums possess collections of extremely valuable objects. Although it is possible to obtain financial benefit from the use ^{of} some items to produce reproductions for sale, the principal way of realising the value of the asset would be to sell the object itself.

The general presumption among museums is against disposal of items in their collections. In many cases where an item has been donated to a museum, the

conditions of the donation may preclude its subsequent sale by the museum. If a museum cannot realise their "assets", then there is the question of whether or not they are assets at all. Furthermore there is a cost associated with keeping any object in store or on display. If the object is in need of remedial conservation then this cost can be substantial. It is therefore possible to look at the acquisition of items into the museum collections as gaining not an asset, but a liability.

1.4.2 PERMANENCE OF MUSEUMS

Museums are set up with a long term duty to look after their collections which effectively implies that they are permanent organisations. It is not unknown for museums to close down, but they are generally established as long term organisations.

Commercial organisations do not of course start up with the expectation of closure, but over the course of several decades it is likely that many will either go out of business or substantially change the core product or service that they offer to respond to changing market requirements. The museum on the other hand is restricted by its collections and the need to perform a substantially consistent role.

A museum's time frame does not just extend into the past, but relates to the need

to preserve material evidence not just for the existing public, but also for future generations. This may in some cases conflict with the expressed needs, wants and tastes of the current public.

1.5 SUMMARY

This chapter has examined what a museum does and who it does it for. In particular the development of Scottish Museums and their diversity has been discussed.

The chapter also identified a number of ways in which museums matter. Museums were shown to be important to the public, the economy, the government, as well as to those who work in them. The rise of museum marketing as an issue was also discussed.

Finally, differences between museums and commercial organisations were identified. Museums differ fundamentally from most commercial organisations. The effect of these differences on the transferability of marketing theory and concepts to museums is discussed in the next chapter.

CHAPTER 2

LITERATURE REVIEW

2 LITERATURE REVIEW

2.0 INTRODUCTION

Prior to the start of this research project there was a suspicion that there was a lack of UK based empirical studies of the marketing of museums. It was however known that there were writers (for example Diggle (1976)) who had adopted a prescriptive approach and transferred commercial marketing concepts to a performing and visual arts context, and by further extension to museums as well.

The literature review is structured as follows:-

Section 2.1 looks at what marketing is;

Section 2.2 examines examples of marketing theory, their content, the context in which they were developed, and the extent to which they are likely to be amenable to transfer to a museum and gallery context;

and

section 2.3 examines the extent to which such transfer to a museum context has already taken place, and whether or not such a transfer was appropriate.

Section 2.4 summarises the conclusions of the literature review.

2.1.1 MARKETING DEFINED

There is no single universally agreed definition of what marketing is. Kotler (1967) for example provides the following definition:-

"Marketing is a social process by which individuals and groups obtain what they need and want through creating and exchanging products and value with others."

The Institute of Marketing in the UK defines it in a rather different way:-

"Marketing is the management process responsible for identifying anticipating and satisfying customer requirements profitably."

These definitions are quite distinct from one another in that the latter focuses on marketing as an activity carried out by people, whereas the former concentrates more on the concept of exchange.

The marketing literature recognises the difference in emphasis that these two definitions represent. Martin (1985) suggests that marketing should be thought of as an activity. Martin also refers to Nickels (1979) and the view that an exchange centred approach might more appropriately be referred to as marketology, rather than marketing.

It would perhaps be stretching a point to say that the definitions shown above are contradictory, but each represents a different emphasis on what marketing is. Kotler (1967) whilst defining marketing from an exchange standpoint, defines the marketing concept as follows:-

"The marketing concept holds that the key to achieving organizational goals consists in (sic) determining the needs and wants of target markets and delivering the desired satisfactions more effectively and efficiently than competitors."

This is clearly quite similar to the Institute of Marketing definition of marketing.

2.1.2 CAN THE DEFINITIONS APPLY TO MUSEUMS?

Whichever type of definition one chooses the concepts contained within the definitions may not all be appropriate for a museum context. The Kotler (1967) definition for example contains the concepts of needs, wants, exchange, products and value. The attempt by Rodger (1987) for example to apply the concept of exchange to a museum that does not charge for admission is contorted to say the least and is discussed in more detail later in this chapter.

The Institute of Marketing definition contains the concept of profitability, and yet as has been shown in Chapter 1, museums are essentially non-profit organisations.

If two widely used definitions of marketing cannot be applied fully to museums, a question arises as to whether the whole notion of marketing museums lacks validity.

The issue of marketing's domain has been addressed by a number of writers. Foxall (1984 A) questioned the whole basis on which the extension of marketing out of the field of exchange took place. In criticising the description of the provision of social workers as a "typical social marketing exchange" he comments that this:-

"rules out all the principles on which marketing-oriented management is founded : the "customer" has no discretion because he has no choice of supply; he cannot withdraw his taxes; nor is he able to resist the legally-enforced ministrations of social workers. It is difficult to perceive exchange relationships in [this] example, let alone identify the freely-entered, invariably mutually-beneficial transactions which are the essence of modern marketing."

Kurzbard and Soldow (1987) also opt for a more restrictive definition of marketing. They distinguish organisations which they term "economic mediators" (such as

IBM), from those which they term "socio-cultural mediators" (such as the US Republican Party). They argue that whilst socio-cultural mediators may employ marketing techniques, their goals differ from those of economic mediators. Marketing, they suggest, should be defined as:-

"a mediated activity within the economic sphere that employs strategies intentionally rendered and goal-directed towards the exchange of goods and services."

Similarly Houston and Gassenheimer (1987) assert that:-

"Exchange has been widely accepted as the core concept in marketing."

They say that such an exchange need not be financial but each party has something that might be of value to the other party.

Martin (1985) however indicates that marketing is more appropriately defined by what people doing the marketing actually do, in relation to their markets. The process suggested by Martin is one of the marketer's motives, intentions, strategy formulation, and ultimately, behaviour directed towards a marketee.

The study of museum marketing is likely therefore, almost literally by definition,

to lean towards an activity approach rather than an exchange centred approach.

2.1.3 THE MARKETING LITERATURE AND ITS POSSIBLE APPLICATION TO MUSEUMS

The preceding section indicates that even at a definitional level there are some difficulties with the application of marketing to museums. The next stage is to look at the content and context of marketing theory and assess the extent to which they might be transferable to a museum context. Before looking at specific theories and concepts it is worth examining some of the wide ranging reviews of the marketing literature.

A recurrent theme from such reviews is the gap between theory and practice. Baker and Hart (1986) for example, in writing about the contribution of marketing to competitive success, make the following criticisms of the existing literature.

- 1) Most writers make broad statements about marketing orientation leading to success.
- 2) There is a focus on organisational dimensions, trappings rather than substance
- 3) Much empirical work focuses on one or two factor only and their effect on corporate success

- 4) Empirical studies are industry specific
- 5) Normative writing is common which widened the gap between theory and practice
- 6) Articles may only apply to a specific time and place
- 7) Some empirical studies look at characteristics of successful companies, but do not look at whether the same characteristics are present in unsuccessful companies.

In looking at market orientation Kohli and Jaworski (1990) assert that whilst "the marketing concept is a cornerstone of the marketing discipline, very little attention has been paid to its implementation", once again highlighting the gap between theory and practice. They classify the literature on the marketing concept as falling into four categories:-

- 1) Descriptive work on the extent to which organisations have adopted the concept.
- 2) Essays extolling the virtues of business philosophy
- 3) Work on the limits of the concept
- 4) Discussions of the factors that facilitate or hamper the implementation of the concept.

Kohli and Jaworski were able to draw some common threads from the literature, as far as a definition of market orientation was concerned. They did however appear to indicate that there was an insufficient body of knowledge from which to deduce testable hypotheses, for example. That they went ahead and deduced them anyway is discussed in the section on market orientation later in this chapter.

Existing literature has therefore, in the opinion of some writers, exhibited a gap between theory and practice. If there is a gap between the theory and the context to which it purports to apply, how much more of a gap might exist if applied to a new context such as museums?

2.1.4 METHODOLOGICAL ISSUES IN THE MARKETING LITERATURE

It is possible that the supposed gap between theory and practice may be the result of the methodology by which the theory has been derived. Bartels (1974), for example, criticised marketing theory thus:-

"Marketing has an identity crisis comprising of three main elements".

- a) An emphasis on quantitative methodologies rather than the usefulness of findings.
- b) Developing an increasingly esoteric and abstract marketing literature.
- c) A concern for increasingly sophisticated methods of data analysis rather than problem solving."

These criticisms are consistent with a body of theory that often fails to regard marketing as an activity, carried out by people.

The issue of the use of quantitative/deductive as opposed to qualitative/inductive methods in this particular research is discussed in the methodology chapter. The methodology issue in marketing generally is the subject of some lively debate in the

marketing journals. Hunt (1990), a leading marketing theoretician, in an article optimistically entitled "Truth in Marketing theory and research" rejects what he terms a "crisis literature" which unfairly asserts the supposed dominance of positivism in marketing (and in the social sciences generally). Hunt argues that the crisis literature:-

- 1) casts views, objectives and methods of those involved in contemporary social science in caricature form
- 2) (mis)labels them as "positivistic"
- 3) Dismisses them as "dogmatic" and "outmoded"
- 4) urges the adoption of the "enlightened" views and methods of some alternative "way of knowing"

Hunt uses a book review by Kassarjian (1989) to support his argument. In doing so Hunt is himself guilty of a touch of mislabelling. Kassarjian in reviewing Firat, Dholokia and Bagozzi's (1987) book is far from critical of the way in which it bashes positivism. Kassarjian does however acknowledge, perhaps a trifle sarcastically, that:-

"There is still room in marketing for persons who get excited by brand switching behavior or a salivating dog"

Skipper and Hyman (1987) argue for "improved" and greater use of deductive logic in marketing, but such an approach is rejected by Sterrett and Smith (1990). In a direct response to Skipper and Hyman, Sterrett and Smith assert that:-

"It is the study of inductive, rather than solely deductive, inferences that applies in the evaluation of ampliative (knowledge-extending) arguments."

Not wishing to let the matter rest there Skipper and Hyman (1990) retorted as follows:-

"Marketing theory needs the sort of conceptual discipline that analytical philosophy can lend it. Unless we marketers add modern (sic) deductive skills to our repertoire, we will never have a marketing theory worthy of scientific respect."

On broadly similar lines, Buttle (1986) writes of a "new maturity in marketing" and looks forward to the "evolution of a single unifying body of theory".

There is certainly a significant thread of marketing opinion therefore whose goal

is a robust unified body of theory from which the subject can proceed. Kent (1986) on the other hand suggests that there is a need for more empirical studies of what practitioners actually do. Such analysis would be more interpretive in nature.

An unresolved question in marketing therefore is whether there is (or might be) a big theory, or whether there are a greater number of smaller theories explaining specific phenomena which might or might not lead to a more general theory. In other words at the risk of oversimplification, top down versus bottom up theory generation.

The objective of the next sections is to look at some of the "pillars" of the current body of theory, and whether they do in fact represent a suitable starting point for the study of the marketing of museums.

2.2 DEVELOPING A FRAMEWORK FOR THE ANALYSIS OF THE LITERATURE

This section develops a two-dimensional matrix providing a framework within which marketing literature can be analysed.

The first classification is provided by Willmott (1984) and looks at the dominant images and ideals present in the literature. This is illustrated, both by Willmott's original examples from the development of theories of managerial work, and by parallel examples from the development of marketing theory. The reasons for the use of this particular non-marketing framework, are discussed below.

The second classification looks at the methodological approaches used in the derivation of the marketing literature using inductive/deductive criteria.

This section also contains a comment on the marketing of services and small business, two areas where direct transfer from general marketing has sometimes been found wanting.

The section concludes with two matrices, the first situating general marketing theory, the second museum marketing theory.

2.2.1 CLASSIFICATION OF LITERATURE USING IMAGES AND IDEALS OF MARKETING

The framework used for this classification is based on one used by Willmott (1984) to examine the images and ideals of managerial work. To choose a non-marketing framework may seem surprising in view of criticisms made below of transferability, but in this case it is the framework that is being transferred rather than the theory contained within it.

The borrowing of framework from a parallel discipline has been adopted by other marketing writers. Arndt (1986) in classifying approaches to consumer behaviour borrows perspectives from organisational theory. Arndt suggests that consumer behaviour theory had gone through the stages associated with the development of organisational theory, namely

Early Empiricist

Motivation Research Phase

Formative

Utopian Grand Theory Phase

Information Processing Phase

It would be as easy to criticise Arndt's transfer as it is to criticise the use of

Willmott. The attempt is however to provide an interesting parallel not a restrictive straight jacket.

Willmott's approach to the theory of managerial work uses a somewhat different set of categories. The categories and the reasons for using them are set out below.

One of Willmott's principal criticisms of existing approaches to the study of managerial work is that researchers have failed to penetrate the ideology of the people or organisations being studied. This, he argues, is a prerequisite for the understanding of why particular actions are taken.

The previous section highlighted the need to look at marketing, particularly museum marketing, as an activity. The failure by many writers to do this is a direct parallel to the criticisms made by Willmott of the managerial work literature.

Willmott uses the following categories

- 1) Founding images and ideals
- 2) Pundit's images and ideals
- 3) Empirical images and ideals
- 4) Institutional Politics

These categories are explained below by using Willmott's examples from the field of managerial work and parallel examples from general marketing.

Founding Images and Ideals

"A major source of dominant images and ideals of managerial work is to be found in the seminal writings of the 'founding fathers' of management thought."

Willmott chooses three in particular:-

Taylor (1911) - an early proponent of scientific management.

Fayol (1949) - writing on managers responsibility for the "rational" design of the administrative structures of work organisation.

and Barnard (1938) - who was most concerned with revealing the social and psychological grounds of formal organisation, and to show the importance of the executive function in maintaining a cooperative system.

Lest this appear irrelevant to marketing it is interesting to note that Barnard, while acknowledging that some "excellent work" had been done in 'describing and analysing the superficial characteristics of organisations, compared this to descriptive geography that lacked any reference to physics, chemistry, geology and biology. Such criticisms could be levelled at much of the marketing literature on museums and much of the more general marketing literature.

2.2.2 FOUNDING IMAGES AND IDEALS OF MARKETING

MARKETING THEORY - CONTEXT, CONTENT AND CRITICISM

The founding images and ideals of marketing are much more recent as can be seen from the following list which contains some of the principal components of general marketing theory:-

Market Orientation	Levitt	1960
The Product Life Cycle	Levitt	1965
Theory of Buyer Behaviour	Sheth	1969
The Marketing Mix	Borden	1965

All the above have been deductively derived and based perhaps more on speculation rather than observation.

When empirical testing has taken place, this has usually taken place in environments with some or all of the following characteristics:-

1. North American rather than European
2. Large Corporations rather than Small Businesses
3. Goods rather than Services
4. Profit making rather than Non-Profit
5. Homogenous rather than Heterogeneous markets

Not only should the context of empirical testing be examined but also the actual content of the theories concerned. Marketing theory displays certain characteristics which it is possible to relate to pressures from outside the academic study of the subject.

Practising managers, some of the "customers" of marketing theoreticians, have a requirement for answers rather than questions, practice rather than theory, pragmatism rather than theoretical rigour, simplicity rather than complexity, and logical plausibility rather than challenge to existing assumptions.

Such constraints can have several implications. If one tries to subject the theories to empirical testing they are supported only at the point where they become tautologous, or where selective hindsight is used (in the case of the product life cycle explanation, both). Alternatively they cease to be theories at all, they may be useful as definitional schemata (see below), but cannot be used to explain or predict, for example, the marketing mix.

The other type of marketing theory is the type criticised by Bartels (1974), whose comments on "marketing's identity crisis" have already been referred to. When talking of an increasingly esoteric and abstract marketing literature, he could have provided few better examples than the Sheth-Howard theory of buyer behaviour.

The objective of this section is to present a summary of some of the theories and the criticisms to which they have been subjected.

2.2.3 THE PRODUCT LIFE CYCLE

Levitt's (1965) article "Exploit the Product Life Cycle" is intended "to convert a tantalizing concept into a managerial instrument of competitive power". Levitt attaches considerable importance to the product life cycle, not just as a component part of marketing, but as a factor in the elevation of marketing to a legitimate field of academic study. To emphasise its importance he states:- "There is, furthermore, a persistent feeling that the life cycle concept adds luster and believability to the insistent claim in some circles that marketing is close to being some sort of science. The concept of the product life cycle today is about at the stage that the Copernican view of the universe was 300 years ago: a lot of people knew about it, but hardly anybody seemed to use it in any effective or productive way."

Before explaining how he intends to use the product life cycle, Levitt summarises the main recognisable stages that successful product pass through, namely:-

Stage 1 - Market Development

Stage 2 - Market Growth

Stage 3 - Market Maturity

Stage 4 - Market Decline

This is represented graphically in Fig. 1.

FIG 1

PRODUCT LIFE CYCLE — ENTIRE INDUSTRY

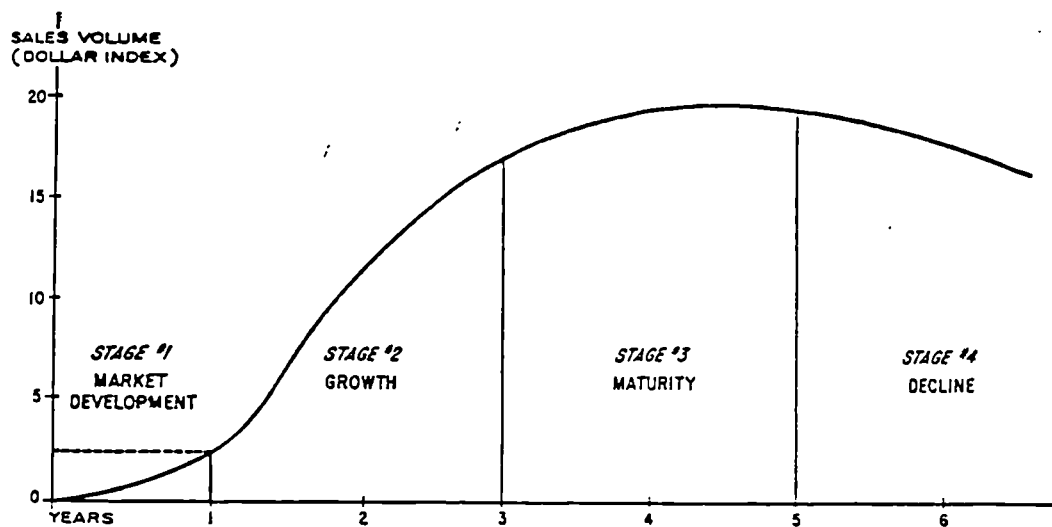
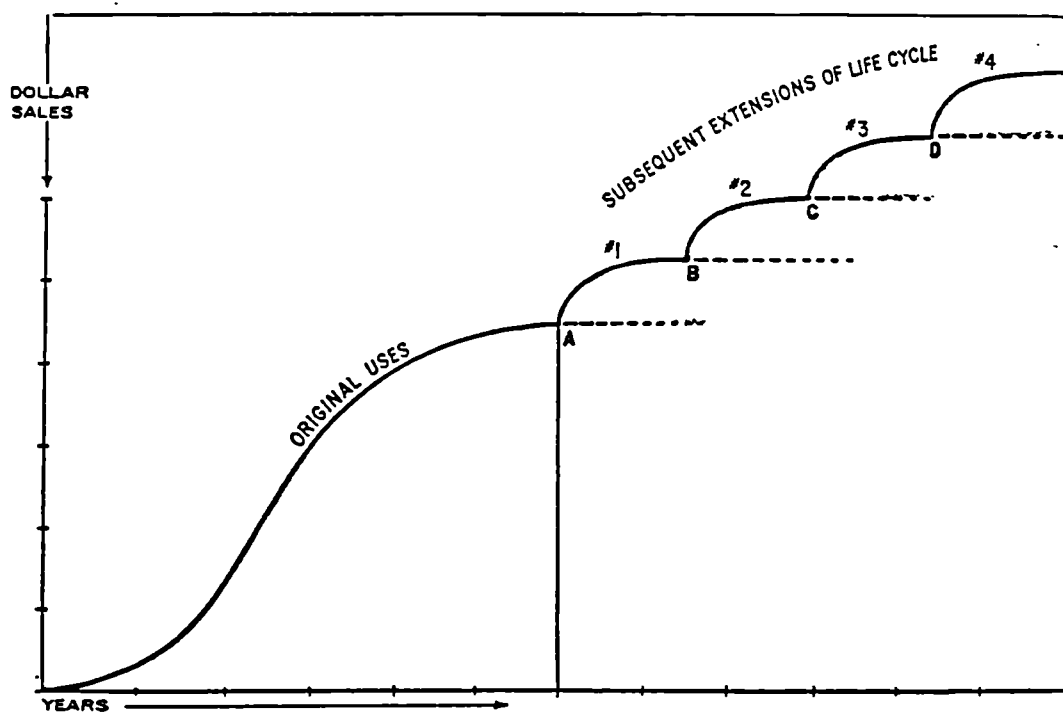


FIG 2

HYPOTHETICAL LIFE CYCLE — NYLON



Levitt discusses marketing objectives appropriate to the various stages. For example in the market development stage the aim is to get consumers to try the product, whereas in the growth stage the objective is to get consumers to buy your particular brand. The maturity stage brings increase price competition and the decline stage signals a shakeout as weaker competitors withdraw.

The product life cycle has so far been presented as a descriptive device which shows the stages through which sales of a product have passed. Levitt (1965) however suggests that it can also be useful as a guide to the future:-

"One of the greatest values of the life cycle concept is for managers about to launch a new product. The first step for them is to try to foresee the profile of the proposed product's cycle."

What this appears to be saying is that if one can predict future life cycle then the life cycle can help to predict future sales. Unfortunately, being able to predict the life cycle presupposes that one is able to predict sales.

Similar difficulties occur when Levitt goes on to explain how to recognize the stage that has been reached by a product:-

"The various characteristics of the stages described above will help one to recognize the stage a particular product occupies at any given time. But hindsight will always be more accurate than current sight. Perhaps the best way of seeing one's current stage is to try to foresee the next stage and work backwards."

Such statements lead Hunt (1983) and others to regard the product life cycle as being of an essentially tautologous nature. As Hunt puts it:-

"If the level of sales determines the stage in the life cycle, then the stage in the life cycle cannot be used to explain the level of sales."

Levitt does however go on to attempt to demonstrate the use of the product life by means of an example - the US Nylon industry. He begins by showing a hypothetical life cycle for Nylon (Fig. 2). This differs from the basic product life cycle curve shown in Fig. 1, because as the basic curve reaches maturity various actions can be taken which extend the life cycle. Levitt classifies these actions as follows:-

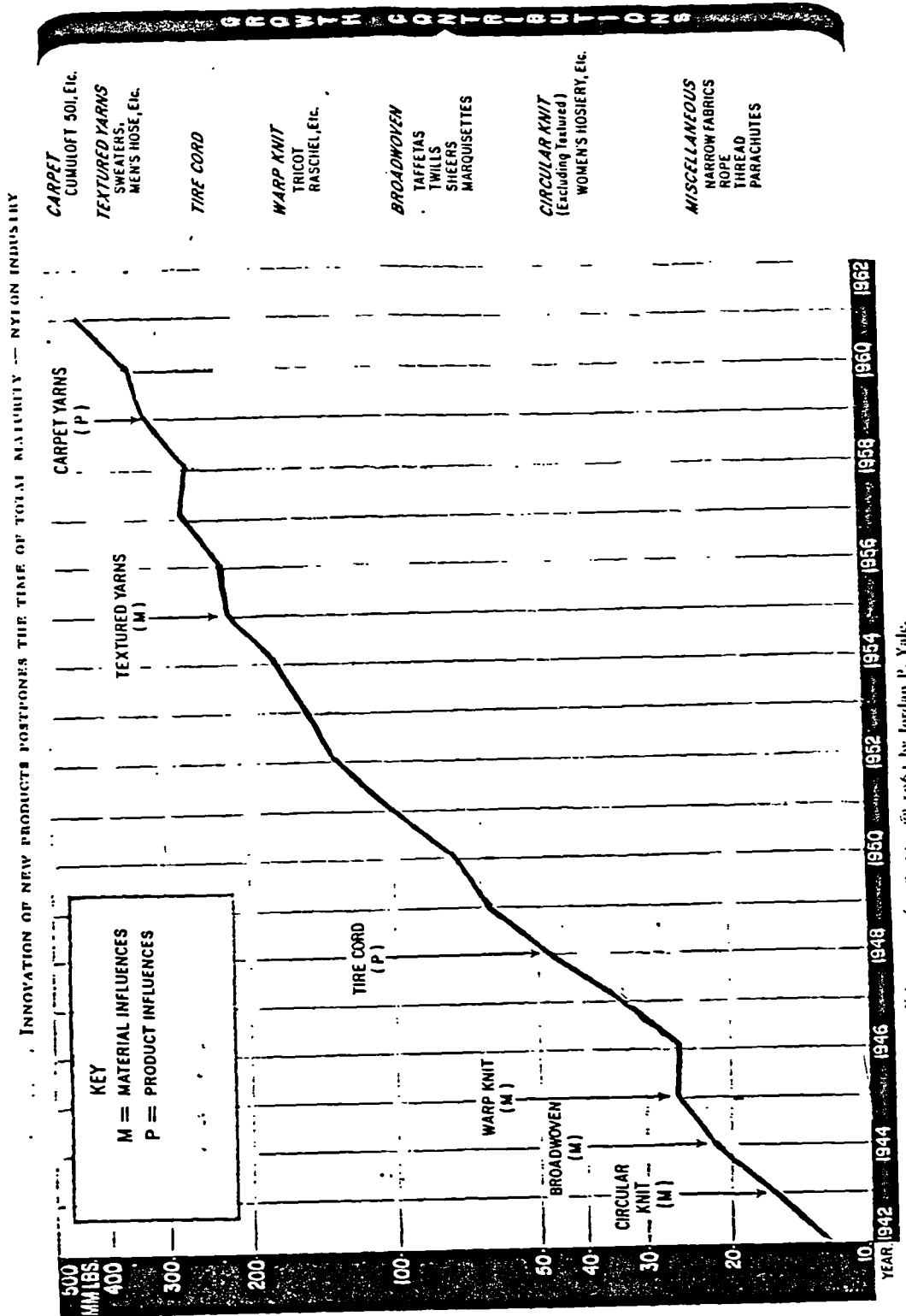
- 1) Promoting more frequent usage of the product among current users
- 2) Developing more varied usage of the product among current users
- 3) Creating new users for the product by expanding the market
- 4) Finding new uses for the basic material.

Examples of these when applied to the US Nylon industry are then given: the introduction of coloured and patterned stockings, and the use of nylon in tyres and carpets.

To show the influence of these innovations, volume sales of Nylon from 1942 to 1962 have been plotted and are shown in Fig. 3. It is possible to view this plot of actual data as having some resemblance to the hypothetical curve, and this is almost certainly Levitt's intention. It could also be argued that the comparison is inconclusive. There is however one important difference between the actual curve and the hypothetical curve, with regard to the "y" axis. The hypothetical curve uses a linear scale for sales whereas the plot of actual data uses a logarithmic scale for sales. The effect of this scale is to dampen any upward trend. This can be seen more easily when the actual figures are replotted using a linear scale (Fig. 4).

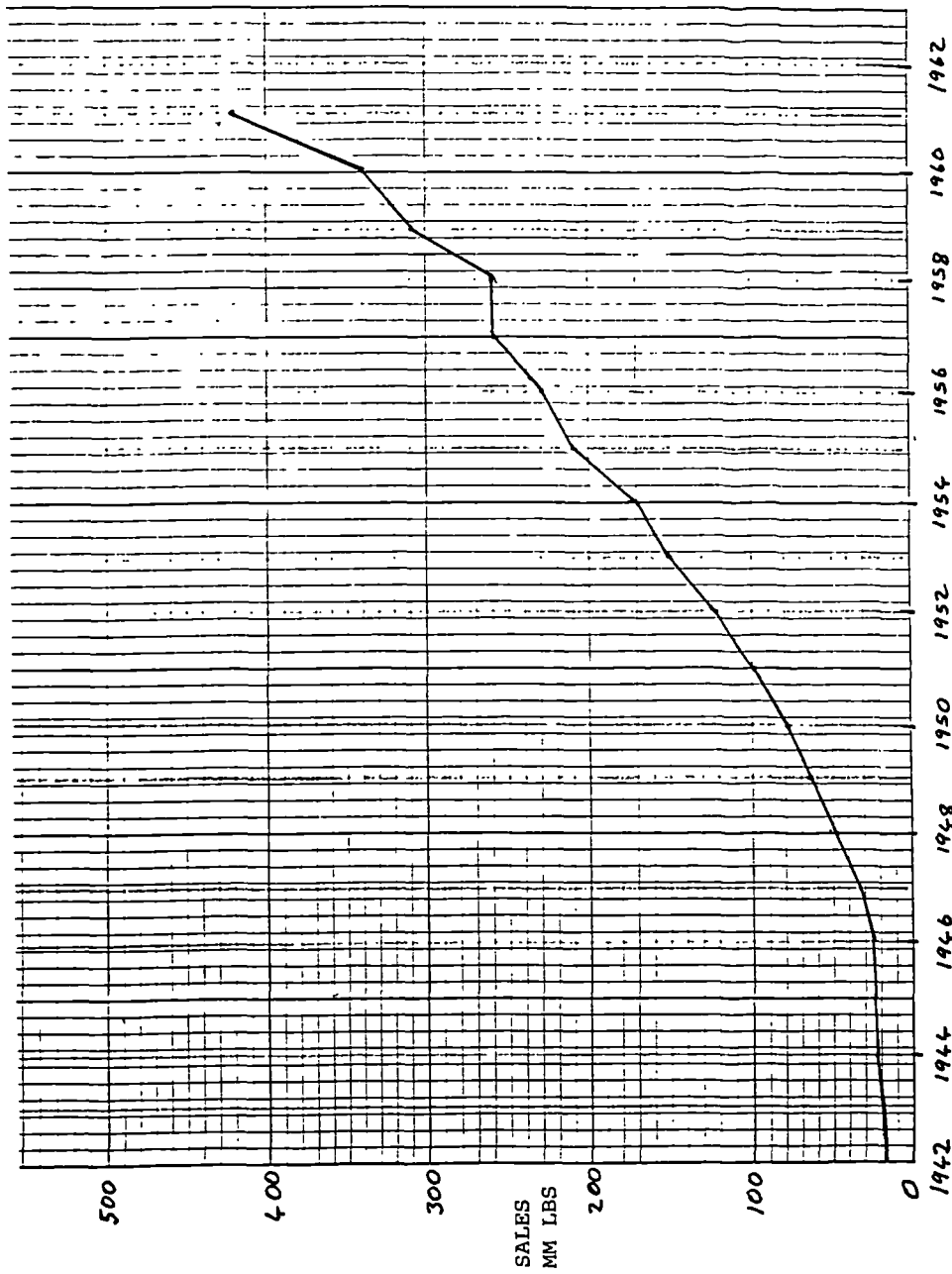
Whilst the innovations, to which Levitt refers, may have helped to increase sales, it is certainly difficult to see them as staving off maturity, when Fig. 4 indicates that maturity was far from being reached.

FIG 3



Source: Modern Textiles Magazine, February 1964, p. 33. © 1962 by Jordan P. Yale.

FIG 4



RE-PLOT OF U.S. NYLON INDUSTRY SALES

Levitt's comments on marketing strategies such as more frequent and varied usage may be useful in themselves, but he linked them specifically to the product life cycle. Indeed he uses them to "show" how the product life cycle can be exploited. The data that has been chosen to support this are clearly open to different interpretation.

Levitt's views on the product life cycle have not been without their critics. The title of Dhalla and Yuspeh's (1976) article "Forget the Product Life Cycle" is self-explanatory. They criticise the product life cycle concept because it encourages the unnecessary abandoning of existing products, and the introduction of risky new products. Wood (1990) contrasts the theory to empirical research, and criticises the product life cycle concept for its myopic focus on the sales vs time curve, ignoring the fact that the level of sales is dependent on an aggregate of many effects. Wood argues that support for the product life cycle is drawn mainly from subjective experience or selective fast moving consumer goods (fmcg) research.

It would however be wrong to suggest that the product life cycle has been discarded. Ward, Srikanthan and Neal (1989) for example describe it as a useful tool. They use the product life cycle concept to warn marketing practitioners that brand names are at risk if they fail to transfer them to new products. In other

words they present a completely opposing view to that taken by Dhalla and Yuspeh (1976) who, as mentioned above, blame the product life cycle for encouraging the early abandonment of sound products.

2.2.4 MARKETING ORIENTATION

Levitt (1960) in his classic article "Marketing Myopia" presents an argument on why businesses should be market oriented. The aim of this section is to look at the basis of the argument presented by Levitt and determine its suitability for a museum context.

Much of Levitt's article is concerned not with business success, but with business failure. This failure is ascribed to the absence of certain factors. A process of deduction is then used to imply that the presence of these factors will lead to success.

Levitt uses the decline of the railways in the US as an example:-

"The railroads did not stop growing because the need for passenger and freight transportation declined. That grew. The railroads are in trouble today not because the need was filled by others (cars, trucks, airplanes, even telephones), but because it was not filled by the railroads themselves. They let others take customers away from them because they assumed themselves to be in the railroad business rather than the transportation business. The reason they defined their industry wrong was because they were railroad-oriented instead of transportation-oriented; they were product oriented instead of customer oriented."

Levitt refers to this phenomenon as Marketing Myopia and he lists some of its characteristics:-

- 1) The belief that growth is assured by an expanding and more affluent population.
- 2) The belief that there is no competitive substitute for the industry's major product.
- 3) Too much faith in mass production and in the advantages of rapidly declining unit costs as output rises.
- 4) Preoccupation with a product that lends itself to carefully controlled scientific experimentation, improvement and manufacturing cost reduction.

There are however difficulties in defining what business a company is in, that Levitt hints at but does not totally overcome. In saying that railroads are in the transportation business he mentions telephones as a possible competitor. It is hard to regard the telephone as transportation, one might however regard some passenger transportation as being part of the communication business. What constitutes the most appropriate definition is difficult to establish without the benefit of hindsight.

Thirty years later Kohli and Jaworski (1990) used existing literature on market orientation to deduce the key issues in the implementation of the marketing concept.

These issues were :-

- 1) customer focus
- 2) coordinated marketing
- 3) profitability

The sceptical might suggest that these are issues literally by definition.

They formulated the following questions which they then put to practising managers.

1. What does the term "market/marketing orientation mean to you? What kind of things does a "market/marketing oriented company do?
2. What organizational factors foster or discourage this orientation?
3. What are the positive consequences of this orientation? What are the negative consequences?
4. Can you think of business situations in which this orientation may not be

important?

They use the results of these questions, which they describe as qualitative research, to form a model with many variables. Then, using very similar language to that used by Sheth (described in the section on buyer behaviour), they comment:-

"Much work remains to be done in terms of developing a suitable measure of market orientation and empirically testing our propositions."

In the absence of the results of such empirical testing, much of what is written about market orientation consists, as Kohli and Jaworski themselves admit, of essays extolling this particular business philosophy.

Levitt's (1960) hypothesis, for example, is that a broader definition of a business sector will allow a company to anticipate and respond to customer need more quickly by not restricting itself to its existing operations. Thus he uses the example of the "buggy whip" industry which declined along with horse drawn transportation. This, he contends, could have been averted if only the companies had thought of themselves as "providing a stimulant or catalyst to an energy source". Had they done so they might still be in business producing fan belts and air cleaners.

If such an approach was applied to museums there are several different ways of providing a wider definition of the museums "business". One might for example put museums in the entertainment business. Levitt also provides an entertainment example, that of the movie industry. He claims that failure to recognise that it was part of the entertainment industry led to its near eclipse by television, but that cooperation with television led to an expanded entertainment sector from which both benefitted. The film industry's active participation in home videos is an extension of this process. It does however represent a switch to home based entertainment.

The problem for museums is that although they could be said to be in competition with home based entertainment, they are not in a position to make such a change themselves. A museum is fundamentally an object based operation.

Similarly there are trends in the style and content of entertainment that museums may be able, but unwilling to pursue. Many television programmes and films pander to a nostalgia for a past that never was. The presentation of Scotland as an enlarged version of "Brigadoon" may be within some museums' capabilities, and may be responding to customer needs, but would the result be a museum? The answer is clearly - No.

Museums therefore operate under constraints which are more restrictive than those

faced by their competitors. Market orientation may help to identify these competitors, but will not be applicable in a corresponding way.

2.2.5 THE MARKETING MIX

Borden's (1965) presentation of the "Concept of the Marketing Mix" has in its abbreviated 4Ps form, played a significant part in the development of the study of marketing. As Hunt (1983) puts it:-

"For over two decades the closest thing to an accepted taxonomic paradigm of the nature of marketing has been the "4Ps" model."

Before discussing whether or not it constitutes a theory it is worth considering what the marketing mix is. Borden's original list was not restricted to the four Ps (price, product, promotion and place), but was presented in two parts, firstly the Elements of the Marketing Mix of Manufacturers:-

1. Product Planning
2. Pricing
3. Branding
4. Channels of Distribution
5. Personal Selling
6. Advertising
7. Promotions
8. Packaging

9. Display
10. Servicing
11. Physical Handling
12. Fact Finding and Analysis

and secondly the Market Forces Bearing on the Marketing Mix of Manufacturers:-

1. Consumers' Buying Behaviour
2. The Trade's Behaviour
3. Competitors' position and Behaviour
4. Governmental Behaviour

These classifications arose from earlier studies that tried to produce evidence of uniformity of marketing costs among US companies engaged in similar businesses. This effort was unsuccessful and Borden concludes that a company's marketing spending is a combination of the above factors, subject to the overall availability of resources, and the tactics and strategy that the company employs.

There is an element of tautology here in that if one needs to know the strategy before the marketing mix can be decided upon, how can the marketing mix help to formulate strategy. The benefits of the mix appear to be in laying out "the areas in which facts should be assembled". Indeed Borden does not put forward the

Marketing Mix as a theory although he predicts that improved information gathering and empirical checking may lead to the development of a theory in the future. Evidence suggests that this has yet to happen.

In trying to gauge the potential effectiveness of marketing theory when applied to museums, it should be remembered that it is not a theory as such. As a system of classification (or Definitional Schema, as Hunt (1983) puts it) it may be useful, but even in that sphere it has its limitations. Booms and Bitner (1981) suggested that when considering Service industries, an amended marketing mix was required. Some of their findings are presented later in this chapter. Whether or not further amendments are required to cope with museum and gallery marketing remains to be seen.

2.2.6 THE HOWARD-SHETH THEORY OF BUYER BEHAVIOUR

According to Hunt (1983):-

"few theories in marketing have sparked more scholarly interest and excitement than the Howard-Sheth theory of buyer behaviour."

To discover what sparked this interest it is useful to examine Howard and Sheth's summary (in Sheth (1986)) of their own theory presented more fully in Howard and Sheth (1969).

Sheth states that:-

"much of buying behaviour is more or less repetitive brand choice decisions. During his life cycle, the buyer establishes purchase cycles for various products which determine how often he will buy a given product. For some products this is very lengthy, as for example in buying durable appliances, and therefore he buys the product infrequently."

As with some other marketing theories there is an element of tautology here. A "purchase cycle" established by looking at purchasing frequency, appears to be used to determine how often someone will buy a given product.

Sheth says that the phenomenon of repeat buying requires that a theory should incorporate "the dynamics of purchase behaviour over a period of time if we wish to capture the central elements of the empirical process". The final phrase is not explained by Sheth.

He continues:-

"In the face of repetitive brand choice decisions, the consumer simplifies his decision process by storing relevant information".

The elements of this brand choice decision are given as:-

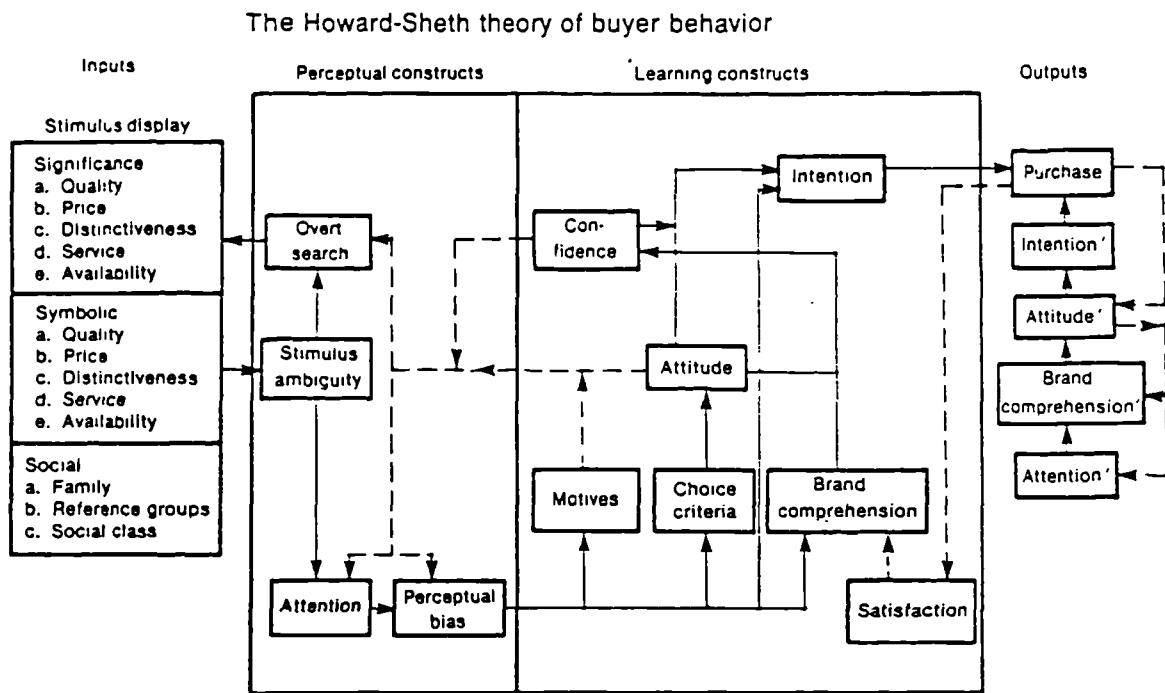
- 1) a set of motives - relating to the buyer's underlying needs
- 2) several courses of action - the choice of different brands
- 3) decision mediators by which the motives are matched with the alternatives - a set of rules used by buyers

Sheth illustrates the idea of the decision mediator in the following:-

"Routinised purchasing implies that his decision mediators are well established, and that the buyer has strong brand preferences."

Once again it is arguable that strong brand preferences are defined by routinised purchasing. It is difficult to see how the concept of decision mediators prevents this statement from also being tautologous.

Another concept proposed by Sheth is the "Psychology of Simplification" which is the process by which the consumer reduces the complexity of the buying situation. If this becomes too simple the buyer will actively complicate it and this is called the "Psychology of Complication". A visual summary of the theory is presented in fig 5.



Source: John A. Howard and Jagdish N. Sheth, *The Theory of Buyer Behavior* (New York: John Wiley & Sons,

Fig 5 - The Howard-Sheth Theory of Buyer Behaviour

the solid lines representing causal linkages and the dashed lines, feedback effect.

Before questioning whether this is a theory that has any use for museums it is necessary to examine its existing usefulness. Hunt (1983) provides some criteria for usefulness:-

"the fundamental question to be asked of any theoretical structure is: How well does this theory represent the real world by explaining and predicting real-world phenomena? To answer this question requires that the theory undergo empirical testing. Unfortunately, the theory as depicted (above) is not constructed in a form suitable for empirical testing."

In concluding his theory of buyer behaviour Sheth (1986) (which is a reprint of a 1967 article) states:-

"We are vigorously pursuing a large research program aimed at testing the validity of the theory. The research was designed in terms of the variables specified by the theory, and our most preliminary results causes us to believe that it was fruitful to use the theory in this way."

It is interesting, however, in a more recent article (although contained in the same book, Sheth (1986)) on consumer behaviour theory and research, Sheth makes no reference to the outcome of this research.

It could be that what Sheth has produced was not so much a theory as a definitional schema, defined by Hunt (1983) as:-

"simply a systematically related set of definitions. All theories will contain definitional schemata, but a definitional schema is by itself not a theory."

Foxall (1986) calls for alternative explanations of consumer behaviour. He suggests that:-

"Models derived within the alternative [behaviourist] paradigm should be amenable to empirical testing which has thus far proved to be elusive in the case of comprehensive modelling."

In doing so he is arguing against Sheth type models from a different angle and suggesting an empirical approach based on what is demonstrably testable. The difficulty with such an approach is that one might be able to rigorously test the more "trivial" aspects of consumer behaviour without shedding light on the subject as a whole.

Arndt (1986) in using a parallel from the development of organisational behaviour is of the opinion that the "Utopian Grand Theory" phase of consumer behaviour theory (of which he cites Sheth as an example) ended in the early 1970s. (He also

is of the opinion that the type of approach advocated by Foxall went out in the 1950s!) There are however still examples of recent attempts at all-encompassing "models" of consumer behaviour. Moutinho (1987) proposes just such a model for consumer behaviour in tourism.

2.2.7 CONCLUSIONS

As mentioned at the beginning of this section some marketing theories and theoreticians appear to have responded to outside pressures for simplicity where none exists. This leads to the development of theories and models of the real world which could more accurately be described as metaphors. The problem with such metaphors is that they are treated as though they were models, and data that does not appear to contribute to the model is disregarded. Conversely, "proof" is provided by the use of selected examples of past events. This will inevitably cause problems when it comes to applying the theory outside the specific environment in which it was developed. The context of marketing theory development has been shown to be very different from that of museums and galleries. Under these circumstances it is not to be expected that the transfer of marketing theories directly to a museum and gallery context will be appropriate. This view is developed later in this literature review.

The view that marketing theory has limitations to its universal applicability, is not restricted to museums and galleries. Both the service sector and the small business sector have also caused some of the theories to be challenged or at least modified.

These two sectors and their relationship to museums and galleries are discussed below.

2.2.8 THE MARKETING OF SERVICES AND SMALL BUSINESS

The Museums and Galleries Commission (1986) report on Museums in Scotland states that about 65% of Scottish Museums are independent. These independent museums are predominantly small, having an average annual turnover of only £28,000 in 1984/85.

The local government sector contains a wider variety of sizes of museum, but Glasgow's £6 million annual museum budget is greater than the total spent by all local authorities in the rest of Scotland.

By almost any size criteria such museums could be regarded as small businesses.

Advocating a specific approach to the marketing of small businesses Carson and Cromie (1989) speak of the need to fit a marketing approach to suit the circumstances and characteristics of small firms. Carson and Cromie assert the importance of culture and the role of the proprietor in small firms. They comment that:-

"The owners are doing marketing, but marketing according to their own terms and requirements and not from some theoretical framework."

Interestingly, this represents something of a change of heart for Carson who had previously (1985) looked at small firms from a marketing perspective rather than vice versa.

Museums can also be regarded as services. Cowell (1984) lists five characteristics of services which distinguish them from goods. These are listed below and related to a museum and gallery context.

1) Intangibility

Services cannot be seen, touched or otherwise sensed.

This may seem a slightly odd characteristic to apply to a museum or gallery, both of which are essentially object based. The intangibility refers to the services (education, information, entertainment) that these objects provide to visitors.

2) Inseparability

The creation or performing of the service occurs at the same time as full or partial consumption.

Clearly the education, information and entertainment function are inseparable from

the "consumption" of the museum service by the visitors. Museum and Gallery staff are an important element in the delivery of the service.

3) Heterogeneity

Standardisation of output is difficult to achieve.

This is certainly true for museums, but in their case not only would standardisation be difficult, it would be inappropriate.

4) Perishability

Services are perishable and cannot be stored. This may also be accompanied by fluctuating demand leading to under-utilisation. A feature that makes such perishability important is the high proportion of fixed costs associated with the provision of many services. Thus an empty airline seat is an example of perishability which is accompanied by no appreciable reduction in the overall cost in the provision of the service.

A museum without visitors will still attract the majority of costs associated with a full museum.

5) Ownership

The customer has access to or use of a facility but does not acquire ownership.

A museum customer is thus allowed to visit and view exhibits but does not acquire an ownership interest in them.

Recent small business research has been extensively reviewed by Curran (1986). He criticises much of the work for an over reliance on surveys. He suggests that researchers need to be more closely involved with the participants in small business.

He also criticises the predominance of research on manufacturing at a time when the majority of small firms in the UK are engaged in the provision of service.

Some of the research that has been carried out does, however, challenge the notion that small businesses are just scaled down versions of large businesses.

Storey (1987) in his research into small business managers reported that only a very small percentage wished to grow and develop their businesses. Such findings challenge the assumption used in much of the marketing literature that growth is usually a primary objective. Cameron (1986) for example states that:-

"Everyone starting up in business should be trying to build a growth business."

The distinctive characteristics of services mentioned above has caused Cowell, drawing on the work of Booms and Bitner (1981), to present an expanded marketing mix for services. He cites the following seven elements which are listed below along with their possible relevance to museums and galleries:-

Product

Product planning has some similarities to that required in goods marketing. Differences become apparent when one considers changes to be made to the service being offered. The consumer of a service is in direct contact with the provider organisation, and may have certain expectations of that organisation. These may be unfulfilled if the service organisation decides to change its image.

Conversely non-consumers are much more remote from the service being offered and therefore may develop their own, erroneous view of what the service product actually is. McCart (1987) cites this problem in describing the marketing of concerts at the Royal Festival Hall. Market research revealed insecurities about booking, possible boredom with long classical concerts, a feeling of being out of place among dinner-suited music buffs. The response of the Royal Festival Hall to this problem was to provide a "friendly" guide (personified by George Melly)

to introduce or re-introduce people to the concert-going experience. The service product in this case although close to its users was remote to non-users and therefore a large scale (advertising spend in excess of £230,000) was used to educate the potential customer in exactly what was involved in the consumption of the product.

A specific museum example of this type of approach is the Scottish Museums Council Leisure Learning Programme which seeks to dispel the museum's image as static and uninteresting, by means of videos, films, talks and other activities related to the exhibits.

Price

Additional difficulties relating to service pricing relate to the difficulty in assessing the cost of providing it. This is a result of the very high degree of fixed costs associated with service providers. Whilst many goods providers wrestle with the problem of how to allocate fixed overheads the service provider very often has nothing but fixed overheads to allocate.

The non-homogeneity of service may mean that there will be a wide range of prices attached to apparently similar services. Conversely, a museum that makes an admission charge may have such a charge compared not to other museums, but to

other leisure activities of a different nature.

Another factor which hits services particularly hard is fluctuating demand, particularly in view of the perishability, mentioned earlier. Many services therefore use differential pricing depending on the time of usage, e.g. cheap off peak phone calls and rail tickets. Whilst a degree of seasonality is experienced by many goods (resulting in end of season sales), this does not usually occur within such a short time as for many services. One cannot save up unused hotel rooms for an end of season sale.

Place/Distribution

Gronroos (1982) suggests that while distribution is important for goods; services are faced with the problem of accessibility. He goes on to assert that the development of resources influencing accessibility is part of the product development process. In a museum context this would include consideration of opening hours to provide museum services at times convenient to the public. For example some museums close for Bank Holidays, the very time when demand for leisure activities is greatest. Whereas for goods the shopper may wait until the next day the shops are open, the leisure seeker will probably choose an alternative.

Promotion

Several writers including Young (1981) have suggested that word of mouth communication is more important than advertising. The hypothesis is supported in a museum context by market research cited by Di Maggio (1985).

In addition to the traditional marketing mix elements, these further Ps have been proposed.

People

There are difficulties in advising people of what to expect from a service before they have experienced it. For this reason it may be necessary to educate the user of the service so that they can obtain maximum benefit.

The Royal Festival Hall promotion and the Scottish Museums Council's Leisure Learning Programme, mentioned above, are examples of user education.

Process

The essence of this element is that the way that the service is delivered is of critical importance.

Physical Support

For intangible products it may be necessary to stress tangible aspects of the service (for example airline food, solicitor's waiting rooms) to produce an image of the service in the target consumer's mind. Shostack (1977) contrasts this with tangible products whose manufacturers stress their intangible benefits.

Museums and Galleries are essentially object based services therefore the lack of physical support to the product may be less important.

Lovelock (1983) whilst agreeing that services are different from consumer goods argued that services are different from one another. He puts forward a series of matrices within which services can be classified. These matrices are shown in Fig 6. Similar marketing approaches are suggested where services can be similarly classified, but Lovelock suggests that a unified theory of service marketing would be a dangerous oversimplification.

Fig 6 - Lovelock's Matrices for Classifying Services

1) Recipient vs Nature of Service

Nature of Service		Direct Recipient	
		People	Thing
	Tangible	Healthcare	Freight Transport
	Intangible	Education	Accounting

2) Relationship with Customers

	Relationship	
	Membership	No Formal Relationship
Continous Delivery	Insurance	Public Road
Discrete Delivery	Season ticket	Toll Road

3) Customisation and Judgement

Judgenment by customer contact personnel		Customisation	
		High	Low
	High	Surgery	Education
	Low	Hotels	Public Transport

4) Demand

	Demand Fluctuations	
	Wide	Narrow
Peak Met	Phone	Banking
Peak Demand Exceeds Supply	Hotels	

5) Place

	Place	
	Single Site	Multi Site
Customer to Service	Theatre	Fast food
Service to Customer	Pest Control	Mail
Arms Length	Credit Card	Phone Co

At the other extreme is Buttle (1986) who says that to attempt to create a separate theory for services marketing is to create a "spurious distinction". Any necessary modification can, according to Buttle, be "subsumed into the 4Ps", and that the "new maturity" in marketing is leading to the evolution of a single unifying body of theory.

There is therefore an emerging body of literature that advocates and expounds a distinct approach to services and to small businesses. As museums are in the main both services and small businesses it could be argued that such an approach should be appropriate for museums. Paradoxically the reverse can be argued. Chapter 1 had identified some of the features that set museums apart. If the distinct nature of services and small businesses requires a separate approach to marketing, how much more a distinct approach is required for museum marketing?

2.2.9 PUNDITS' IMAGES AND IDEALS

Returning to the classifications in the managerial work literature, Willmott (1984) cites Dale (1965) and Drucker (1977) as examples of pundits. He criticises Drucker for failing to analyse the tension between theory and practice, and failing to distinguish the real from the idea. Instead a selective and "idealised view of managerial work is presented in which its political dimensions are ignored."

Willmott also criticises Drucker for making the assumption that the ideal of goal congruence between managers and organisations, implies that fulfilling an organisations objectives will be motivation enough for a manager.

More recent punditry such as that produced by Peters and Waterman (1982) concentrate on the characteristics of excellent companies and work down through these organisations to create an ideal for managers to emulate.

Another recent development in management punditry is that produced by senior executives who have been in the public eye. Some are autobiographical whereas others are more instructional, for example McCormack (1984). These works draw, somewhat selectively, on personal experiences to provide a prescriptive model for aspiring managers. Interestingly even the more overly entrepreneurial writers such as McCormack will use founding images and ideals to provide added legitimacy to

their work.

MARKETING EXAMPLES

For an idealised view of marketing, one need look no further than the standard marketing text by Kotler (1967). This work describes and comments upon the founding theories of marketing and uses selected case studies to illustrate them. Most importantly for museums is an article by Kotler (1969) containing his views on the applicability of marketing to museums. Although it could be regarded as punditry in marketing terms, it represents a founding image for many later writers on museum marketing. The article is discussed further in section 2.3.1.

2.2.10 EMPIRICAL IMAGES AND IDEALS

Empirical research by Mintzberg (1973) and Kotter (sic) (1982) were chosen by Willmott to illustrate this category. Mintzberg criticised earlier writings that only "served to label our areas of ignorance", and blocked deeper understanding of managerial work.

Mintzberg carried out observational studies on practising managers from which he developed an image of managerial work as a number of roles which could be grouped into these categories - Interpersonal, Informational and Decisional.

Willmott comments that such an approach provides a description of what roles are carried out, but does not address either how or why they are actually done. He further criticises Mintzberg for claiming to have produced his findings without preconceptions of the managers job.

Kotter took a rather different approach by studying managers' work in terms of the key challenges and dilemmas associated with a particular job's responsibilities and relationships. He also acknowledged the importance of political skills in interacting successfully with others.

Willmott, whilst acknowledging the usefulness of the above studies, argued that whilst they addressed the issue of interpersonal political behaviour, they failed to take account of the institutional politics inherent in any management situation.

In marketing an empirical approach similar to Mintzberg's is less usual. Gronroos (1982) is an example of the use of observation of marketing behaviour.

Within service sector companies in Finland he was able to develop a concept of marketing when social rather than technical skills of employees were emphasised.

2.2.11 THE INSTITUTIONAL POLITICS OF MANAGERIAL WORK

This approach proposes that managerial work theory cannot be limited to the study of individual managers and their immediate environment and how they act rationally within their environment. Rather it stresses the necessity of examining wider interest groups such as divisions or departments within companies. These departments may be in conflict with one another and cause management action which can not be explained solely by rational decision making in the company's best interests.

Pettigrew (1973) concentrates on power within organisations and the importance of occupying a "powerful" position to enhance one's influence. He places emphasis on a person or group's "structurally limited access" to resources needed to fulfil their demands.

From what Willmott describes as a political economy perspective, Crozier (1964) looks at authority imposed from the top down and the way in which people or groups within organisations seek to use structural deficiencies to enhance their own position. He argues that while a manager's formal rational responsibility is to minimise bureaucratic deficiencies, his actual course of action is to exploit them. Taking a still wider view Zeitlin (1974) regards managers as agents of capital, who develop "strategies and structures to ensure the productive subordination of labour

to the demands of capital."

Criticism of the lack of research that addresses the institutional politics of managerial work, could equally well be directed at marketing, where it is conspicuous by its absence. Although Willmott is using politics in its widest sense, the particular influence of government (local and national) on museums and galleries is considerable. For many museums the government acts not merely as regulator but also as paymaster. Some of the consequences of this relationship are discussed later.

2.2.12 CLASSIFICATION OF LITERATURE USING INDUCTIVE/DEDUCTIVE CRITERIA

Another way of classifying the literature is to examine the use of induction and/or deduction in reaching conclusions. If deduction is used to apply general marketing theory to a specific marketing context, the chances of the general theory being useful will be increased if it has been empirically tested in a relevant environment. Some of the characteristics of existing testing have already been mentioned. They are shown again below and contrasted with the target environment.

General Marketing	Scottish Museums
North American	Scottish
Large Corporations	Small Business
Consumer Goods	Services
Profit Making	Profit and Non-profit Making
Homogeneous Market	Heterogeneous Market

Given the large differences mentioned above, it is unlikely that deduction alone will produce suitable marketing theory for museums. The chosen categories are listed below: along with a description of how the terms are used in this particular review:-

Purposive Anecdote

The promotion of a particular point of view using selective anecdotal evidence.

Deduction

The logical derivation of theory in one area (for example museum marketing) from more general theory in another (for example marketing), which may or may not be followed by empirical testing.

Deduction is further subdivided into pure deduction that is followed by confirmatory induction from selected cases.

Induction

The use of observational data from cases to produce more generally applicable theory.

Induction has also been split into two categories, those when a single case has been used as a base, and those when multiple cases have been used.

Anecdote

A descriptive statement of a particular case.

2.2.13 THE MARKETING MATRIX

The general marketing literature already mentioned is presented in Fig. 7 using the categories described above.

	DEDUCTION	DEDUCTION FOLLOWED BY INDUCTION	INDUCTION SINGLE CASE	INDUCTION MULTIPLE CASE	ANECDOTE	PURPOSIVE ANECDOTE
FOUNDER	BORDEN 1965 LEVITT 1960 ANSOFF 1965 LEVITT 1965					
PUNDIT	KOTLER 1969	KOTLER 1967 SHOSTACK (1977)			McCORMACK (1984)	PETERS & WATERMAN 1982
EMPIRICIST				GRONROOS 1978		
INSTITUTIONAL POLITICAL	N	O	N	E		

Figure 7 Marketing Matrix

2.2.14 MUSEUM MARKETING MATRIX

When the museum marketing literature surveyed is analysed using the two types of classification described above, the result is the matrix (Fig. 8).

The reasons for placing particular works in particular categories should be made clearer by explanations later in this text.

Equally important are the blank categories, which help to highlight areas not yet covered.

	DEDUCTION	DEDUCTION FOLLOWED BY INDUCTION	INDUCTION SINGLE CASE	INDUCTION MULTIPLE CASE	ANECDOTE	PURPOSIVE ANECDOTE
FOUNDER	KOTLER 1969			N		
PUNDIT	HYOT (1986) FRONVILLE (1985) ADDISON (1986)	DIGGLE (1984) RODGER (1987)	DI MAGGIO (1985)	O	MUSEUM PROFESSIONALS	HEWISON 1986 STEEL 1984 THOMPSON 1984
EMPIRICIST		GARDINER (1987)	ALT (1980)	N	McGOWAN (1985)	
INSTITUTIONAL	LUCE (1987)	SYSTEM 3 (1986)		E		HEWISON 2 (1987)
POLITICAL	GOODMAN (1986) CHANNON (1983)					

Figure 8 Museum Marketing Matrix

2.3 REVIEW OF LITERATURE RELATING TO MUSEUM AND GALLERY MARKETING

This section analyses literature relating to museum marketing, using the framework developed in the previous section.

2.3.1 FOUNDING IMAGES AND IDEALS

The concept of museum marketing is a recent one, particularly in the U.K. An examination of the available literature shows that one of the earliest references to museum marketing is contained in "Broadening the Marketing Concept". This article by Kotler and Levy (1969) is frequently cited by subsequent authors and its contents are typical of the deductive approach used by others.

As suggested by its title the article is concerned with giving marketing a wider definition, one not restricted to profit making activities. The article contains the following passage on Museums:

"Most museum directors interpret their primary responsibility as 'the proper presentation of an artistic heritage for posterity'. (This is the view of Sherman Lee, Director of the Cleveland Museum, quoted in Newsweek, Vol. 71, (April 1,

1968), p. 55). As a result, for many people museums are cold marble mausoleums that house miles of relics that soon give way to yawns and tired feet. Although museum attendance in the United States advances each year, a large number of citizens are uninterested in museums. Is the indifference due to failure in the manner of presenting what museums have to offer? This nagging question led the new director of the Metropolitan Museum of Art to broaden the museum's appeal through sponsoring contemporary art shows and 'happenings'. His marketing philosophy of museum management led to sustained increases in the Met's attendance."

The above is reproduced in full because it is the only part of the article that relates directly to museums.

Before looking at the museums related portion in detail it is worth exploring the rest of the article. This deals with the application of marketing to profit concepts to non-profit activities. Thus having told us that a modern soap company realises that its basic product is cleaning, not soap, Kotler and Levy (1969) go on to assert the following:

"The same need for a broader definition of this business is incumbent upon non-business organisations if they are to survive and grow. Churches at one time tended to define their product narrowly as that of producing religious services.

Recently most churchmen have decided that their basic product is human fellowship."

The article goes on to look at segmentation, differentiated marketing, and market research in a non-profit context.

The frequency of its citation makes this article worthy of further study. (Indeed it is cited by Kotler (1982) himself, as the article in which the "argument for non-profit organisation marketing was first presented".)

The first two sentences of the passage on museums set the scene of indifferent curators and an alienated public. In spite of this however, the third sentence reveals that there is an annual increase in museum attendances. This would seem to be the very type of indicator by which marketing success might be measured. Any such success is dismissed by following the statistic showing annual increases with the fact that "a large number of citizens are uninterested in museums". Once again if one applied such a test to commercial products, there would be many well marketed successful products about which this could be said. In fact there are virtually no products about which it could be said. Thus where Kotler and Levy go on to pose the question "Is this indifference due to failure in the manner of presenting what museums have to offer?" it would be equally possible from the information presented to ask whether museums success was due to the manner of

presenting what museums have to offer? Equally one could if one wished, question the increased attendance created by contemporary shows and "happenings". Does this address the question of quality of experience? Would, for example, Kotler's hypothetical churchmen prefer a 20% increase in congregation seeking human fellowship, or a 10% increase in congregation who actually believed in God?

The reason for covering this particular article in some detail is that pronouncements from a leading marketing authority such as Kotler tend to be widely disseminated, as can be witnessed by its frequency of citation. What this article does is to argue the case for a wider definition of marketing. The method which Kotler and Levy employ to support this wider definition is to assert the transferability of marketing theories and concepts developed in consumer goods contexts, to the non-profit sector. If one does this then the argument for a broader marketing concept is tautological. Arguably the inclusion of non-profit activities in marketing is purely definitional. Similarly it is opinions and usage that determine what the word "marketing" means, in which case "proof" does not enter into it.

The apparent transferability of marketing theories and concepts has already been identified as a feature of some of the museum literature reviewed. Such a theory is taken by Octon (1983) in writing about marketing in British non-profit organisations:

"The trend over these years (the years since Kotler and Levy's article) has been one of repetition of conventional wisdom in the American environment in contexts which bear a strong resemblance to commercial exchange relationships. This is not a true broadening of the marketing concept as claimed by Kotler but a transfer of techniques between one situation and another when the characteristics and problems appear very similar."

In fact the transfer of techniques criticised by Octon is being used by Kotler and Levy not only where problems appear similar, but where problems are made to appear similar.

2.3.2 PUNDITS IMAGES AND IDEALS IN MUSEUM AND GALLERY MARKETING

Deductive approaches

The Kotler and Levy article discussed above has set the trend for later marketing works.

Both Kotler (1982) and Rados (1981) in their books on marketing for non-profit organisations follow this pattern:-

1) Transfer

A marketing concept or technique is drawn from profit marketing.

2) Assertion

An assertion is made that this is applicable to non-profit areas.

3) Support

A case study is provided in support of the assertion. (Where an actual case is not immediately obvious, a hypothetical case is invented to illustrate how transfer can take place.)

Clearly justification is facilitated if selected aspects of a particular case are taken, or better still a new case is invented.

Such justification could be regarded as tautological in that by carefully selecting or inventing aspects of supporting cases, one could support virtually any assertion.

As Rodger (1987) puts it:-

"I never yet met a marketing generalisation that couldn't be countered by evidence that somewhere the opposite works just as well".

In view of Rodger's own contribution to museum marketing this is somewhat ironic as will be shown later.

Several writers aiming at the museum profession have used a deductive approach to museum and gallery marketing as can be seen from the following:-

"Marketing is a well developed field of business administration and most of the current research and theory can be adapted to the marketing needs of museums".

(Hoyt 1986)

The above is an example of an assertion of the general applicability of marketing theory. Whilst the article goes on to say that there are some unique facets of

museum marketing the main thrust is the plausibility of this idea of general applicability rather than the citing of evidence to support it. Interestingly the same article seems to imply the immutability of the museum "product" and the necessity to use market research to identify a public who will like this museum just as it is at present.

In writing about the marketing of museums Fronville (1985) talks of marketing as "buyers and sellers coming together, communicating needs and exchanging". It is difficult to see how this restricted concept of marketing can be of direct relevance to a free museum or gallery. Fronville goes on to talk of the importance of segmentation and positioning of different types of museums (History, Art, Science).

Again the importance of market research is asserted along with suggestions for various improvements (in on-premises services, pooled marketing resources, "coordinated thematic programs").

Another writer who draws on general marketing concepts such as the importance of segmentation and the application of the four Ps to museums, is Addison (1986). Although she stresses the need for targeting particular segments she also talks of the "need to develop audiences not just pander to existing tastes".

One of the problems of using a deductive approach is that it may mis-direct market

research towards confirming existing beliefs.

Deduction followed by Induction

The use of deduction was earlier shown to be unlikely to produce useful results for museum and gallery marketing due to the differing characteristics of consumer goods and museum services.

This section looks at two examples of the difficulties associated with a deductive approach.

The first example is Diggle (1984), who writes:-

"To me, any approach to arts marketing is worthless if it cannot be applied to all situations. Inevitably the contents of this book relate more to the performing arts than to what goes on in art galleries and museums but that does not mean that the approach I advocate cannot be applied. My experience has mainly been in the performing arts but over the last few years I have found myself obliged to work on unfamiliar ground, such as magazine, cassette and book publishing, an airline - and even on one occasion yo-yos, and on another cough lozenges - and I have been able to handle the problems. The visual arts certainly present particular difficulties but that does not mean that marketing has no relevance nor does it mean that the

approach cannot apply."

The principle of transferability is therefore asserted, and Diggle's ability to handle the problems of alternative situations is used as the supporting evidence. Like Kotler (1969), Diggle realises that the traditional definitions of marketing are too narrow and therefore he provides his own definition of arts marketing:-

"The primary aim of arts marketing is to bring an appropriate number of people into an appropriate form of contact with the artist and in so doing to arrive at the best financial outcome that is compatible with the achievement of that aim."

Despite Diggle's opinion that this is not just a definition for the performing arts, it is difficult to see what constitutes an appropriate form of contact with an artist (as opposed to his or her work) who has been dead for 500 years. Diggle's view of the worthlessness of any approach that cannot be widely applied to all situations is contradicted by his own comment in an earlier work (Diggle 1976):-

"it would probably be realistic to admit that marketing as it relates to the situation of the individual artist and the sale of his work has hardly any application."

The above represents an attempt to provide a definition of marketing broad enough to encompass the arts. A slightly different approach is that adopted by Rodger

(1987), who maintains existing definitions, but then adapts the concepts to an arts context. For example he writes:-

"The sole end and purpose of marketing is to achieve a mutually satisfying exchange relationship."

Exchange was not defined by Rodger, but it is clear that he regards this as not a purely financial concept:-

"Every act of exchange, whether it involves money or just one's free time, implies giving up something in return for something else and where, hopefully, both parties feel that they have gained in some way."

Indeed the financial aspect is further removed when he goes on to write:-

"The purpose of visual arts marketing is to bring the visual artists' work and audience together and enable them to interact in a mutually beneficial and satisfying way."

Rodger does however return to the idea of financial exchange when he speaks of price as one of the four Ps. When considering admission charges, or more precisely the lack of them, he says that he regards public subsidies as "the price the

public is paying, albeit indirectly."

It is difficult to see how such a concept of pricing can be reconciled with the more usual view of pricing as a part of the marketing mix over which an organisation has virtually complete control.

Diggle provides a slightly different way of coping with the problem of free admission. He suggests that in the absence of admission income, one could assign an imaginary entrance fee to each patron "and create arbitrary goals and levels of achievement".

Such contortions are criticised by Foxall (1984 B). In looking at the extension of marketing thought to non-business fields he comments that while many of the separate techniques of commercial marketing can be applied it may be difficult, if not inappropriate to use a marketing or consumer oriented management approach as a corporate philosophy.

Induction

Rodger (1987) does provide case study material from successful arts enterprises in Scotland, but their usefulness has been limited by his attempts to fit them into a consumer goods marketing framework. Such an approach is challenged by Di

Maggio (1985), who argues that the arts market is dissimilar to other markets. He argues that there is a degree of non-homogeneity by the example of a production of Othello by one company being different to a production of Othello by another company.

He also reports on Market Research that shows that word of mouth is the most important form of advertising in the arts sector. Rather than prescribe a general strategy to arts organisation he highlights a number of strategic options that most organisations could choose from on their particular goals.

Developing strategies in this way is fundamentally different from the deductive approach because it is based on particular cases, rather than an attempt to promote marketing generalisation.

Anecdotal

The museum literature contains many articles by museum professionals who describe activities that could be regarded as marketing. Some of these articles may suggest particular museums warranting further investigation. Their usefulness, however, may lie less in their content than in their style. Words such as customers, consumers, products and the market are rarely, if ever, used, instead museums and galleries have visitors, audiences, exhibits and the public. Rather

than managers, museums have professionals (curators, keepers and conservators) to oversee their affairs.

Adoption of marketing recommendations may ultimately be facilitated by addressing the recipients of the advice in their own language.

Purposive Anecdotal

Museums and Galleries have objectives some of which transcend normal commercial criteria.

According to Thompson (1984) museums are "the primary vehicle for housing and preserving the nation's heritage". He expands this to say that a museum is a "non-profit making, permanent institution, in the service of society and of its development, and open to the public". Its visitors attend for "aesthetic, romantic (escapist) and intellectual" motives. The museum should therefore provide facilities for:-

Investigation by Specialists

Instruction for Students

Inspiration for the "man in the street"

Other alliterative statements of purpose speak of the need to entertain and educate.

An organisation which fails to survive financially will be unable to achieve the above objectives, but the objectives themselves are not easily quantified.

Furthermore, there is a danger that these objectives could be compromised by the adoption of inappropriate marketing concepts. This danger is highlighted by two authors who comment on the public desire for nostalgia.

Hewison (1986) writes:-

"We need to develop a more critical attitude to the past, and we could begin by substituting for nostalgia, knowledge, and for heritage, history."

In writing more specifically about Scotland, Tom Steel (1984) writes:-

"The nation is nostalgic and at times woolly about its past. Since the days of Sir Walter Scott the psyche has been drowned in romance."

The implication of the above, if true, is that there may be a larger "market" for nostalgia than for a more accurate portrayal of the past. If marketing is about fulfilling customer needs, does this mean giving the public what it wants at any cost? The answer is "no", but organisations must be aware of this type of danger. The danger is increased by transferring marketing concepts too readily from consumer goods marketing where companies are not subject to the same ethical constraints.

2.3.3 EMPIRICAL IMAGES AND IDEALS OF MUSEUM AND GALLERY MARKETING

Deduction Followed by Induction

Market Research reported in the literature can be difficult to classify, as can be seen from the following example.

A study, reported by Gardiner (a researcher) and Burton (the keeper) (1987), at the Bethnal Green Museum of Childhood was designed to assess visitor attitudes to the museum. It is perhaps questionable whether adequate market data can be derived purely from those who have already decided to come to the museum, as distinct from non-attenders.

The article itself was less concerned with the actual results than with the role of market research in museums. The keeper of the museum made clear his perceptions of the role of market research with the following comments:

1. "A curator, then, actually needs to keep at bay sometimes his sense of what the public might want, so that he can pursue other goals to the good of the institution."
2. "It (the survey) should in my view not be looked upon to answer the question

'What on earth should we be doing?' but rather to explore visitor reactions to what one has already decided to do."

3. "In the final analysis, developing a museum must remain a creative job, in which no amount of responding to what the public thinks it wants can replace what a creative curator can give. But it is necessary to keep an ear open to the audience, and that is where a well-executed visitor survey can be a valuable guide and corrective."

This could be interpreted in several different ways:-

1. The curator is being presented with objective market data which he is choosing to ignore, preferring to trust his own instinct.

2. The frame of reference imposed by the researcher on the study makes the findings inappropriate to the curator.

3. The curator imposes his own pre-conceptions on the survey so that the results promote his own interests when dealing with his supervisors.

Reference to those concerned with commissioning and carrying out the survey may clarify the position. It would however be unusual if anyone admitted to the third

option mentioned above.

Yorke and Jones (1984) have also investigated the availability of museum market research data, as well as commenting on the lack of it, they suggest that such research that exists is very often not designed to assess the needs of the market but to support the aspirations of those running the gallery. Such support may be required for example when approaching their funding authority for additional money.

This will be discussed further in the section dealing with institutional politics.

More recently Prince (1990) and Merriman (1989) report on studies of museum visitors and non-visitors. Prince comments that:-

"scarcely any empirical work has been done on the way in which they [museums] are perceived and valued as social institutions by their client audiences". Yet it is difficult to imagine how museums can truly claim to serve a public that they make little attempt to understand, nor how they can be proactive in stimulating a wider audience base. The study finds among other things that the public does not consider zoos to be museums even though they could fall within the definition of a museum! With this type of finding it is perhaps not surprising that the survey concludes that "seeking a more representative audience base is therefore a complex

problem that needs to be addressed by museums",

in other words a restatement of the problem that the research was supposed to address.

Merriman (1989) reports on a large scale postal survey of the general public which seeks to establish the characteristics of museum visitors and non visitors.

The study goes on to look at attitudes to museums and is in some ways parallel to the System 3 study reported below containing some broadly comparable findings. The notes to the article in which the results are reported hint at some interesting qualitative research that preceded the quantitative survey. The results of this research are not however reported on.

Induction

A different approach to Market Research is taken by Alt (1980) who points out the problems of using people's responses as an accurate guide to what they actually think and how they will behave. Alt describes observational studies conducted at the Natural History Museum, London, which involved recording the number of people stopping at particular exhibits and the time that they spent looking at them (using closed circuit television). The former figure was used as an indicator of

relative attentiveness to each exhibit. The time spent looking at each exhibit was indexed by dividing it by the minimum viewing time for that exhibit. (The minimum viewing time was an estimate of the time necessary to receive the exhibit's message). This enabled the relative holding power of each exhibit to be established.

The study was also able to test the designers' assumptions on routes followed by visitors through the exhibition. Alt (1980) himself admits that time alone does not measure an exhibit's ability to increase a visitor's knowledge or change his or her attitudes or belief. Assuming as Alt does however that the estimates of minimum required time are correct, it can be inferred that exhibits failing to attract and hold attention will be unable to communicate with the visitor.

From a practical point of view the above type of study was both capital (26 cameras) and labour intensive. Indeed Alt's suggestion is the wider application of this technique in areas where closed-circuit television is already installed for security reasons, for example in supermarkets.

Alt relates his approach to the work of Lorenz (1937) and Tinbergen (1951) who took the study of animal behaviour out of the laboratory and into the field. An alternate view is that he has used the museum as a laboratory and is able to say much about choices by subjects within the laboratory. This does not shed any light

on the behaviour outside the laboratory, in particular the choice of whether or not a subject enters the museum, probably the most important choice of all.

Anecdotal

The literature contains a number of case studies which show a measurable increase in attendance following particular actions taken by staff. The objective of the articles is not to say why a particular action might cause an increase to take place, but to record the fact that it may have done. This is intended to be of assistance to other museums and galleries.

Two examples are shown below:

The first example which does imply a causal relationship between marketing activity and a measurable increase in visitor numbers is given by McGowan (1985) in writing about the York Story Centre. The Centre had annual attendance figures of 80-90,000 during a period when the main York Castle museum suffered a decline in Attendance of 10%. The reason given for this increase was the use of an advertising budget of £1,700. This was spent mainly on advertisements in the city guide and leaflets. The leaflets were distributed by staff to hotels and guest houses in the town, with whom the museum maintained regular contact. The relationship with the hotel and guest house proprietors was felt to be of particular

importance in increasing visitor numbers, presumably because of their position as opinion influencers.

Annual attendance has now risen to 160,000 which McGowan (1985) ascribes to the proximity of the newly opened Jorvik Centre. The above article was unusual amongst the literature surveyed in that it contained a measurable effect coupled with a defined plausible cause, set against the background of a local "control" sample (the York Castle Museum 10% visitor drop).

A similar type of approach was taken by the Boston Museum of Fine Arts when promoting the "blockbuster" Renoir exhibition. Their marketing effort, described by Bowden (1986) was mainly aimed at hotels, airlines, railways. During the period of the exhibition the museum had over 515,000 visitors of whom (Market Research indicates) 170,000 visited specifically because of the Renoir exhibition. There was also a large increase in museum membership during the period of the exhibition. In addition to the active promotional effort the exhibition attracted a great deal of media coverage both locally and nationally. It is perhaps more difficult in this case to isolate the effects of the exhibition itself from the effects of the accompanying promotional activities.

The whole concept of the blockbuster is perhaps separate from "mainstream" museum marketing, in that it involves a large scale disruption of the existing

collections and replacement temporarily by a one-off showing of a large number of "famous" paintings or objects. Such uniqueness gives it a newsworthiness that might be difficult for smaller museums to emulate.

2.3.4 THE INSTITUTIONAL POLITICS OF MUSEUM AND GALLERY MARKETING

Deduction

The present (late 1980s Conservative) government adopted a distinct approach towards public spending. It attempted to implant commercial ideals into public sector contexts, and where possible to remove the production of goods and services from the public sector altogether. Services that remained within the public sector were expected to provide quantifiable evidence of achievement. The use of performance indicators to assess both staff and departments became more widespread.

The arts were no exception to this policy and the following shows how the Minister for the Arts was implementing government philosophy and policy.

British Government thinking on the Arts in general is provided by Richard Luce (1987), the Minister for the Arts. Speaking of the cut-backs in subsidies to certain organisations Luce commented that:-

"the arts world should see it positively to their advantage to spread their risks and not be dependent on just one source of funding."

He did however accept that:-

"If you want to maintain excellence in the arts, you have to have a degree of public money."

The public money that is provided is now expected to attract private sector sponsorship and/or increased revenue from customers. Luce calls this "incentive funding" and describes how he wants:-

"to endeavour, for each pound of taxpayers' money, to generate two, three, five, even ten pounds from other sources."

The message from the Minister's statements is that arts organisations will be expected to look elsewhere for funding and that "marketing is a critical part of my approach."

To this end the Minister set up the Arts Marketing Scheme to improve "the general level of marketing in the arts."

This scheme discussed by Ware (1987) is an example where government money is available to fund 50% of the cost of approved marketing projects. The project

must have an objective and a way of measuring its achievement. 90% of applications to the scheme were rejected, one of the reasons cited was a lack of "real marketing professionalism." This appears to be a chicken and egg situation, and the scheme has now been dropped.

Deduction followed by Induction

At first sight the System Three poll conducted for the Scottish Museums Council might not seem concerned with institutional politics. Its stated aim is "to investigate the attitudes of the population of Scotland towards museums and galleries there, as an input towards future promotional activity. The presence of unstated aims is discussed after a summary of findings.

The SMC survey on Public Attitudes to Scottish Museums was conducted in October 1985. The summary provided data from interviews with over 1,000 adults in Scotland.

Interest in Museums and Galleries

Respondents were asked about their interest in a range of leisure attractions that would be visited. The results are tabulated below.

Breakdown by social class indicated greater appeal by museums in every case, but also that both museums and galleries suffered a decline in interest as one moved down the social scale.

TABLE 1 Interest in Museums and Galleries

Based on 5 point scale. Very interested (+2) to not at all interested (-2).

	Very/Quite interested (%)	Not very/at all interested (%)	Mean Score
Country parks	71	24	+0.66
Historic buildings	64	31	+0.46
Botanic or other public gardens	60	35	+0.32
Museums	61	34	+0.32
Zoos	53	41	+0.08
Indoor sports centres	50	44	+0.08
Theatres	50	46	+0.01
Art galleries	43	52	-0.20

TABLE 2 Interest by Social Class

	AB	C1	C2	DE
Museums	+0.91	+0.50	+0.20	-0.01
Art galleries	+0.33	+0.12	+0.28	-0.55

There was very strong support for the existence of museums and galleries even amongst those who expressed no interest in visiting them.

TABLE 3 Importance of Museums and Galleries Existence

	(%)
Very important	53
Quite important	33
Neither important nor unimportant	4
Not very important	5
Not at all important	2

The general opinion of museums and galleries was good. Interviewees were also asked when they last visited a museum or gallery. Nearly half replied that they had visited within the last year.

Table 4 General Opinion of Museums

	%
Very good	22
Quite good	48
Neither good nor poor	10
Quite poor	6
Very poor	2
(Don't know)	11

Table 5 Last Visit to Museum or Gallery

When last visited	%
Within last month	12
2-3 months ago	13
4-6 months ago	10
7-12 months ago	11
1-2 years ago	15
3-5 years ago	12
Longer ago	20
Never	5

The survey also provides information on spontaneous feelings about museums and galleries both positive and negative. This provided a great diversity of responses with the historic aspect featuring prominently amongst the good things. (Perhaps not surprisingly for a museum).

As far as type or activity, or exhibit that might be offered was concerned, local history and local wildlife were the most popular amongst respondents. Interviewees

were asked to respond to certain statements about museums and this supported the generally positive view of museums, despite the fact that a majority would hardly ever think of going to one.

The question of funding was addressed by asking people where they thought museum and gallery funding came from, and where they thought it should come from.

Table 6 Opinions on Sources of Museum Funding

	Currently (%)	Should Use (%)
Money from the local council in the area	52	38
Money from the Government	37	53
Money from companies and businesses	10	18
Charging admission to the public who visit	32	32
Donations from the public who visit, but no admission charge	29	24
Don't know	11	6

The conclusions arrived at by System Three are that public attitudes are favourable but passive. They suggest greater use of local interest and temporary exhibitions to encourage repeat use, and increase promotion by museums to "project themselves to the forefront of public interest" to build on the existing "dormant predisposition towards museums."

The above survey is interesting in that it provides information on both visitors and non-visitors to museums and galleries. The sample was large and the survey was conducted by Market Research professionals.

The political dimension can be detected both in the question about attitudes to the existence of museums and in particular in the question on funding.

The subject of admission charges is of great importance to publicly funded museums. This importance is reflected by the large number of articles both in the museum literature and in the press. It is not sufficient to treat it as just a pricing issue as Rodger (1987) does. It represents a clash of ideology between many museum and gallery professionals and the government. It is important that marketing strategies for publicly funded museums and galleries recognise the political realities of the situation.

There is also the question of the Scottish Museums Council's own public funding

and whether the results of the survey are aimed at its paymasters, not just its membership.

The above is not a criticism of the SMC, but merely a recognition of the political environment within which it operates. Such an environment may espouse quality as an ideal but measures results only in quantitative terms.

Purposive Anecdotal

Hewison (1986) has already been identified as having firm opinions on the proper function of museums. In a more recent work Hewison (1987) develops this theme:-

"Instead of manufacturing goods we are manufacturing heritage, a commodity which nobody seems able to define, but which everybody is eager to sell, in particular those cultural institutions that can no longer rely on government funds as they did in the past."

The influence of Government policy is explored in some detail by Hewison as he examines the "politics of patronage". Hewison concentrates on how this policy has developed under a succession of Conservative Arts Ministers, and in particular on Government's relationship with the Arts Council.

The first Conservative Arts Minister, Norman St. John Stevas (quoted by Prince and Higgins-McLoughlin (1987)) stated early in his term of office:-

"The arts world must come to terms with the situation and accept the fact that Government policy in general has decisively tilted away from the expansion of the public to the enlargement of the private sector. The Government fully intends to honour its pledge to maintain public support for the arts as a major feature of

policy, but we look to the private sphere to meet any shortfall and to provide immediate means of increase. When the economy is restored to health, we will no doubt be able to enjoy a higher level of public support than is possible at present."

Stevas' successor Paul Channon (1983) in commenting on the appointment of Sir William Rees-Mogg to the chairmanship of the Arts Council stated that it:-

"was hardly surprising (to appoint) somebody you respect and get on with and whose views on the arts you're more likely to be more in agreement with than not."

Under Rees-Mogg the Arts Council (1984) produced a ten year strategic plan "The Glory of the Garden". Hewison (1987) comments on the "enthusiastic response" of the next Arts Minister, Lord Gowrie to this document, and implies that this is further evidence of excessive government influence over the Arts Council. He also mentions the increasing role of sponsorship and its encouragement by Government. He argues that in spite of Lord Goodman's (1986) assertion of the non-interference of sponsors, the choice of what and what not to sponsor, has a considerable influence on the potential recipient.

Hewison (1987) presents a profoundly gloomy analysis of potential influence on the arts, but he provides an appropriate quotation with which to end this literature

review. It emphasises both the institutional politics of museums and the difficulties (real or perceived) of transferring commercial concepts to a museum context:-

"A change in cultural perception has taken place which narrows the imagination and cramps the spirit. In the nineteenth century museums were seen as sources of education and improvement, and were therefore free. Now they are treated as financial institutions that must pay their way, and therefore charge entrance fees. The arts can no longer be appreciated as a source of inspiration, of ideals, images or values, they are part of the 'leisure business'. We are no longer lovers of art, but customers for a product. And as the marketing managers of the heritage industry get into full swing, the foods that we are being offered become more and more spurious, and the quality of life more and more debased."

A more balanced view of the conflict between a museum's mission and the financial benefits of satisfying paying customers is provided by Ames (1988). He suggests that an over reliance on funding from paying customers will restrict a museum's freedom of action in carrying out its objectives. This is a particularly interesting view coming from the United States museums which are often held up to British museums as examples of a more market oriented entrepreneurial approach.

Baker (1991) agrees that marketing should avoid compromising the museum's mission. This theme is also picked up by White (1991) who warns of the pursuit

of visitor numbers alone at the potential expense of quality.

Ames recommends that museums:-

- 1) ensure the existence, understanding and honouring of a meaningful mission statement;
- 2) ensure a reasonable balance between mission and market financial forces;
- 3) ensure marketing support of the mission beyond attracting a broader audience;
- 4) ensure depth is available to those who want it; and
- 5) develop a data bank of performance criteria.

The museum marketing literature does contain advice to museums, but there is little that has been obtained by a study of marketing in museums, the majority has been transferred from commercial marketing. There have been one or two studies of the market for museums which might help to inform the actions of museum curators, but do not help to explain or interpret marketing as an activity in museums.

2.4 CONCLUSIONS

1. General Marketing Theory cannot be transferred directly to the Marketing of Museums and Galleries

The majority of museum and gallery marketing theory has been transferred from a large scale, commercial, consumer goods marketing context.

Such a transfer is flawed in two ways:-

1) The original marketing theories were deductively derived, and empirical testing, if it took place, was carried out in an environment fundamentally different from that of a Scottish Museum or Gallery. For this reason, the likelihood of successful transfer is reduced.

2) The arguments put forward to support transferability contain self-contradictions. They also require the stretching of the concept of exchange, for example, to a point when it has little meaning.

2. There has been a failure by marketing to take account of the institutional politics of Museums and Galleries

Willmott criticised managerial work research for failing to take account of the institutional politics of a situation. This review reveals that similar criticisms can be made of marketing. Museum marketing literature, because it is based on transferability from general marketing theory, also lacks a political dimension.

By contrast the general museum and gallery literature is full of references to institutional politics.

Both museum marketing and general museum literature for example cover the subject of admission charges. Museum marketing writers have treated this as simply a pricing question. Such ignoring or ignorance of the political context decreases the validity of their findings and reduces the propensity of museum and gallery staff to adopt them.

3. There is a lack of museum marketing theory derived from a study of museums

As mentioned above existing museum marketing theory is deductively derived from an inappropriate context and fails to account for the institutional politics of the museum and gallery environment.

There is a clear lack of an inductively oriented, empirically based study on which to base a more appropriate museum marketing theory.

The way in which this research set out to address the lack of such an empirically based study is discussed in the following chapters.

CHAPTER 3

METHOD AND METHODOLOGY

3 METHOD AND METHODOLOGY

3.0 INTRODUCTION

The literature review indicated that there was a lack of Museum Marketing theory that has been derived from a study of museums. This chapter describes the method used in this museum-based study of museum marketing. It contains three principal sections.

Section 3.1 gives a description of the research process, what was done and when it was done. This includes the selection of the cases to be studied, a description of the data collection at each of the museums studied, and the presentation of findings to the museum curators.

Section 3.2 outlines the procedure used to analyse the data. (A worked example using a single case is shown in chapter 4 of this study.) At the end of this section, in 3.2.6, is a description of the two distinct points at which the research made major progress, moving from analysis to synthesis.

Section 3.3 sets out to justify the approach taken. It examines the philosophical, and methodological alternatives facing the research and why an inductive, qualitative, case study method was used.

The findings of the chapter are summarised in section 3.4.

3.1 DESCRIPTION

This section aims to provide a summary of the research process, what was done and when it was done.

3.1.1 THE EXPERT PANEL

OBJECTIVES AND COMPOSITION

The literature review highlighted the lack of museum marketing theory based on a study of museums. It also mentions the difficulty of finding an "objective" view of success such as Profitability, Market Share or even visitor numbers. It was however felt that examples of good practice existed amongst Scottish Museums and an Expert Panel was used by the researcher to identify these examples.

The objective of using an expert panel was to provide an independent view of what constituted good practice in museums. Members of the panel were nominated by the Scottish Museums Council as being people of standing in both the museums field and other closely related areas.

The composition of the panel and the dates of the interviews are shown in Fig 3A.

FIG 3A

EXPERT PANEL MEMBERS AND INTERVIEW DATES

Lester Borley 9/3/88

Director, National Trust for Scotland

Tim Mason 25/2/88

Director, Scottish Arts Council

Allan Moyes 15/2/88

Tourism and Leisure Department, Scottish Development Agency

Patricia Bascombe 4/2/88

Public Relations Officer, Glasgow Museums

Dr. Sheila Brock 3/3/88

Publications Manager, National Museums of Scotland

Phoebe Mcleod 11/3/88

Project Manager, Heritage Projects

FIG 3A (contd)

Prof. Leslie Rodger	11/2/88
Dept. of Business Organisation, Heriot Watt University	
Prof. Frank Willett	10/2/88
Curator, Hunterian Museum, Glasgow	
Colin Maclean	3/2/88
Curator, Scottish Mining Museum	
Col. J. Wilson Smith	11/2/88
Curator, The Royal Scots Museum	
Dr. John Healy	25/1/88
Lecturer in Tourism, Scottish Hotel School	
Tim Ambrose	Various dates
Director, Scottish Museums Council	

Each of the panel was interviewed for their opinions on examples of good practice in Scottish Museums and the reasoning behind their choices. They also provided a great deal of background material on Scottish Museums and Galleries and this helped to acclimatise the researcher with his area of study.

The list of museums nominated is shown in Figure 3B.

FIG 3B

MUSEUMS NOMINATED BY THE EXPERT PANEL

Burrell Collection, Glasgow

Aberdeen Art Gallery

Smith Art Gallery and Museum, Stirling

City Art Centre, Edinburgh

Inverness Museum and Art Gallery

Perth Museum and Art Gallery

McManus Galleries, Dundee

People's Palace, Glasgow

Museum of Flight, North Berwick

Scottish Fisheries Museum, Anstruther

Aberdeen Maritime Museum

Pier Arts Centre, Stromness

Gairloch Heritage Museum

Falconer Museum, Forres

369 Gallery, Edinburgh

Third Eye Centre, Glasgow

Summerlee Heritage Park, Coatbridge

Scottish Mining Museum, Newtongrange

Grampian Transport Museum, Alford

FIG 3B (contd)

Northeast of Scotland Agricultural Heritage Centre, Mintlaw

Clan Donald Centre, Isle of Skye

Talbot Rice Arts Centre, Edinburgh

Collins Gallery, Glasgow

Anthropological Museum, Aberdeen

3.1.2 FOCUS OF THE STUDY

From the list of nominated museums a further discussion took place with the Director of the Scottish Museums Council. The objective of this discussion was to choose, from the list of nominees, four museums suitable for the first phase of more detailed study. A factor in this choice was the Director's wish (supported by the researcher) for the sample to include representation from as wide as possible a range of sizes, locations and ownership types.

The following were chosen as candidates for the first phase of fieldwork.

MUSEUM 1, Small Independent, Highland

MUSEUM 2, Medium Local Authority, Highland

MUSEUM 3, Small Local Authority, Grampian

MUSEUM 4, Medium Independent, Central

3.1.3 NEGOTIATION

Curators and Directors of the chosen museums were approached by telephone and an explanation was given to them of the objectives of the project and the likely extent of their involvement and that of their staff. There was a high level of cooperation from the curators and the following visit timetable was agreed.

MUSEUM 1 Week commencing 6/6/88

MUSEUM 2 Week commencing 13/6/88

MUSEUM 3 Week commencing 20/6/88

MUSEUM 4 Week commencing 27/6/88

The initial choice of one week was to allow for acclimatisation without potential alienation of the participating museums by overstaying one's welcome. It was, however, recognised that further time on site might be required, but that it would not be possible to assess this need until the fieldwork had started.

PREPARATION FOR FIELDWORK

3.1.4 TOPIC GUIDE

The objective of the fieldwork was to discover what actually happened in the museum rather than present the curators with a questionnaire. It was, however, felt that a topic guide might be useful in stimulating broad areas of discussion without precluding discussion of other items of importance to the curators and their staff. The topic guide is shown in Figure 3C.

The topic guide was derived partly from the literature review, but principally from discussions with the expert panel. Due to the nature of the research it was neither expected nor intended that the topic guide should be exhaustive.

TOPIC GUIDE

INTERNAL ENVIRONMENT

Physical Environment

Setting

Buildings

Displays

Exhibits

Decor

Retail Areas

Cafes

Toilets

Car Parking

Access (Opening hours)

Curators (and staff) views/beliefs/myths about (and behaviour towards:

Museum objectives

Visitors

Non-visitors

External Environment

Staff

Marketing

Success

Measures of Success

Activities

Conservation Research and Documentation

Interpretation

Administration

Marketing

Planning

Visitor Related Activities (information/selling/security)

Education

Identification of Public's artefacts

TOPIC GUIDE

EXTERNAL ENVIRONMENT

Local community

Local authority

District Museum Services

Area Tourist Board

Scottish Tourist Board

Local Business

Scottish Museums Council

Scottish Arts Council

Other Museums

Other Attractions

Sponsors

Friends

Historical Societies

Regional Authority

Central Government

Press

Trustees

Attitudes of Curators to the above groups

Interactions/Networks between the above groups and the museum

VISITORS AND POTENTIAL VISITORS

Addressing the following questions both in terms of what the actual answers are, and what the curator believes them to be:

Who they are

Where do they come from

Why they come

Why they don't come

What is done for those who come (displays/facilities/events

What is done to identify and communicate with those who don't come to the
museum

Attitudes to the museum

3.1.5 DATA COLLECTION

Data of various types were collected. Principal amongst these was the taped interview. This was supported by brief field notes taken by the researcher to put each day's data in context. In two cases curators agreed to complete diary sheets detailing their activities for one week after the researcher had left the site. Where available the museums also provided reports, publicity material, attendance figures and other written information.

3.1.6 INTERVIEWS

In all cases curators/directors were interviewed along with all senior staff, and as many as possible of the remaining staff (for example warding staff). Given the small number of staff employed at most of the museums, this effectively meant almost all staff were interviewed.

Interviews varied in length although curator interviews tended to be the longest at about an hour to an hour and a half. The full interview schedule is shown in Figure 3D.

FIELDWORK INTERVIEW SCHEDULE

MUSEUM 1

Director, 7/6/88 and 10/6/88

Head Ranger, 7/6/88

Gatekeeper, 8/6/88

Shop Manager, 9/6/88

Head Waitress, 9/6/88

Ranger, 9/6/88

Museum Attendant, 8/6/88

MUSEUM 2

Curator, 13/6/88 and 15/6/88

Assistant Curator, Natural History, 13/6/88

Assistant Curator, Archaeology, 13/6/88

Assistant Curator, Social History, 14/6/88

Conservation Officer,

Typist/Sales Assistant, 14/6/88

Attendant, 14/6/88

Attendant, 14/6/88

Attendant, 14/6/88

Attendant, 15/6/88

Director of Leisure and Recreation, 17/6/88

MUSEUM 3

Curator, 22/6/88

Designer, 24/6/88

Education Officer, 23/6/88

Exhibitions Officer, 23/6/88

Attendants, various

MUSEUM 4

Curator, 28 and 30/6/88

Information Officer, 30/6/88

Countryside Ranger, 1/7/88

Director of Leisure and Recreation, 1/7/88

Head Gardener, 30/6/8

3.1.7 ANALYSIS

The analysis consisted of transcription of the curator interviews, followed by a process of coding leading to integrative diagrams and recommendations. Full details of this process are given in the worked example in chapter 4.

3.1.8 FIELDWORK PHASE 2

Before the full analysis of the first four museums was completed a second group of museums was chosen from the original list resulting from the expert panel interviews. Once again this was done in conjunction with the Director of the Scottish Museums Council. Because this was still essentially an exploratory exercise the lack of a completed analysis from phase one was a positive advantage. The museums chosen and the dates they were visited were as follows:

MUSEUM 5, Medium Independent, Fife Week commencing 12/12/88

MUSEUM 6, Large Local Authority, Grampian W/C 16/1/89

MUSEUM 7, Medium/Large Local Authority, Lothian W/C 6/2/89

A fourth museum was also contacted and access was negotiated. On arriving at the museum it was clear that the curator concerned was somewhat wary of the researcher and particularly wary of the tape recorder. It was felt by the researcher that in the limited time available it would not be possible to establish the necessary rapport and trust between the curator and researcher. It was regretfully decided not to proceed with this particular case study. The full interview schedule is given in Figure 3E.

INTERVIEW SCHEDULE PHASE 2

MUSEUM 5

Curator, 12 and 14/12/88

Volunteer, 12/12/88

Volunteer, 12/12/88

Volunteer, 12/12/88

Volunteer, 13/12/88

Volunteer, 13/12/88

Volunteer and Trustee, 14/12/88

MUSEUM 6

Depute Director, 18/1/89 and 2/2/89

Keeper of Maritime History, 16/1/89

Assistant Archaeologist, 16/1/89

Keeper of Exhibition Services, 18/1/89

Keeper of Fine Art. 20/1/89

Assistant Keeper of Fine Art, 20/1/89

Keeper of Extension Services, 19/1/89

Chief Attendant, 19/1/89

Director, 2/2/89

MUSEUM 7

Keeper (Fine Arts), 9/2/89

Keeper (Social History), 8/2/89

Design and Display Officer, 7/2/89

Admin. Assistant (Sales), 8/2/89

Keeper (Childhood Collections), 7/2/89

Keeper (Applied Arts), 6/2/89

Assistant Keeper (Applied Arts), 6/2/89

Assistant City Curator, 6/2/89

Marketing Manager (Recreation Dept.), 10/2/89

City Curator, 9/12/88

3.1.9 ANALYSIS

The phase 2 interviews were transcribed and coded and the analysis, integrative diagrams and recommendations were produced concurrently with those from phase 1. Once again, full details of the process are shown in chapter 4, with case study summaries in chapter 5.

3.1.10 PRESENTATION OF FINDINGS TO CURATORS

The curators were revisited with the findings of the study. In taped interviews they were presented with an outline of the research process from the transcript to the findings, to which they then gave their reactions, comments and suggestions. These were then integrated into the final version of the findings. The final interview schedule is shown in Figure 3F.

FIG 3F

PRESENTATION OF FINDINGS TO CURATORS

19/9/89 Curator, Museum 3

4/10/89 Curator, Museum 4

6/10/89 Curator, Museum 5

9/10/89 Curator, Museum 7

13/10/89 Curator, Museum 6

23/10/89 Curator, Museum 2

31/10/89 Curator, Museum 1

3.1.11 CONFIDENTIALITY

The curators interviewed during the study were offered confidentiality. It was felt that, particularly, with tape recorded interviews, this would encourage them to speak freely. Most of the time this was felt to be successful, although one local authority official did ask for the recorder to be switched off while he expressed some forceful views on the government's attitude to local government.

In general the interviews were not dealing with material that is commercially sensitive, but they did provide opportunities for frank comments on, for example, other members of the museums profession. Only one of the interview transcripts is presented (in appendix A), and this is to illustrate the methods used in the analysis, rather than for its content.

3.2 PROCEDURE

OBJECTIVE

The objective of this section is to explain the way in which the data collected at the museums were analysed.

The idea of grounded theory expounded by Glaser and Strauss (1967) and further developed by Strauss (1987) is concerned with developing theory from data obtained in the field. It was this general approach that was adopted in this case. Such an approach was felt to be particularly appropriate in view of the format of the data collected during the study, with its preponderance of interview transcripts. The procedure used in this research also benefitted from the increased flexibility allowed by the Ethnograph software package.

The complete worked example shown in the next chapter illustrates the process from raw data to research findings. This section looks at this process, but also shows how the case studies relate to one another, the non-linear nature of the research, and the specific points at which significant progress was made in moving from analysis to synthesis.

3.2.1 TRANSCRIPTION

Curator interviews were transcribed verbatim. Whilst this generated a very large volume of data it was felt that this was desirable so as not to lose its essential richness. It is however recognised that the transcript itself is not the same as the interview. The very process of transcribing can destroy much of the meaning of the spoken words in terms of tone, inflection, meaningful pauses, and various other non-verbal forms of communication. An example of one of the transcripts is shown in Appendix A.

3.2.2 OPEN CODING

The way chosen to organise the transcribed data was a process of coding. This is a way of categorising various pieces of text and can be done in a number of ways. One can either have a prepared code list and try to assign these codes to the text or one can allow categories to emerge from the text. Due to the exploratory nature of the research the latter approach was considered to be more appropriate.

The first type of coding referred to by Strauss (1987) is Open coding. This can be described as a process of reading and noticing, that is reading the transcript, noticing what a particular section is about and labelling it with an appropriate code or codes.

3.2.3 AXIAL CODING

The next stage described by Strauss (1987) is that of Axial coding, that is taking a piece of text from a single case that has been Open coded, and coding it more intensively around the existing Open codes. Where the methodology in this study differs from this is that the Ethnograph software allows the collection of similarly coded pieces of text from multiple sources.

3.2.4 THE ETHNOGRAPH

The Ethnograph developed by Qualis Research Associates (1988) is a text numbering, coding and retrieval system to facilitate the analysis of transcribed data.

An example of its use is given below.

Firstly the interview is transcribed using any one of a number of standard word processing packages. A sample extract is shown in Fig 3G.

This is then reformatted in a way suitable for processing by the Ethnograph. This involves keeping the first two columns on the left hand side of the text free in which an indicator of a speaker's identity can be placed. This ensures that when text is retrieved, it is clear who is speaking.

The Ethnograph then assigns line numbers to the text, as shown in Fig 3H.

WORD PROCESSED TRANSCRIPT SAMPLE

+ . DIRECTOR - MUSEUM 1 7/5/88

RP: we've done all these kind of things and we are quite heavily involved through the countryside ranger service with the schools, so we're bringing groups of children in or we're going to the schools and we're telling them about plants and flowers and birds and birds and not pumping them full of Clan Donald heroes or anything like that that's a side issue and it's a different part of the attraction, but if children get to the part in the school where it's history we're quite happy to do that too we've got films and slide shows and they plant trees and we have the young naturalists club and we have the little ones called the Donald Ducks and they meet on a saturday, and you know it's this kind of being a member of the community and not setting yourself aside from the community that is your best marketing tool, to show that you really care and that you are part of the community, we bring a lot of business down here we sell a lot of beds and we sell an awful lot of pints of milk for people who have the village store and petrol in the petrol station, so I mean people's I wouldn't say their fortunes but at least their standards of living has come up a little bit because of the volume, we reckon over 72,000 visitors used the building last year and that's quite a good number with 50,000 going through the gate the difference being of course that you pay to go through the gate and you get in here which is the restaurant for nothing' some of the people who went in through the gate came back the next day and paid again or some people who don't have time to stop use the toilets have a cup of tea and get on the ferry, so there's quite a lot of business that never gets to the gardens, and we're here every day seven days a week there's no surprises,

FIG 3H

TEXT NUMBERED BY THE ETHNOGRAPH

NUMBERED VERSION OF FILE DEMO1.ETH 1/1/1980 00:04

Page 1

- DIRECTOR MUSEUM 1 7/6/88 1

RP: we've done all these kind of 3
 things and we are quite heavily 4
 involved through the countryside 5
 ranger service with the schools, so 6
 we're bringing groups of childr-en in 7
 or we're going to the schools and 8
 we're telling them about plants and 9
 flowers and birds and birds a-and not 10
 pumping them full of Clan Donald 11
 herbes or anything like that that's a 12
 side issue and it's a different part 13
 of the attraction, but if children 14
 get to the part in the school where 15
 it's hist-ory we're quite happy to do 16
 that too we've got films and slide 17
 shows and they plant trees and we 18
 have the y-oung naturalists club and 19
 we have the lilttle ones called the 20
 Donald Ducks and they meet on a 21
 saturday, and you know it's this kind 22
 of being a member of the communityand 23
 not setting yourself aside from the 24
 community that is your best marketing 25
 tool, to show that you really care 26
 and that you are part of the 27
 community, we bring a lot of business 28
 down here we sell a lot of beds and 29
 we sell an awful lot of pints of milk 30
 for people who have the village store 31
 and pertol in the petrol station, so 32
 I mean people's I wouldn't say their 33
 fortunes but at least their standards 34
 of living has come up a little bit 35
 because of the volume, we reckon over 36
 72,000 visitors used the building 37
 last year and that's quite a good 38
 number with 50,000 going through the 39
 gate the difference being of course 40
 that you pay to go throught he gate 41
 and you get in here which is the 42
 restaurant for nothing' some of the 43
 people who went in through the gate 44
 came back the next day and paid again 45
 or some people who don't have time to 46
 stop use the toilets have a cup of 47
 tea and get on the ferry, so there's 48
 quite a lot of business that never 49
 gets to the gardens, and we're here 50
 every day seven days a week there's 51
 no surprises, 52

The text is now ready for coding which is carried out by assigning one or more (up to twelve) codes to various chunks of text. These chunks may be distinct or may overlap. An example of coded text from one of the interviews is shown in Fig 3I.

When the interview has been coded it is then possible to retrieve a chunk of text, displayed along with the code, the speaker's identity and the data file from which it has been extracted, as can be seen in Fig 3J.

FIG 3I

EXAMPLE OF CODED TEXT

CODED VERSION OF DEMO1 1/1/1980 00:14 Page 1

+ DIRECTOR - MUSEUM 1 7/6/88 1

#-LCCALS

RP: we've done all these kind of 3 -#
 things and we are quite heavily 4
 involved through the countryside 5
 ranger service with the schools, so 6
 we're bringing groups of childr-en in 7
 or we're going to the schools and 8
 we're telling them about plants and 9
 flowers and birds and birds a-nd not 10
 pumping them full of Clan Donald 11
 heroes or anything like that that's a 12
 side issue and it's a different part 13
 of the attraction, but if children 14
 get to the part in the school where 15
 it's hist-ory we're quite happy to do 16
 that too we've got films and slide 17
 shows and they plant trees and we 18
 have the y-oung naturalists club and 19
 we have the lilittle ones called the 20
 Donald Ducks and they meet on a 21

\$-MKTG

saturday, and you know it's this kind 22 -S
 of being a member of the communityand 23
 not setting yourself aside from the 24
 community that is your best marketing 25
 tool, to show that you really care 26
 and that you are part of the 27
 community, we bring a lot of business 28 -S
 down here we sell a lot of beds and 29
 we sell an awful lot of pints of milk 30
 for people who have the village store 31
 and pertol in the petrol station, so 32
 I mean people's I wouldn't say their 33
 fortunes but at least their standards 34
 of living has come up a little bit 35

\$-VISIT

%-ATTRACT

because of the volume, we reckon over 36 -#-S-%
 72,000 visitors used the building 37
 last year and that's quite a good 38
 number with 50,000 going through the 39
 gate the difference being of course 40
 that you pay to go throught he gate 41 -S
 and you get in here which is the 42
 restaurant for nothing' some of the 43
 people who went in through the gate 44
 came back the next day and paid again 45
 or some people who don't have time to 46
 stop use the toilets have a cup of 47
 tea and get on the ferry, so there's 48
 quite a lot of business that never 49
 gets to the gardens, and we're here 50
 every day seven days a week there's 51
 no surprises, 52 -S

EXAMPLE OF RETRIEVED CODED TEXT

SORTED OUTPUT FOR FILE DEMO1 1/1/1980 00:14
 SCRT CODE: MKTG

Page 1

DEM01 RP + DIRECTOR - MUSEUM 1 : 7/6/88

E: #-LOCALS

SC: MKTG

\$-MKTG

:	saturday, and you know it's this kind	22		-\$
:	of being a member of the communityand	23		\$
:	not setting yourself aside from the	24		\$
:	community that is your best marketing	25		\$
:	tool, to show that you really care	26		\$
:	and that you are part of the	27		\$
:	community, we bring a lot of business	28		-\$

When all the interviews have been transcribed and coded in this way it is then possible to recover all similarly coded chunks of text simultaneously from all interviews. This gives an immediate insight into the differing or similar opinions of the various curators on particular topics.

The advantage of the Ethnograph over manual cutting and pasting is that there is no need to become attached to the first coding scheme that one uses.

3.2.5 SELECTIVE CODING AND INTEGRATIVE DIAGRAMS

The next stage described by Strauss (1987) as selective coding is to establish the categories that are more robust and to display the relationship between these usefully in an integrative diagram.

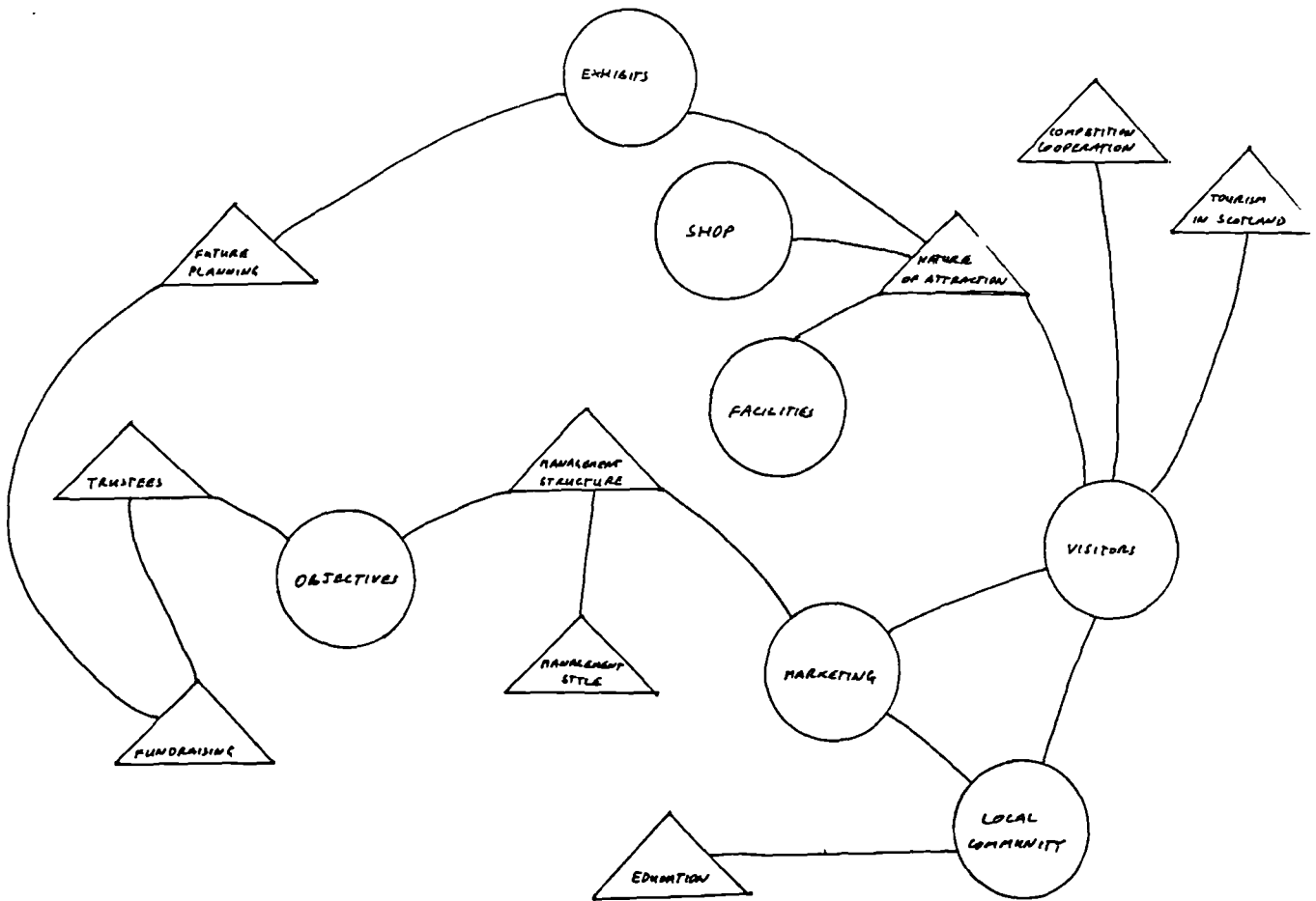
The way the process has been described above may give some impression of linearity. This however was not the case. The process was decidedly cyclical, that is, arriving at a first version of an integrative diagram, such as that shown in Fig 3K,

deciding whether or not it was a useful representation of what was taking place,

and if necessary (and it was) returning to some earlier stage (even to the data itself) and repeating the process until an appropriate diagram was produced, such as that shown in Fig 3L. As well as the coding leading to integrative diagrams, a list of curator attributes also emerged from the data.

FIG 3K

EXAMPLE OF INITIAL INTEGRATIVE DIAGRAM



Whilst this type of analysis can be regarded as having its own intrinsic validity, the validity was further tested by presenting the findings to the curators for their comments. The validity issues associated with this type of research are discussed in section 3.3.

3.2.6 MOVING FROM ANALYSIS TO SYNTHESIS

What has been described thus far is the analytical method used in the research. As this is exploratory rather than hypothesis testing research there is no prescribed outcome. The process has been to gather data and analyse it in a systematic and hopefully appropriate way. It is not possible to predict what will be found since if it was possible it would not be exploratory research. The literature is rightly somewhat vague as to how useful findings will emerge from the process, but makes encouraging Micawber-like noises about something turning up.

There were however two distinct points at which the mechanics of the analysis, and the review of case materials by the curators themselves, produced an insight that was not previously apparent. In both cases these were the recognition of patterns within the data.

Fig 3M shows when these points occurred.

The exact timing of the various interviews has already been mentioned. The objective of this diagram is to show the progress of the study as a whole and, particularly, two very distinct points at which the process of analysis produced a synthesis and a more useful interpretation of the data. It is easy to think of research as a gradual process, but this was definitely not the researcher's experience in this case.

POINT 1

The first point was between 1 May 89 and 2 May 1989. A meeting with the research supervisor had been arranged for 1 May 1989 at which it was intended that the researcher would present draft integrative diagrams. This meeting took place and, as reported in the individual case studies it was felt by both researcher and supervisor, that these diagrams did not provide significant insights into the cases. The researcher left the meeting and returned to the transcripts and the codes, which he had been organising using pieces of card on his bedroom floor. At some point (unfortunately it is not possible to say the exact moment) the idea occurred of clustering the codes around the three categories. A return visit was made to the supervisor who helped to clarify the categories. It was the new diagrams produced in a very short period that formed the basis of the presentations

made to the curators.

POINT 2

The second point was on 4 October 1989. In contrast to the first which was researcher led. This one was interviewee led, although as mentioned in the methodology chapter the objective of the study was to involve the curators as co-researchers rather than subjects. The second point vindicated this approach.

The first presentation of the findings took place to the curator of Museum 3. She agreed with the findings and added that there was a link between the relationship with patrons and the museums reputation. Returning to Museum 4 was even more useful.

The revised integrative diagram shown to the curator was received with approval but then within the first two minutes of looking at the diagram the curator introduced the added concept of the ascending spiral. Sound management leading to good reputation leading to better relationships with patrons who provide further funding for the museum.

Unlike Point 1, Point 2 can be pinpointed as the interview was recorded. It has to be said that in listening to the tape the researcher did not immediately grasp the significance of what the curator had said. Subsequent discussion did however clarify the concept, introducing the vortex where a negative flow takes place. Poor management of the museum leading to a poor reputation, leading to a deterioration of the relationship with patrons, and so on. There was also a discussion of how to break into the spiral when one was starting from scratch.

It has been this spiral that was approved by the remaining curators to receive presentations. It has subsequently been supported by museum professionals to whom it has been presented.

There was no build up to this, it was just immediate recognition by the curator of a major enhancement to the model. The researcher did not immediately recognise just how much of an improvement this was. Subsequent presentation to other curators has, however, reinforced this.

Thus a case study which perhaps on its own would not have produced the findings, had, by involving those under study as co-researchers, produced the most significant enhancement to the findings.

3.3 JUSTIFICATION

INTRODUCTION

The objective of this section is to set out some of the methodological alternatives facing the research, and the reasons why particular choices were made in this particular case. These range from choices about general philosophical approaches to choices of specific techniques.

3.3.1 GENERAL APPROACH - DEDUCTION AND INDUCTION

One way of classifying alternative approaches to social science research is in terms of induction and deduction. These terms represent ends of a continuum rather than just two distinct alternatives. It is however necessary to situate the research along this continuum and explain why the particular approach was taken. First it is necessary to outline what the terms mean in the context of social science research.

3.3.2 DEDUCTIVE APPROACH

Swan (1985) describes eight steps in a deductive approach to research:-

- 1 Topic selection
- 2 Literature review
- 3 Theory developed from the literature
- 4 Deductions developed from theory (hypotheses)
- 5 Measures of variables developed
- 6 Sample taken to derive observations
- 7 Observations used to see if hypotheses are supported
- 8 Verification

The object of the exercise is verification of the theory.

Clearly in such an approach there is an assumption of soundness in the body of literature that has been reviewed, since it is from this literature that the theory is to be developed. Whether or not this is true of Mathematics and the Natural Sciences, it becomes more questionable in the social sciences.

Collingwood (1933) describes the basic principles from which deductive reasoning takes place as being axioms of two distinct kinds. Firstly there are axioms which belong not to the science, but to logic, in other words the logical principles that govern the process. Secondly there are axioms belonging to the science itself. This second group of special axioms according to Collingwood are:-

"known to be true, but have the character, admittedly anomalous in an exact science, of not requiring demonstration."

The concept of an axiomatic truth in the social sciences is perhaps more difficult to understand than Collingwood's example from Euclidean Geometry, of two straight lines being unable to enclose a space.

It is arguable that no special axioms exist in the social sciences. The literature review has however shown that Marketing as a whole lacks such fundamental truths, and Museum marketing in particular is lacking in material from which one could make sound deductions, however rigorous one's logic. Even if one regards

marketing as a derivative social science (in the same way that in the Natural Sciences, Geology is derivative of Chemistry and Physics) it is difficult to see whence such truths would come.

If such problems arise at the point of theory and hypothesis development, then this will in turn affect the development of "variables" to be measured. If the decision of what to measure is developed from an unsound basis, there is an additional problem. Not only can we not be certain whether the hypothesis itself is well grounded, but also there can be no certainty that the measures chosen will be the correct ones to test the hypothesis.

3.3.3 INDUCTIVE APPROACH

Swan (1985) describes the inductive approach to research as consisting of four main steps:-

- 1 Select a phenomenon and document its characteristics
- 2 Document the characteristics in other situations
- 3 Analyse the data looking for patterns
- 4 Formalise patterns as theoretical statements

Swan actually used the term measure, rather than document, but this gives an unnecessarily quantitative bias. (Some of the quantitative/qualitative methodological implications are discussed below.)

An advantage of the inductive approach is that it can be applied to phenomena not covered by current theory. As Collingwood (1933) puts it

"Inductive reasoning seeks to establish universal propositions through an examination of individual facts. These facts are the data; the universal propositions

are the conclusions; and there are also principles according to which the argument proceeds. The data are empirically known by perception or the historical record of perception in the past."

Collingwood also points to the need for some a priori hypothesis which is then refined to increasing levels of probability. He does however point to the primacy of the data, as he puts it:-

"The business of induction is to conform with the facts; they in no sense depend upon it, it depends upon them."

As with deduction, two sets of principles can be identified. The first are once again purely logical principles. The second set is where the inductive process differs fundamentally. Rather than having axioms that are known to be true, induction proceeds on assumptions that are not known to be untrue. Assumptions such as "the future will probably resemble the past" may be useful in helping the process to continue but they are only assumptions.

As far as the existence of a priori hypotheses is concerned, it could be argued that the inductive approach does not require them, as the data themselves will be the basis from which the argument proceeds. However as Hunt (1983) points out, decisions as to what data is to be collected, since one cannot collect everything,

are based on some a priori hypothesis concerning what is important. This is true whether it is done implicitly, or whether the researcher chooses to make the assumptions explicit.

3.3.4 INDUCTION AND THEORY

Popper, as Hughes (1990) points out, has made what appear to be criticisms of inductivism. These are perhaps less criticisms of induction than the way in which the results of the inductive process are presented as theory.

Popper distinguished "scientific" theories which stated the conditions for their failure; from "pseudo-scientific" theories which did not. Astrological theories are quoted as an example of theories that are inductively derived, but not falsifiable and therefore not scientific.

Science is seen by Popper not as " a body of accumulated and accumulating true theories, but a collection of conjectures which have yet to be refuted". The refutation of theories is not a problem, but is in fact the very way in which science progresses. As Magee (1982) points out when writing about Popper, it is the questioning of why a theory does not work that is the stimulus to produce a new hypothesis.

3.3.5 CHOSEN APPROACH

The Marketing of Scotland's Museums and Galleries research project tended towards an inductive approach for a number of reasons. Principal amongst these reasons was the lack of an empirically based body of knowledge from which deduction could take place. The literature review has already indicated this weakness. As Collingwood (1933) points out, the deductive process is irreversible and totally dependant on the established axioms of the subject under study. In the absence of such a foundation there was little alternative to the adoption of an inductive approach in this case.

3.3.6 ALTERNATIVE RESEARCH PARADIGMS

Having outlined the two general philosophical approaches, it is necessary to look at the alternative research paradigms that these approaches represent. Stating that there are two different paradigms is itself a piece of rather heavy handed reductionism. Perhaps it would be more accurate to regard them as being two ends of a continuum along which any individual piece of research could be situated.

The two alternative paradigms represent differing approaches to the philosophy of social science, and these differences have significant implications for research

design, not just in this study but more generally. It is a matter of opinion as to whether the adoption of a positivist approach by social scientists results from a desire to emulate Natural Sciences. What is more certain is that the choice of a positivist approach is characterised by assumptions on the role and nature of theory. Harre (1981) describes some of the features of Psychology as a subject that has been conducted principally from a positivist viewpoint, and he goes on to present a contrasting view of what a realist approach to Psychology might be like :-

"The positivist tradition in Scientific methodology has been based upon the principle that the only reliable knowledge of any field or phenomena reduces to knowledge of particular instances of patterns of sensations. Laws are treated as probabilistic generalisations of descriptions of such patterns. The sole role of laws is to facilitate the prediction of future sensory experience. Theories are logically ordered sets of laws."

Positivist theory is therefore described by Harre as primarily designed to be a predictive tool, this can be contrasted with the naturalistic view of theory as interpretive. A positivist approach can therefore lead to theories based on "confidence levels of correlations between types of treatments and types of effects through examining numbers of cases." Such correlations will not necessarily provide an understanding of the underlying process behind the observed effects.

On the other hand it is possible that such an understanding could be obtained from the in depth study of a single case.

Adopting a positivist approach to the study of Marketing Scotland's Museums and Galleries would have certain implications for the research. At the researcher level, for example, there is a need to formulate hypotheses and then test them. Such hypotheses would normally be deductively derived from the existing body of knowledge on the subject. However, as the literature review has discovered, the body of knowledge on the subject of marketing museums and galleries is neither extensive, nor well grounded in the study of museums. Given the findings of the literature review it is therefore doubtful whether useful hypotheses could be derived. One could if one wished produce hypotheses for testing, such as 'the marketing of museums differs from the marketing of consumer goods' or the alternative null hypothesis 'there is no difference between the marketing of museums and the marketing of consumer goods'. At a methodological level there would then be a need to operationalise the concepts in a way that rendered them capable of being measured.

One could then set out to use the language and paradigms of consumer goods marketing to produce, for example, a questionnaire to measure some of the factors considered to be relevant. The problem as Foxall (1984) has pointed out, is that

it could be that alternative concepts are required. By only building on existing concepts it is unlikely that the appropriate alternative concepts would emerge. Such an approach in marketing has also been criticised by Deshpande (1983) as leading to the obscuring of understanding. If one has based a questionnaire based on inappropriate concepts then it is possible not only for valuable data to be lost but for positively misleading data to emerge.

Questionnaires provide a closely defined mould for the data which they are intended to gather. The difficulty is that when looking at the results, one often sees the shape of the mould rather than being able to analyse its contents. The success of this type of research depends on being able to ask the right questions. Unfortunately if one does not have the relevant information on which to base the questions, then one may unnecessarily restrict or distort what can be discovered. Even apparently objective measures such as attendance figures can be misleading. How for example in a free museum does one compare ten people who came in to get out of the rain with the one person who received the full experience that the museum was trying to convey. This is an extreme example, and perhaps the museum message might have been conveyed to the shelterers, but it illustrates the problem of even the most basic quantitative measure in a museum context. For the reasons stated above it was not therefore thought that the use of a positivist approach and quantitative techniques would be appropriate for this particular study.

3.3.7 THE PHENOMENOLOGICAL APPROACH

The literature review indicated that the marketing of museums and galleries was an area where insufficient research had been carried out from which testable hypotheses could be generated.

The phenomenological approach seeks to understand what is happening and develop ideas through induction from data. Given the lack of previous inductive studies it was felt that such understanding was more likely to emerge from a study of museums themselves.

Before examining some of the specific methods used in this research it is worth outlining some of the implications for research caused by the adoption of a phenomenological approach.

One of the issues raised in any research involving the obtaining of information from people, rather than other data sources, is the relationship between the subject and the researcher. The very use of the word subject has certain connotations of the primacy of the researcher over the researched. Heron (1981) describes the two different ways in which the interaction between researcher and researched can take place. Traditionally in social science the subjects are not informed of the research

propositions and do not contribute to hypothesis formulation, final conclusions or anything in between. Cooperative inquiry on the other hand involves the "subjects" in as many phases of the research as possible. This can take the form of the subject contributing or merely being informed at different stages of the research. The concept of a subject is therefore modified to that of co-researcher. How such cooperative enquiry takes place, clearly has implications for the research design and this will be discussed later.

The decision as to which approach to adopt would perhaps be somewhat contentious if there was an existing body of knowledge from which hypotheses could be derived for testing on the "subjects". There could be arguments put forward for adopting either approach. In the case of museum marketing, the body of knowledge and theory does not exist independently of the actual practitioners and their experiences. In such a case there is little alternative to adopting those practitioners as co-researchers.

A summary of the two alternative research paradigms is given by Easterby-Smith, Thorpe and Lowe (1991), and is shown in Fig 3N.

FIG 3N

ALTERNATIVE RESEARCH PARADIGMS

	<i>Positivist paradigm</i>	<i>Phenomenological paradigm</i>
<i>Basic beliefs:</i>	The world is external and objective Observer is independent Science is value-free	The world is socially constructed and subjective Observer is part of what observed Science is driven by human interests
<i>Researcher should:</i>	focus on facts look for causality and fundamental laws reduce phenomena to simplest elements formulate hypotheses and then test them	focus on meanings try to understand what is happening look at the totality of each situation develop ideas through induction from data
<i>Preferred methods include:</i>	operationalising concepts so that they can be measured taking large samples	using multiple methods to establish different views of phenomena small samples investigated in depth or over time

Key features of positivist and phenomenological paradigms

EASTERBY-SMITH, M; THORPE, R & LOWE, A (1991)
Management Research - An Introduction, Sage.

3.3.8 QUALITATIVE METHODS

A phenomenological approach tends to suggest the use of qualitative methods, defined by Van Maanen (1987) as follows:-

"The label qualitative methods has no precise meaning in any of the social sciences. It is at best an umbrella term covering an array of interpretive techniques which seek to describe, decode, translate and otherwise come to terms with the meaning, not the frequency, of certain more or less naturally occurring phenomena in the social world. To operate in a qualitative mode is to trade in linguistic symbols and by so doing, attempt to reduce the distance between indicated and indicator, between theory and data, between context and action. The raw materials of qualitative study are therefore generated in vivo, close to the point of origin. Although the use of qualitative methods does not prohibit a researcher's use of the logic of scientific empiricism, the logic of phenomenological analysis is more likely to be assumed since qualitative researchers tend to regard social phenomena as more particular and ambiguous than replicable and clearly defined"

One of the key factors in the above definition is when Van Maanen (1977) refers to meaning not frequency. As mentioned above this study is looking for an understanding, and such an understanding is unlikely to come from recording the

frequency of phenomena, when it is unclear what should be counted.

A comparison of the alternative research processes, in an educational context, is given by Stake (1979) in Fig 30.

In broad terms the research in this study follows the naturalistic track outlined in the Fig 30. The main difference is that whereas this shows a linear research process, the actual research contained a number of loops rather than a steady progression towards a well defined goal. The ethnographic framework within which the research proceeded is discussed below.

TWO EPISTEMIOLOGICAL TRACKS FROM PERCEIVING TO KNOWING

1) PERCEPTION OF AN EDUCATIONAL PHENOMENON

Identify Properties

Measure, Correlate scales

Conceptualise Population, Sample

Select Situation to study

Measure, Compare, Explain variance

Interpret

Prepare Charts and Tables

Report

Product: Explanation emphasising properties, populations

FORMALISTIC GENERALIZATIONS

OR

2) PERCEPTION OF AN EDUCATIONAL PHENOMENON

Isolate Instances

Note Sequences witnessing contexts

Select special instances to observe

Observe, interview, record

Find patterns, Winnow, sort

Triangulate, Validate, reinterpret

Make Case Studies or other reports

Product: Understanding with emphasis on particulars, experiential knowing

NATURALISTIC GENERALIZATIONS

3.3.9 ETHNOGRAPHY

One of the informed assumptions underpinning this research was that examples of sound practice existed in Scottish Museums. The challenge was to learn what they did. Selection of suitable examples of good practice is dealt with elsewhere. The objective of this section is to look at possible approaches to the recording and interpreting of social phenomena. Such recording and interpreting is the province of ethnography.

The term ethnography covers a number of differing approaches which will be discussed below, showing the choice of approach made in this particular case.

Silverman (1985) identifies three approaches to ethnography, namely:

Cognitive Anthropological

Interactionist Sociological

Ethnomethodological

Features of the differing approaches are given below.

3.3.10 COGNITIVE ANTHROPOLOGY

Silverman describes the role of cognitive anthropology as seeking to provide "adequate and replicable accounts of routine social events within specific cultures.

Within the specified cultures the cognitive anthropologist will seek to develop an ethnography of communication, which covers not just formal language skills but the full range communication used within the particular culture.

Almost by definition such an approach is used where the cultural differences between the researcher and the researched are considerable. Indeed were they not so it would call in to question the principal reason for conducting the research, namely the documentation of a different culture and the acquisition of communicative competence in that culture. Whereas it is presumably axiomatic that one has communicative competence in one's own culture.

The objective of the cognitive anthropologist is therefore to document culture itself. In the case of the marketing of museums and galleries there are certainly important micro aspects of the distinctive culture of the museum and gallery world, and the documentation of this context is important. It is not however the *raison d'être* of the research and hence the cognitive anthropological approach was not thought to be the most appropriate methodological framework.

3.3.11 INTERACTIONIST SOCIOLOGY

In using an interactionist approach the researcher seeks to develop an understanding of the situation being studied through interaction with the actors in the situation. Silverman lists some of the principles associated with this approach, in Fig 3P.

FIG 3P

INTERACTIONISM'S METHODOLOGICAL PRINCIPLES

*Interactionism's methodological principles**

<i>Principle</i>	<i>Implication</i>	<i>Example</i>
1. Relating symbols and interaction.	Showing how meanings arise in the context of behaviour.	Behaviour of marijuana-users in the presence of non-users (Becker 1953).
2. Taking the actors' point of view.	Learning everyday conceptions of reality; interpreting them through sociological perspectives.	Becker's observation of a drug culture.
3. Studying the 'situated' character of interaction.	Gathering data in naturally-occurring situations.	Observing people in their own environments.
4. Studying process as well as stability.	Examining how symbols and behaviour vary over time and setting.	Studies of 'moral careers' (Becker <i>et al.</i> 1961; Goffman 1968).
5. Generalising from descriptions to theories.	Attempting to establish universal interactive propositions.	Goffman 1981 on the 'forms' of interaction.

*Adapted from Deanna (1970:7-19)

Silverman (1985)

Becker's (1953) classic study on becoming a marijuana user is used by Silverman as an example of this approach. It is perhaps not made clear whether this study is an important example of learning through documentation of the situation, or the documentation of the situation through learning (to become a marijuana user). It is also possible that such a distinction is artificial.

Such an approach does raise the issue of whether one can trust "the native". Clearly this is of crucial importance if one is to use interview data. If one is to use an interactionist approach then it is to be hoped that those being studied will "interact" in good faith. Whilst one can never be certain that this will happen there was good reason to hope that it would in the museums being studied. The museums were informed that they had been selected as examples of good practice. The information that they were being asked about rarely involved anything that could be regarded as commercially sensitive. Every effort was made to involve those being researched, in the research process.

For these reasons it was felt that some of the risks associated with an interactionist approach did not apply to the study of museums and galleries, and this contributed towards the selection of this approach.

3.3.12 ETHNOMETHODOLOGICAL APPROACH

Johnson and Kaplan (1980) rightly regard the interview as an artificial setting for studying people in the workplace generating as they put it "talk-about-the-work". They point to the fact that this ignores three other areas of data which should be gathered if one was adopting an ethnomethodological approach namely:-

1. How people talk to one another about their work in 'natural' settings ('narrative talk-about-the-work').
2. How people organise their work by talking to each other, e.g. giving orders ('talk-as-the-work').
3. What accompanies 'talk-as-the-work', e.g. the 'mutterings' that people make while accomplishing their working tasks ('talk-in-the-work').

Clearly it would be ideal to be able to document all such forms of talk, but this does have practical implications in terms of the omnipresent researcher, and raises other questions about the primacy of a muttering over an unspoken thought. Whilst such an approach could lay claim to increased "objectivity", it is perhaps unduly critical of the possibilities presented by interaction, through the establishment of a rapport with the interviewee.

3.3.13 CHOICE OF INTERACTIONIST SOCIOLOGY

The choice of interactionist sociology rather than a strict ethnomethodological approach was made for a number of reasons. The ethnomethodological approach described by Silverman (1985) uses Johnson and Kaplan (1980) study of a computer centre as an example. Their use of tape recordings of programmers talking to users led to an understanding of the way in which the programmers operated in their own rather than in the company's and users' interest. It is suggested that this would not have been discovered in a more "artificial" interview situation.

The circumstances of the study of Scottish Museums are somewhat different. The curators were selected, and were told they were selected, as examples of good practice. In addition the "secrets" of such good practice were not felt to be commercially sensitive. For these reasons it was felt that providing an effective rapport could be established between researcher and curator, an interview-based study along interactionist- sociological lines would be appropriate. The interviews were of course put into context by observation, and by interviews with other museum staff.

There were also practical considerations in choosing this approach. An ethnomethodological approach requires a longer period of fieldwork, and either total immersion by the researcher in the situation being studied, or the setting up

of recording equipment to gather "talk-in-the-work" without the need for researcher intervention.

From a practical, timetable, and indeed financial point of view this would not have been possible for the single researcher looking at Scotland's museums. The option of total immersion was also difficult due to the researcher's relative unfamiliarity with museums. It would not for example be possible for the researcher to carry out museum work in a participant-observer role.

3.3.14 USE OF THE CASE STUDY

If the overall methodological approach is qualitative and of an interactionist sociological nature, the framework within which this approach is applied is the case study. This section examines some of the features of the case study and justifies the particular choices made during this research.

Yin (1984) provides a method of choosing an appropriate strategy depending on the type of question that the research is addressing. This method is summarised in Figure 3Q.

FIG 3Q

RELEVANT SITUATIONS FOR DIFFERENT RESEARCH STRATEGIES

Relevant Situations
for Different Research Strategies

<i>Strategy</i>	<i>Form of Research Question</i>	<i>Requires Control Over Behavioral Events?</i>	<i>Focuses on Contemporary Events?</i>
Experiment	how, why	yes	yes
Survey	who, what, * where how many, how much	no	yes
Archival analysis (e.g., economic study)	who, what, * where how many, how much	no	yes/no
History	how, why	no	no
Case study	how, why	no	yes

* "What" questions, when asked as part of an exploratory study, pertain to all five strategies?

Yin (1984)

The case study is seen to have a distinct advantage when a "how" or "why" question is being asked about a contemporary set of events, over which the investigator has little or no control.

The study of Scotland's museums and the documenting of sound practice can be regarded as falling into this category.

Yin (1984) defines the case study as an empirical inquiry that:-

- a) investigates a contemporary phenomenon within its real-life context; when
- b) the boundaries between phenomenon and context are not clearly evident; and
in which
- c) multiple sources of evidence are used.

3.3.15 VALIDITY

If the case study provides a valid framework for the research then there are of course issues of validity in the selection of the museum to be studied, the choice of fieldwork techniques and the analytical methods employed.

3.3.16 CHOICE OF CASES TO BE STUDIED

In adopting such an approach it is necessary to decide which cases should be studied. In this study it was decided to examine examples of good practice in Scottish Museums and Galleries. Rather than impose deductively derived and possibly misleading criteria of what constitutes good practice, this decision was devolved to the panel of experts listed in the previous section. In taped individual personal interviews with panel members, they provided examples and the reasons behind their choices. From this list a purposive sample was selected to reflect the diversity (geographical, size, type) of the Scottish Museums Council's membership.

3.3.17 FIELDWORK

The principal method of data collection was the taped personal interview, described by Burgess (1982) as being "the opportunity for the researcher to probe deeply, to uncover new clues, open up new dimensions of a problem and to secure vivid, accurate, inclusive accounts that are based on personal experience."

The topic guide was used to insure coverage of certain areas, but the main objective of the interviews was to encourage the interviewees to explain what was important to them in the running of the museum.

The interviews were taped, and this allowed the interviewer to listen to the interviewees and develop the interviewees' themes rather than merely writing.

Clearly such interviews are subject to interviewer bias. The question is whether or not this will interfere with or enhance the findings. One feature of the museums and galleries sector is that most of the information disclosed is not commercially sensitive. Indeed many of the curators believed that their own museums would benefit from the raising of standards in other museums. There was also the chance to triangulate the curators' views with those of their staff and the researcher's own field notes.

Given the specialist nature of much museum work there was not an opportunity for the researcher to take a participatory role in the museums' operations during the study. Due to the physical layout of the museums studied neither was there an opportunity for a complete observer role. The researcher's immersion in these particular settings was achieved by becoming comfortable in the setting and encouraging the staff to become accustomed to the researcher's presence. Thus when the time came for the more formal interview, at least some of the social barriers had been removed.

3.3.18 ANALYSIS

Following the verbatim transcription of the principal interview at each museum, the transcriptions were analysed using the Ethnograph following the process described in detail by Strauss (1987) and outlined in the previous section. A full worked example using data is given in chapter 4.

The induction of codes, categories, diagrams and curator attributes from different museums allowed a degree of data triangulation. This process inevitably was followed by deduction, as the emerging inductively derived models were tested on the other museums.

An inherent danger in this is that one could start to fit a model to the data rather than truly allowing it to emerge. The avoidance of this danger was the reason for the final stage of the research. This was the presentation of the research process and the findings to each of the curators. This enabled the collection of further data to refine the findings, but also to establish the validity of the findings as an interpretation of what goes on in the museum, and the factors important to its success.

Issues of validity in this type of research are explored by Reason (1981) and Heron

(1988). The systematic use of feedback loops enhances the validity of research and is one of the things that helps to distinguish research from mere journalism.

This is described by Yin (1984) as an example of a way of establishing construct validity. Sykes (1990) uses the term consultative validity to describe the use of review of findings by informants.

Another way of enhancing validity is by use of triangulation described by Glaser and Strauss (1967). This can be done in two ways, triangulation within a single case using multiple data sources, and triangulation between cases. A combination of these approaches was used during the research and this will be illustrated in the following chapters.

3.3.19 EXTERNAL REVIEW

In addition to the internal validity of the data and its presentation to the curators of the museums studied, the findings of the research are being subjected to an ongoing programme of external review. This is being done in a variety of ways.

FURTHER WORK WITH SCOTTISH MUSEUMS

Following a period of full time research, the researcher was employed by the Scottish Museums Council as its first Marketing Manager. This has provided the opportunity to present the findings to a wide range of museums outside the original study group. Thus far this has provided a great deal of positive feedback on the research findings and their applicability. It is hoped that in due course, enhancements to the model can be made. Whether the researcher is ready for refutation as Popper (in Magee (1982) suggests one ought to be remains to be seen.

MUSEUM TRAINING INSTITUTE

The researcher's position as an advisor to the Museum Training Institute, on setting standards for marketing training for museum staff, is providing a further opportunity to gain reaction to the findings from museum staff throughout the UK.

LEICESTER UNIVERSITY DEPARTMENT OF MUSEUM STUDIES

Leicester University operates the UK's largest postgraduate training course for curators. The researcher has recently been appointed a visiting lecturer in museum marketing at the University. This has subjected the findings to further scrutiny by members of the course comprising existing members of, and new entrants to, the museums profession.

PUBLICATIONS

The first publication of the research findings took place during 1991. Bradford (1991) provided a summary of this research. Negotiations for further publications are under way.

3.4 SUMMARY

This chapter has set out the way in which an expert panel was used to determine which museums in Scotland represented examples of good practice. Museums were chosen from these examples to provide a range of sizes, ownership types, and geographical diversity.

Section 3.2 looked in more detail at the way in which the data collected in the chosen museums were analysed. The chosen approach is not in itself new in the social sciences, but is less common both in marketing and in the study of museum practice. This section looked at the analysis of verbatim interview transcripts and the use of the Ethnograph software package in facilitating the analysis. The section outlines the coding process, and, in 3.2.6, the way in which there were two distinct points when the research made significant progress.

Section 3.3 explained why the approach taken was thought to be appropriate. The exploratory nature of the research suggested an inductive framework and qualitative methods. The section went on to discuss the practical implications of such an approach, and the ways in which validity could be established. This included the use of museum staff as co-researchers rather than research "subjects", and the subjection of findings to external review.

Chapter 3 also provided the context for the next chapter which sets out a complete worked example showing the progress from an interview transcript in museum 1 (shown in appendix A) through to the research findings.

CHAPTER 4

WORKED EXAMPLE

4 WORKED EXAMPLE

4.0 INTRODUCTION

The previous chapter outlined the research methodology and the chosen method of analysis. The objective of this chapter is to illustrate, using a single case, the way in which the analysis proceeded from raw data to final integrative diagrams.

It should be emphasised that this case was not analysed in isolation and the process was informed by reference to the other cases under study.

Section 4.1 outlines the background to this particular case.

The analytical process starts with the interview transcript itself which is attached as Appendix A.

Section 4.2 shows the coding applied to the transcript, and summarises the main points of the text relating to each code.

Section 4.3 shows how the codes were related by means of integrative diagrams, and the development of the three category model, incorporating the central role of the curator and the balance of the management of the museum; the management of its reputation; and the management of the relationship with its patrons.

Section 4.4 shows how a set of curator attributes was developed from the data.

Section 4.5 discusses the presentation of findings to the curator and, how in another of these presentations the "spiral of success" model was developed.

MUSEUM 1

The case chosen is Museum 1, and before detailing the analytical process there follows an outline description of the museum and its operations.

4.1 BACKGROUND

Museum 1 is a museum situated at a historic building in a relatively remote area of Highland Region. Traditionally the seat of the Chief of the local Clan the building and the chief had fallen on relatively hard times (he now runs a hotel along the road). The lands were eventually bought by a Trust established by American members of the Clan. They subsequently employed the current director one of whose earliest decisions was to reduce the castle to a landscaped ruin in view of its state of dereliction and instability.

4.1.1 OWNERSHIP AND FINANCE

The museum is owned by the Trust mentioned above. Financial statements were not made available but indications are that the centre was able to cover its running

costs through admission income and profits from the shop and catering. Capital projects however required additional funding which required an approach to the trustees.

4.1.2 DESCRIPTION

The museum within the centre is situated adjacent to the ruined main building. The museum contains a number of artefacts relating to the Clan but the main feature is a series of boards with text explaining Clan history and an audio visual theatre showing a related tape slide presentation. There is also a room manned by a retired postman who is an expert in the Clan in the area, and who assists visitors who wish to trace their "roots", either directly or by telling them where to go for further information. The museum is surrounded by formal and informal gardens containing signposted walks.

Admission charges to enter the gardens, castle and museum are £1.20 and 80 pence for groups, OAPs and children.

There is a ranger service (part funded by the Countryside Commission for

Scotland) which organises walks, activities and events in and around the Centre.

Facilities for visitors are situated outside the entrance to the gardens and can be used free of charge. These facilities consist of a large car park, a restaurant seating about forty people, toilets, and a large shop. The restaurant also provides a space for evening events.

4.2 ANALYSIS

The topic guide used as the basis for the interview with Director of the museum 1 is shown in Fig 3D in the previous chapter. As explained in the previous chapter, the guide is an outline for the interview rather than a rigid structure. The objective was to encourage the interviewees to talk about what they thought was important rather than obtain their responses to a list of questions containing the interviewer's preconceptions.

INTERVIEW TRANSCRIPT AND OPEN CODES

The interview transcript showing the initial open codes that were applied to it forms Appendix A of this study.

AXIAL CODING

The more intensive axial coding around the initial open codes then took place. What follows are sections covering each of the codes showing the themes that emerged from this process. The numbers preceding the quotes from the interviews relate to line numbers in the transcript shown in Appendix A.

4.2.1 OBJECTIVES

The items coded under objectives fall into four areas.

The non-profit nature of the centre

254 Pricing for visits not profit

262 Charitable trust

266 Maintain employment year round, Non seasonal

655 Like a university or hospital

658 Keep outside funding as low as possible

659 Always need outside funding

732 Non commercial criteria for success

745 Keep losses at a minimum

The word profit was not mentioned although this did not preclude a business like approach. The commitment, by an independent museum such as this one, to a non-profit approach, pricing for visits and maintaining year round employment, was stronger than expected.

The function of the centre was also addressed

695 Focal point for Clan history

697 Keep museum, library and research centre

A recurrent theme was also that of high standards

5 Setting high standards

272 Support from US organisations, Agree budget

282 Set standards

707 Good taste

746 Function at level we can be proud of

There was also the issue of public image of the centre, (see also **MARKETING**)

3 Creating positive public image

747 Function at level that members are willing to contribute

4.2.2 **MARKETING**

This code contained some fairly predictable statements about marketing

8 Telling people we are good

9 Making them believe

23 Grapevine - word getting around

70 Day out not tourist trap

110 Enter for awards

304 Keep yourself up front

A strong emphasis was placed on awards, the reasoning behind this being, that if you didn't enter you couldn't win. This emphasis was featured in their advertising material which refers to awards won by the centre.

Less expected was the way in which the Director perceived the visitor, and the reasoning that the visitor had for coming to the centre.

47 People don't sit in U.S. and think about coming to [this particular museum]

49 People think Scotland

50 Part of chain

53 Aim to capture people already in area

65 Advertising pack of island attractions

It is clear from this that the main thrust is towards people who have already decided to come to the area. This is consistent with a belief that visitors do not in the main come to this area just to visit this museum. It also helps to explain the

attitudes expressed under COOPERATION AND COMPETITION.

The need to involve local people in the centre, so that they would in turn help to promote the centre to visitors was also mentioned, although this was further developed under LOCAL COMMUNITY

15 People [in the area] visiting

153 Part of community

156 Caring

158 Bringing business to area

One further unexpected area was the ineffectiveness of paid advertising, and that the only reason for taking this out was to secure editorial coverage. If this could be secured without payment then so much the better.

33 Problems of newspaper advertising

295 Media coverage

1834 Local press coverage

1845 Keep stories until time is right

1920 Selective advertising

1926 Secure editorial coverage

1972 Targetted advertising

4.2.3 VISITORS

The ease with which facts, opinions and figures were revealed by the Director indicated a strong interest in visitors.

Information on visitors and their origins

16 New visitors from local community

166 72,000 visitors to shop/restaurant

169 50,000 visitors to garden/museum

874 40,000 people signed the visitors book

879 took samples looked at nationality, 2/3 from the UK, 1/9 US, 1/9
Canada-Australia, 1/9 rest

893 < 5% Clan members

Concept of what the visitors are like and how different groups spend their time and
money at the centre

1556 They won't get chips

1561 We've got a bus party, obviously they're in for a cup of tea

1565 go to the museum, watch the audio visual

1567 They'll have seen what they want to see

1568 They'll walk down and smell a few flowers

1575 Walkers who'll come and take a brochure that tells them where the nature trail
is and they'll follow every post

1586 Buy a piece of cake and a glass or something like that

1588 The bus parties are on a low budget

1594 (cars of hillwalkers) they'll leave 25 pounds at lunchtime and they might go
for the same in the shop

1602 I like them all

1603 I like the fact that our numbers are going up

1605 I like to see the old people enjoying themselves

What the centre is prepared to do for visitors

1612 We open for Easter weekend

1614 Keep going until October 30th

1618 If there is a group on the island and they contact us in advance then we're prepared to open

1637 Its not so much what you've made its what you've done, you've made them think a lot better about the [island]

1645 We're not under these pressures

1647 Has to be something you can depend on

1673 If that visitor's having a bad time the whole of his trip to Scotland can be spoiled

4.2.4 NATURE OF THE ATTRACTION

71 A day out rather than run into a shop and feel you're in a tourist trap

683 What we're selling is an unspoilt surrounding

686 Certainly improve it if there's something that's untidy

1200 A country park, visitor centre

1201 When I first came here it was a white elephant

4.2.5 MANAGEMENT STRUCTURE

828 An executive committee that meets twice a year

830 Trustees meet at least once

831 An annual general meeting so there's six opportunities to talk to the trustees

833 A lot of our trustees are UK based some are American based

854 We've got a chairman of the executive committee who's over about five times
a year

860 They take responsibility and follow through

2055 Head gardener with three gardeners

2057 Head ranger and one ranger under him

2059 Cook and four people in the kitchen

2061 Head waitress responsible for the people here (in the restaurant)

2063 Accountant/secretary

2074 In season we've got someone on the gate

A formal organisation chart is given below. What is perhaps unusual is the extent to which the overseas trustees play an active role in setting policy for the centre (see also TRUSTEES).

4.2.6 ORGANISATION OF THE MUSEUM

TRUSTEES

EXECUTIVE COMMITTEE

DIRECTOR

ACCOUNTANT/SECRETARY

HEAD

HEAD

HEAD

COOK

SHOP

RANGER

GARDENER

WAITRESS

MANAGER

3 STAFF

3 STAFF

4 STAFF

1 STAFF

MUSEUM

ATTENDANT

RANGER

GATEKEEPER

4.2.7 LOCAL COMMUNITY

In the topic guide the idea of local community was incorporated, but this was done very much in terms of the local "segment" of the museum's overall market. This is quite different from the relationship that emerges here between the Centre and its local community. Recent studies by Myerscough (198) have highlighted the economic importance of the arts, including museums, to their local areas. The Centre is well aware of its economic role in the local community as can be seen from the following

88 we sponsored the mod a gaelic mod

91 and if people see that "well there's one thing about the [museum] they put money into the culture and our lifestyle"

158 we bring a lot of business down here and we sell a lot of beds

164 at least their standards of living has come up because of the volume

1763 we do an archery tournament here and it lasts a week and there's maybe two

hundred people come into the community for a week

1776 that week the whole community unites to do the archery week

1786 we see it as an important thing because it brings so much into the local community

2035 we try to keep as much business as we can local

2036 I like to spend my money here

The role in the local community is not just restricted to bringing tourists, and their money, into the area and keeping them there. The centre also spends money with local businesses. The idea in line 88 of a museum sponsoring an event rather than being sponsored is perhaps the single most unexpected thing to emerge from the study, but is a logical extension of realising the centre's important economic role in the area.

The involvement is not just economic, though. There is a sense of wishing to belong to the community.

75 we also are quite heavily involved in local events, if there's something happening we participate

152 it's this kind of being a member of the community and not setting yourself aside from the community that's your best marketing tool

156 to show that you really care and that you are part of the community

There is also the idea of making the community belong to the centre. This is done both through membership and education

1137 most of the people that come in and live here are members of the trust

1140 become members because it's their little Kew Gardens

1141 bring their friends

134 we're quite heavily involved through the countryside ranger service with the schools, so we're bringing groups of children in or we're going to the schools

148 we have the young naturalists club

4.2.8 TOURISM IN SCOTLAND

Some fairly general points were made about Tourism in Scotland

183 weakness in Scotland, come to this spot, but not on Sundays

195 if you don't tell them you have a dissatisfied customer

604 - 645 the need for an emigration centre in Scotland - but not in Greenock

There were also some points made concerning the role of area tourist boards. One comment about not sharing what was in the next zone was confirmed by my own experience when moving to the next museum to be studied. A tourist information centre just inside one District was hard pressed to provide information on an adjacent district even though the district's boundary was just down the road.

989 the way the tourist boards are set up people don't tend to share what's in the next zone

1015 tourist officers are more concerned about putting people in beds than they are about advertising their area

Other points related to the importance of building a relationship with accommodation providers so that they will promote the centre to their guests. This view was confirmed by other members of staff who visited hotel owners and others, rather than just sending them bundles of leaflets.

1714 gaps between management and employee in scotland

1722 hotel staff need to be salesmen for local attractions

1760 make sure he gets all the facts and the information so that he'll stay that extra night

4.2.9 TRUSTEES

It is clear that the trustees play an active role in the management of the centre

270 the board of trustees we are supported by an American organisation a charitable trust

826 a very active board of trustees

832 six opportunities to talk to the trustees

835 the American ones are over as much as the UK ones are up from London

860 they take responsibility and follow through

The director presents proposals for approval by the trustees. Interestingly it is the standard that is cited as the criterion for success rather than financial performance (see also OBJECTIVES)

279 I have to go and present the budget to the organisation

280 they in turn go over it and agree that's the standard we want to maintain

4.2.10 MANAGEMENT STYLE

There are a number of significant areas to emerge within this code. The first relates to the personality of the director

309 keep yourself up front and I think it's difficult if you don't have the personality to do it

311 that's part of the equipment for the director of anything to have in this kind of business

314 he's got to be an up front person who can stand up and be counted

The second concerns coping with the wide range of demands placed on the director.

372 I find myself like the guy at the circus with the bamboo sticks and he puts a plate on one I've got about twelve

380 I'm going backwards and forwards between all these different things

383 I don't know what I do today yet

1694 I'm working all the time

1697 I have my priorities

1699 once that's done what's next

The other factor raised is the involvement with rather than detachment from the staff

436 everybody does a day's work here

1691 you've got to be seen to be doing the same thing too

4.2.11 COMPETITION COOPERATION

There is no indication that competition with other attractions is regarded as a key factor, other than in keeping the overall standards high. The emphasis is much more on the opportunities to cooperate with other attractions, whilst keeping their own standards high.

204 by keeping our standards high and keeping the pressure on people in our area the business comes to us

224 if they respond to it it only does more business for Skye

237 as long as people don't go to an attraction and feel that this is awful I'm not going to another one

246 you've got to give a bit of value

250 we've held the price for four years

908 opportunity for us to unite as a group of clan attractions

926 at least all be in the same brochure

945 saying right you're doing all right but let's try and see if you can do a little better

973 we'll certainly happily stock somebody's brochure

989 the way the tourist boards are set up people don't tend to share what's in the next zone

1317 we got all the museum people in

1747 the customer needs to be given every piece of information before he makes his decision

The above indicates an awareness of the visitor. It also demonstrates a belief that the centre does not succeed as a result of the failure of other attractions. Rather it is important for all attractions to be of a high standard so that the area as a whole can attract visitors.

4.2.12 EXHIBITION

This code gives an idea of the process involved in changing the exhibition.

341 we're working now on what our next exhibition is going to be

343 we've had this one for four years

353 if we get the money we can do it

1992 we have a museum consultant

1997 I lay out very broad bands and say this is what I'd like and they bring it back

4.2.13 FUNDRAISING

This code refers to the tactics employed by the Director in raising money. A particular feature of this is the use of the promise of trustee money as a lever to release finance from public sector bodies. This is even to the extent of declining, or at least not drawing on, trustee money from America before local Scottish sources have been approached.

759 right now I'm trying to raise 35,000 pounds to purchase a library, and I've managed ... one of the trustees has said he'll give me twelve

763 normally I always say I need at least a third to get started

766 so I'm going to the National Heritage Memorial Fund

781 creates the problem of what do you do with it once you've got it

1216 the Highland Board have been good to us, the STB have helped, the Museums Council have been good to us they've given us advice they've given us money

1238 they've seen that you accomplished what you set out to do, so the next time

"oh yes we did this once before with them" and it's a bit easier the second time

1380 if someone is trying to restore a building a statue a monument something that relates to Clan Donald they will contact me and it's usually the first priority money and the second one is usually help and I usually swing it round so that help becomes the first priority

1390 you see if you have this American fund and you write to them saying can you send me 30,000 pounds because I want to do something, if they buy the project they'll send you the 30,000 pounds

1397 I work on the principle of one third, right this projects 30,000 pounds and I will go to the Highland Board and say I have 10,000 and they'll say we can give you 12,000 and maybe the Countryside Commission will give you 5,000, so now you've got 17,000 of the original thirty, now you can go to America and ask them not for ten but for thirteen, but to go up and ask them for 30,000 is not right

1416 if you can justify getting some of it back then you have to go for it before you go and somebody has to pick up the tab for the whole thing

1498 the Americans because of their tax system are encouraged to donate

4.3 SYNTHESIS

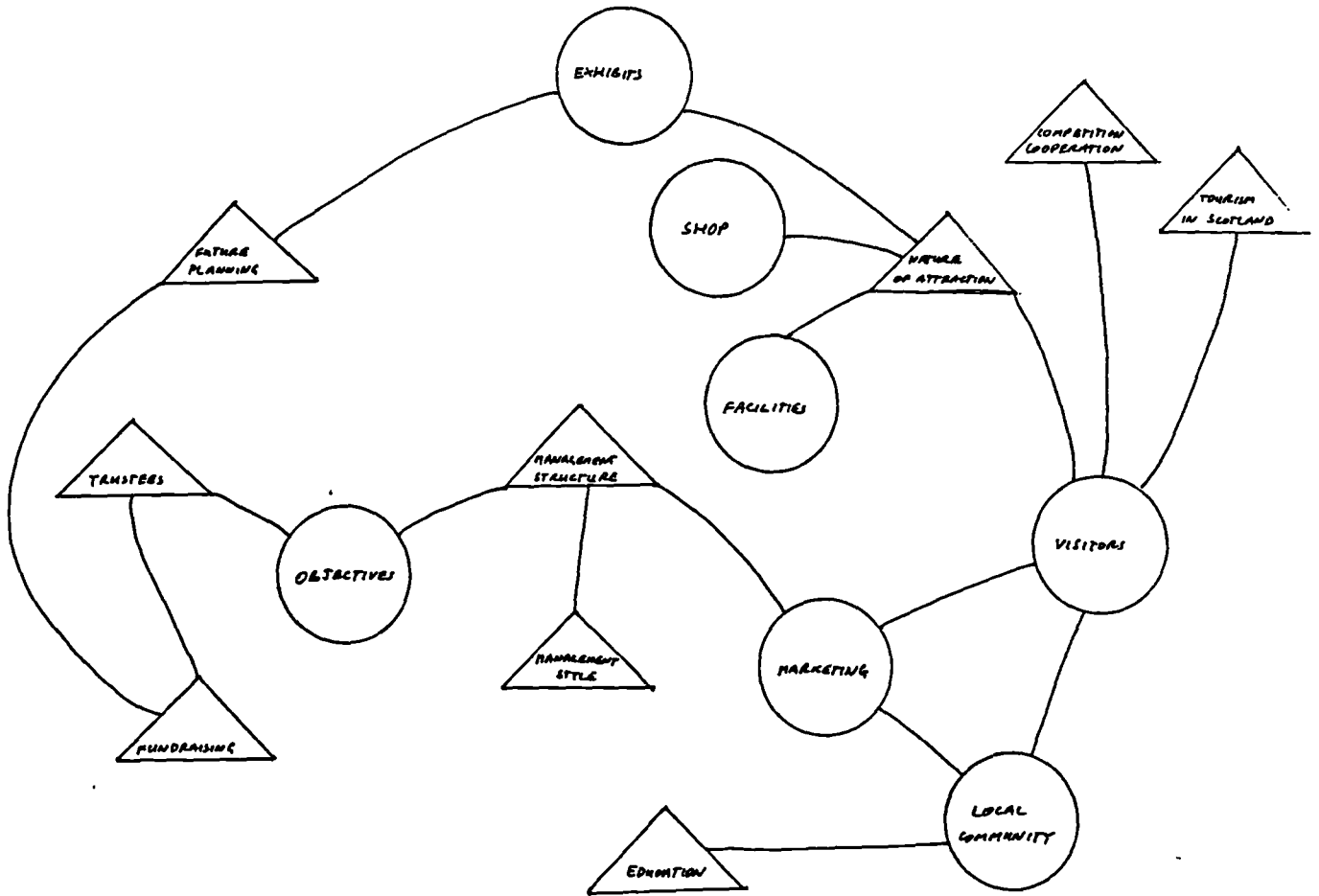
4.3.1 DRAFT INTEGRATIVE DIAGRAMS

The initial codes that emerged were displayed in figure 4A. This is a first version of an integrative diagram. The objective is to show some of the links between the codes in such a way as to provide an insight into the subject under study. It is not surprising that the initial open codes did not provide such an insight when displayed in this way, as more intense analysis had yet to take place. The diagram shows those categories derived from the initial topic guide in circles, and those emerging from the text in triangles.

It was clear from the first diagram that further analysis would be required in order to move towards a useful interpretation. It was therefore necessary to identify some of the areas not covered in the first diagram. The first one was the role of the Director himself. Because the main source of data was the interview with the Director it is possible to concentrate solely on what is said about the running of the centre and ignore the fact that it is the Director who is doing the running of the centre. This is always a potential danger with using a reductionist technique such as coding, and purely relying on interview data, that one could miss some overriding theme. This danger is however alleviated by time spent by the researcher at the Centre, after which it would be difficult to be in any doubt about

FIG 4A

MUSEUM 1 - INITIAL INTEGRATIVE DIAGRAM



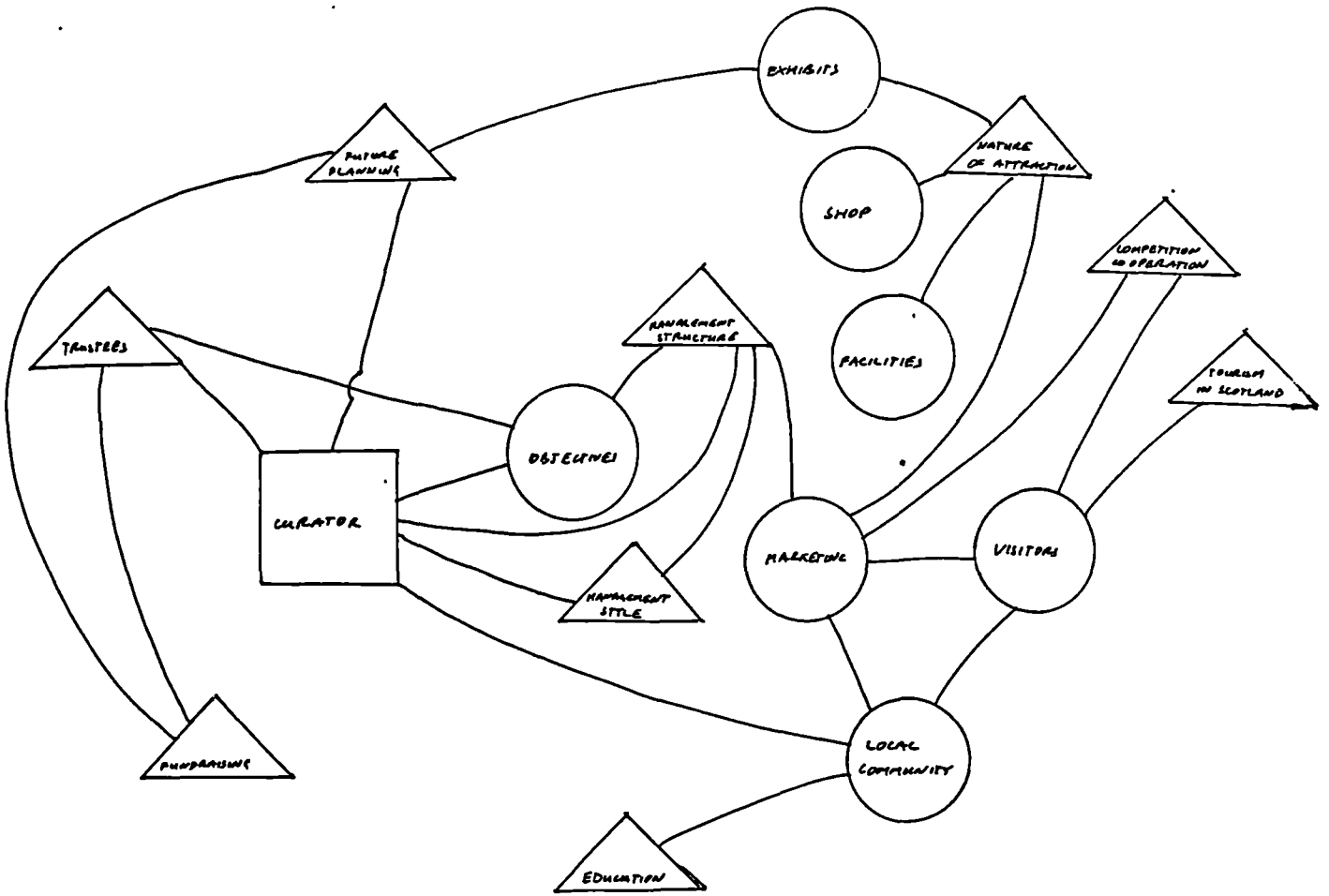
the central role of the Director.

The second diagram, figure 4B, incorporates the Director as a category and shows some of the ways in which his position relates to the other areas of importance identified by the open coding. Whilst this could be regarded as an improvement on figure 4A, it is still difficult to see how this provides the desired insight into what actually happens.

Further coding however began to reveal a way in which the central role of the curator could be related to three distinct, but related areas. It also revealed a set of curator attributes. The emergence of the three distinct areas is discussed in sections 4.3.2 to 4.3.5, and the curator attributes are described in section 4.4.

FIG 4B

MUSEUM 1 - AMENDED INTEGRATIVE DIAGRAM



4.3.2 MANAGEMENT OF THE CENTRE

The first area relates to the internal management of the Centre. This is involved with the facilities that make up the centre, both those that are museum related, and others such as the shop and restaurant. The services that are provided such as Ranger Service. The planning of future displays and the role of consultants.

The items covered under the management of the centre are common to many museums, the role of the centre as a tourist attraction accounts for the slightly greater than normal emphasis on areas such as catering and retailing.

4.3.3 THE SPLIT BETWEEN FUNDING AND THE PUBLIC FACE OF THE CENTRE

Whilst the importance of sound internal management of the centre is perhaps not a terribly surprising finding, there was an interesting split between two external factors. The first of these factors is the way in which the Centre, and its Director, relates to the sources of funds for the centre. These could be termed the Centre's patrons.

The second factor is the public face of the museum. This covers its standing in the local community, the way in which it is viewed by tourists and the methods by which these are achieved. This could be termed the reputation of the Centre.

There is a fundamental difference between this split and the approach of consumer goods marketing. This is because the people who provide money are not restricted to those that one could, if one wished, refer to as customers. Other factors come into play. This is most clearly illustrated by reference to the section on Trustees

279 I have to go and present the budget to the organisation

280 they in turn go over it and agree that's the standard we want to maintain

There is no reference here to Net Present Values or Payback periods. The trustees are viewed as a source of funds not for revenue earning projects (although some may earn money), but for money for the Centre to develop in a way which they will support. Or as stated in Objectives

746 Function at a level we can be proud of

The reputation of the museum also has somewhat more altruistic motives than one might expect in the commercial sphere, as can be seen in Local community

156 to show that you really care and that you are part of the community

Such statements may also be made by commercial companies, but they do not ring as true as they do here.

4.3.4 MANAGEMENT OF THE RELATIONSHIP WITH PATRONS

Having identified this as being distinct from the management of the museum's reputation it is interesting to look at some of the tactics employed by the Director. In the Fundraising section an indication is given of the leverage tactics employed by the Director in using trustee money from America to unlock money here.

1397 I work on the principle of one third, right this projects 30,000 pounds and I will go to the Highland Board and say I have 10,000 and they'll say we can give you 12,000 and maybe the Countryside Commission will give you 5,000, so now you've got 17,000 of the original thirty, now you can go to America and ask them not for ten but for thirteen, but to go up and ask them for 30,000 is not right

There is also the question of how the relationship with these funders is maintained. As far as the Trustees are concerned the relationship is outlined in the Trustees and Management Structure sections above. The importance of the relationship with

other potential funders is also mentioned in the fundraising section

1238 they've seen that you accomplished what you set out to do, so the next time "oh yes we did this once before with them" and it's a bit easier the second time

This introduces the concept of the track record so that they can be encouraged to repeat their funding. Elsewhere (line 1246) it also mentions how one of the funding bodies (the Highlands and Islands Development Board) will use the Centre to send visitors to, and therefore has developed a vested interest in keeping standards high at the centre.

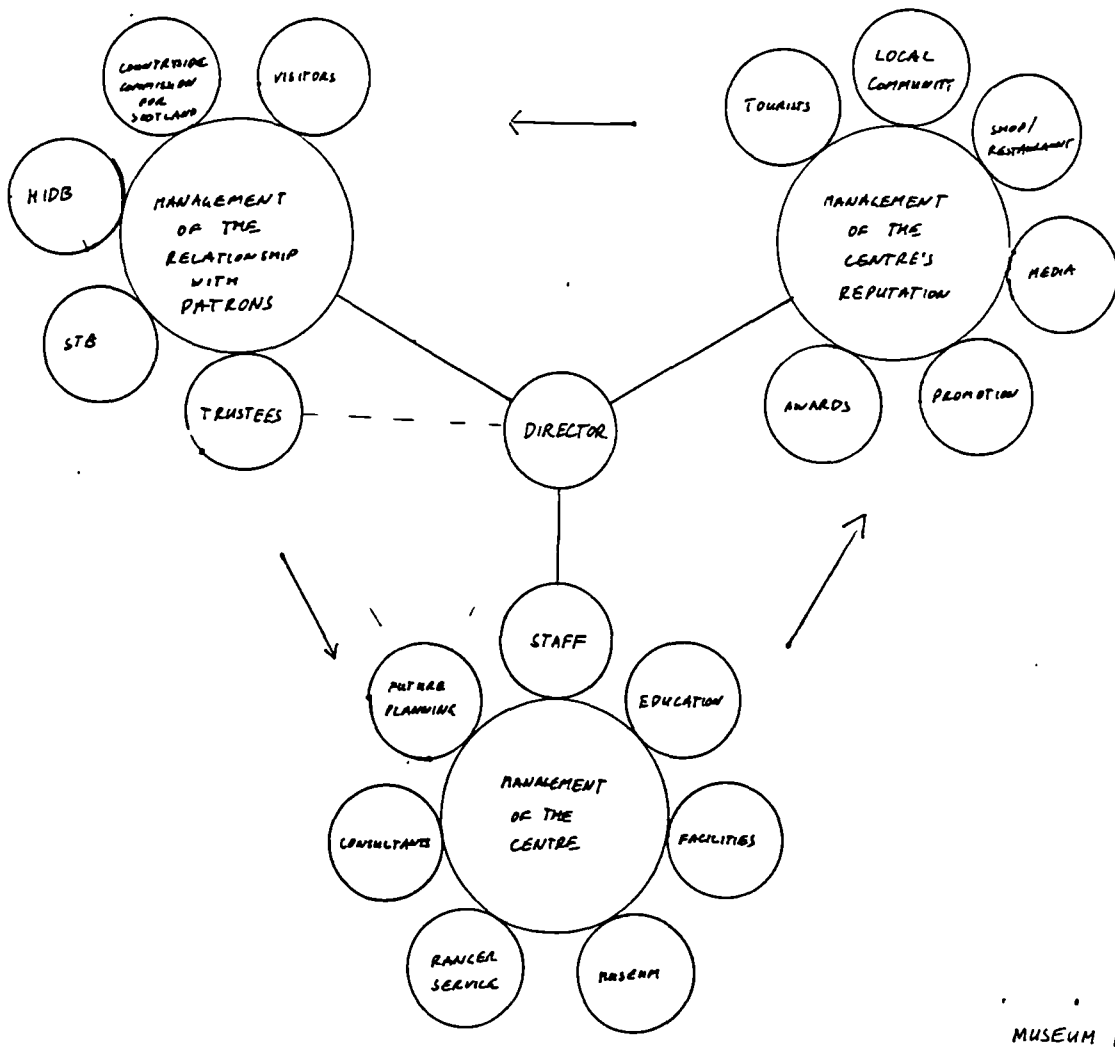
4.3.6 MANAGEMENT OF THE CENTRE'S REPUTATION

If the funding is covered by establishing a relationship with the Centre's patrons, then the question of reputation is not confined to the process of making money. The strong emphasis placed on maintaining a good reputation in the local community is consistent with this. The local community are not just regarded as another market segment, as can be seen from the Local Community section. It is clear from this that it is the centre that plays an important economic role in the local community. From a traditional marketing perspective one might be looking for exactly the opposite, namely that the local community should play an important economic role as a market for the Centre.

The integrative diagram reflecting the three areas of importance that eventually emerged from the axial coding process is shown in figure 4C.

FIG 4C

MUSEUM 1 - FINAL INTEGRATIVE DIAGRAM SHOWING
THREE CATEGORY MODEL



4.4 DIRECTOR ATTRIBUTES

The Curators interviewed in the study, presided over museums that were deemed to be successful. There were a number of attributes which were to some extent shared by the Curators and Directors who were interviewed.

4.4.1 BIAS FOR ACTION

The successful Curators and in particular the Director of Museum 1, were proactive rather than reactive especially when dealing with their patrons. In other words they were proposing projects and carrying them out rather than waiting to be told what to do. This can be demonstrated by reference to the Trustees section

279 I have to go and present the budget to the organisation

280 they in turn go over it and agree that's the standard we want to maintain

In other words whilst broad policy may be set by the trustees the Director is initiating and proposing things for their approval.

4.4.2 SPONSORSHIP, PATRONAGE AND CHARITY

The Director was well aware of potential sources of funds and the different types of funding. There was a clear differentiation between money from the Trustees, which is essentially charity, and money from other bodies such as the Highlands and Islands Development Board, which is more in the way of patronage. It is not just a case of taking it immediately from the easiest source, but using one as a lever for others

1397 I work on the principle of one third, right this projects 30,000 pounds and I will go to the Highland Board and say I have 10,000 and they'll say we can give you 12,000 and maybe the Countryside Commission will give you 5,000, so now you've got 17,000 of the original thirty, now you can go to America and ask them not for ten but for thirteen, but to go up and ask them for 30,000 is not right

Interestingly the only time sponsorship was mentioned was

88 we sponsored the mod, a gaelic mod

The centre was in this case acting as a sponsor rather than being in receipt of sponsorship.

4.4.3 PROMOTION OF THE MUSEUM

The Director of the Centre was aware that different promotional approaches were required for different groups of people.

He was for example aware that

47 people don't sit in the U.S. and think about coming to the Clan Donald Centre

but realised that he should

53 aim to capture people already on the island

This was done very often through intermediaries such as hotels.

For the local visitors it is more a case of trying to generate good word of mouth promotion

22 it's reached them by the grapevine from people who have sent their visitors down and the visitors come back and say "that was a lovely day"

So on has the rather novel concept of using local people to tell visitors and using visitors to tell local people.

4.4.4 CLOSENESS TO THE PUBLIC

The Director demonstrated a good understanding of the types of people who visited the museum as can be seen from the Visitors section. This was no doubt facilitated by eating in the public restaurant, and due to the diverse nature of the Centre having to spend a considerable amount of time going through the Centre's public areas. There was also a factor of playing a role in the local community

309 keep yourself up front, I think it's difficult if you don't have the personality to do that

4.4.5 CLARITY OF OBJECTIVES

There seemed to be little doubt about what the Centre was trying to do. From the Objectives section these related to Clan History, High Standards and Non-profit. Speaking to other members of staff it was clear that these objectives had been communicated to the staff.

4.4.6 REPUTATION WITH WHOM

There was an understanding that as far as the Centre's reputation was concerned there were different audiences to be addressed.

Thus a patron might

1247 if they've got visitors to the highlands they'll send them to the [Museum 1]

Whereas someone in the local community might

1140 become members because it's their little Kew Gardens

and as for the tourists

1556 they won't get chips

4.4.7 ROLE OF TRUSTEES

The Trustees play an active role in the setting of policy for the Centre

860 they take responsibility and follow through

notwithstanding the proactive role of the Director mentioned above. As can be seen from the Trustees section they meet regularly despite many of them being based in the United States. They will also respond with money for appropriate projects (see Fundraising)

4.4.8 BALANCE

The director was able to balance the requirements of managing the Centre, Managing its reputation and managing the relationship with the Centre's patrons. Continuing the balancing analogy the Director commented

372 I find myself like the guy at the circus with the bamboo sticks and he puts a plate on one I've got about twelve

4.5 PRESENTATION OF FINDINGS TO THE DIRECTOR

When the above analysis had been completed a meeting was arranged with the Director. At the meeting the integrative diagram (figure 4C) and a summary of the Curator attributes (figure 4D) were discussed. As before the interview was tape recorded. At the meeting there was a high level of agreement about the interpretation that had been made of existing practice at Museum 1, and some very positive comments about the usefulness of the results for the interviewee.

It was during another such meeting that a further enhancement was made to the integrative diagram. One of the Curators whilst agreeing with the interpretation, pointed out that there was a dynamic aspect to the diagram. That is to say if the management of the museum is sound, this will reflect in the quality of the museum, this will in turn enhance the reputation of the museum. As the reputation of the museum grows, there will be a positive effect on the relationship with the museums patrons. As the relationship improves, funding will be made available to the museum. This will in turn mean that the quality of the museum can be enhanced, which in turn enhances the reputation and so on. This happy state of affairs is shown in figure 4E as the "Spiral of Success".

Further discussion along these lines also provided an alternative scenario, that of alienated patrons, reduced funding, falling quality and damaged reputation. This

can be represented graphically as the vortex of despair (Figure 4F).

(The graphical representation of these two concepts was assisted by Glasgow Design Company "Graven Images".)

Further details of the development of the spiral of success appear in chapter 3 section 3.2.6 - "Moving from Analysis to Synthesis".

FIG 4D

INITIAL POLICY RECOMMENDATIONS
ARISING FROM CURATOR INTERVIEWS

1. Curators should demonstrate a bias for action particularly in their management of their relationship with the museum's patrons.
2. Curators should be aware of the difference between sponsorship, patronage and charity, when negotiating funding for the museum.
3. When promoting their museum, curators should be aware of the differing needs of tourist visitors and those from the local community.
4. Curators should be physically close to the visiting public, and visible and accessible to the local community.
5. Clarity of objectives should be of key importance for curators.
6. In the management of the museum's reputation, curators should be aware of the different audiences they are addressing, both among patrons and the general public.
7. Access to the relevant committee is important in establishing an effective relationship with a local authority.
8. The role of trustees should be defined clearly, and trustee committees should be structured to allow them to play their role in an effective way.
9. Curators should balance the requirements of managing the museum itself, with the need to manage the museum's reputation and the management of the museum's relationship with its patrons.

FIG 4E

THE SPIRAL OF SUCCESS

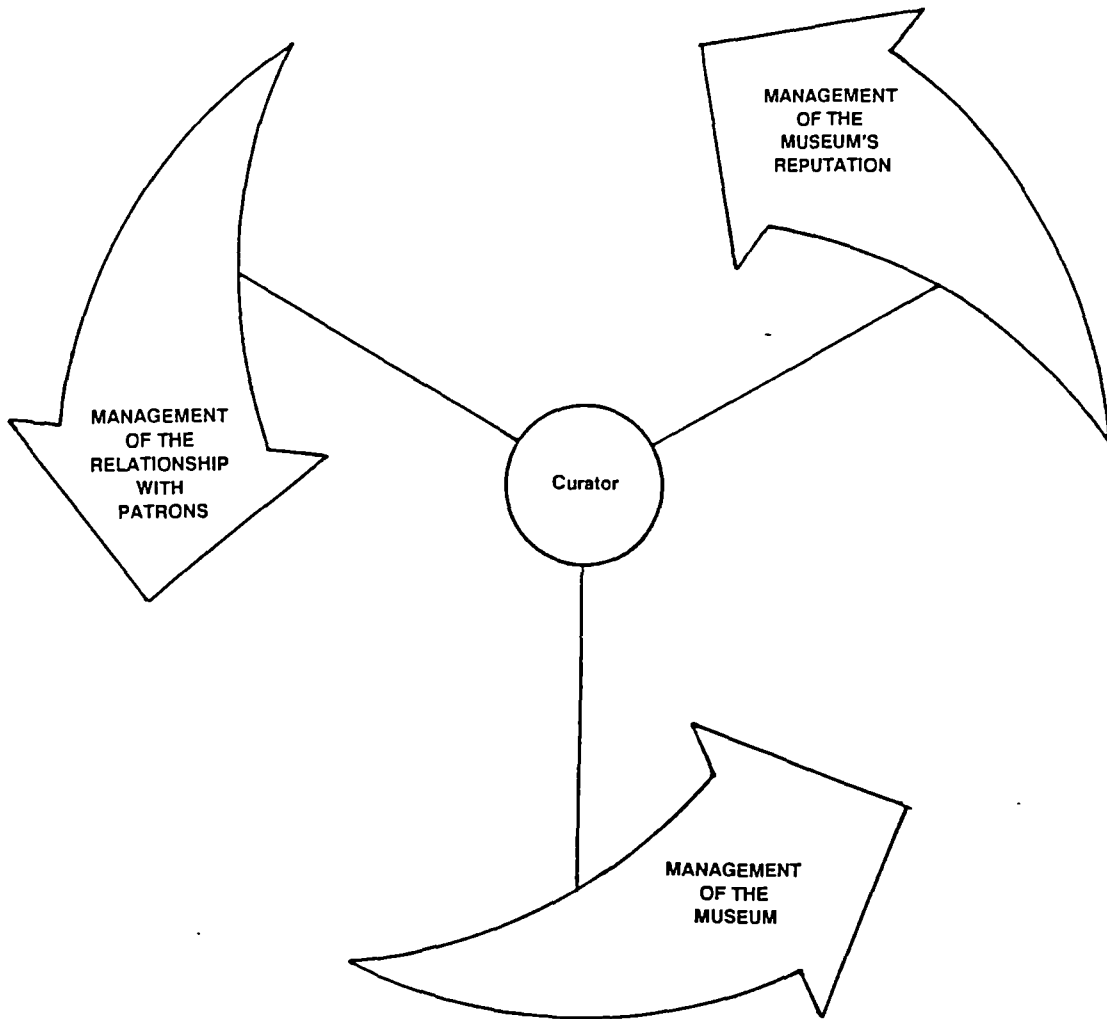
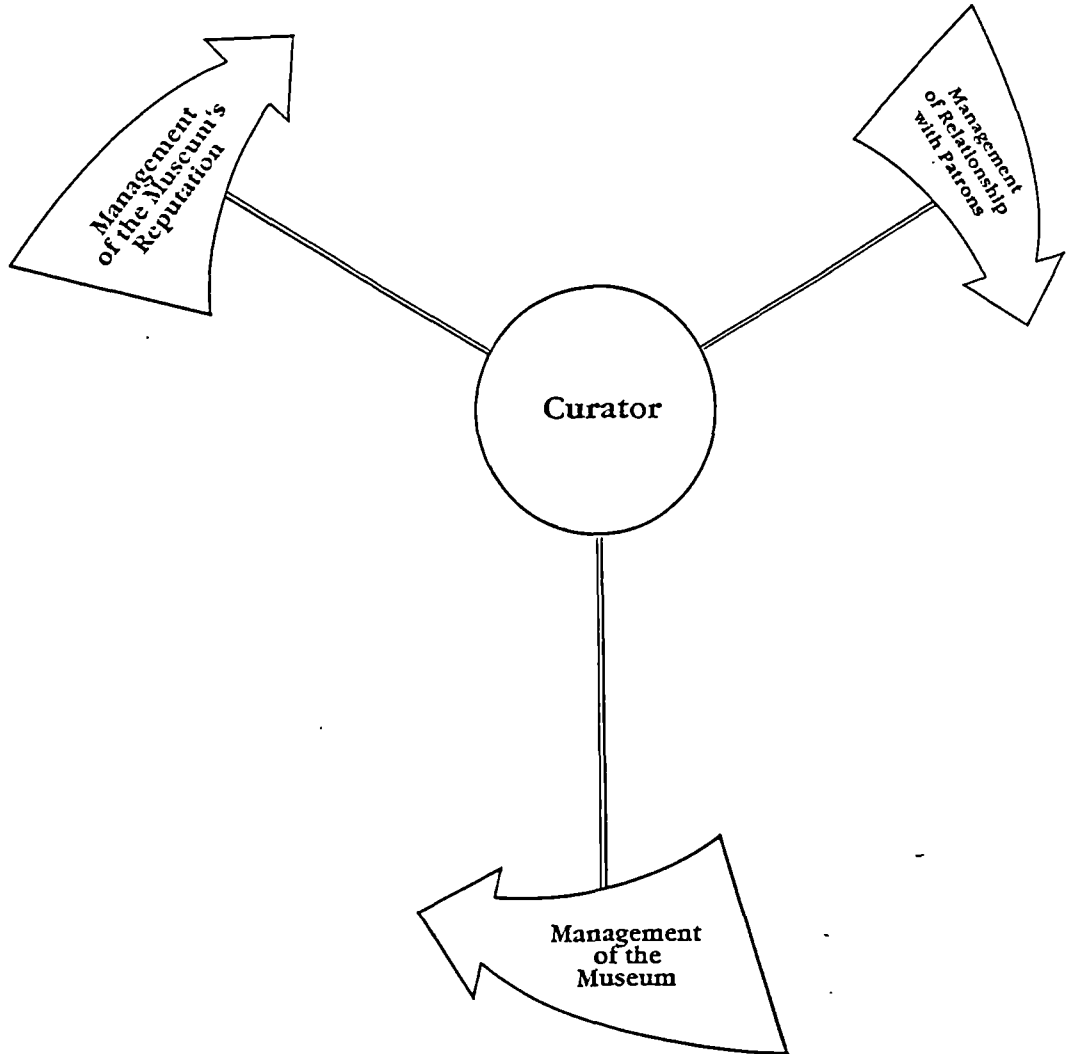


FIG 4F

THE VORTEX OF DESPAIR



4.6 SUMMARY

This chapter aimed to show the way in which the interview data were analysed. The starting point was the transcript of the interview with the director (shown in appendix A). The development of the codes from the transcript was shown in section 4.2.

The chapter went on to examine the way in which the codes were refined and developed into useful integrative diagrams, and the emergence of the three category model. The model was accompanied by a set of curator attributes, the derivation of which was shown in section 4.4.

Both the model and the curator attributes were presented to the director of Museum 1, and this process was presented in section 4.5. This section also mentioned the way in which a presentation of the findings to the curator of Museum 4 led to the discovery of the "Spiral of Success". This is an example of the cross-fertilisation that occurred between case studies. Museum 1 was chosen as an example to present here in detail, but similar procedures were adopted in each of the cases.

As already mentioned in chapter 3, a challenge facing qualitative research is to assimilate and present large volumes of data. The following chapter therefore presents only an outline of the findings of the other six museums studied. This is

not to indicate any relative lack of importance, but to avoid unnecessary repetition which might serve to obscure the main thrust of the findings.

CHAPTER 5

CASE STUDIES

5. CASE STUDIES

5.0 INTRODUCTION

Having looked at one case in some detail, the objective of this chapter is to present summaries of the other six museums studied. Sections 5.1 to 5.6 give an outline of the other case studies.

It would be wrong to give the impression, however, that the cases were analysed in isolation from one another. The analysis proceeded on a broad front. The Ethnograph for example permitted the simultaneous extraction of similarly coded material from different interview transcripts. Section 5.7 outlines the way in which the cases relate to one another. Further details of the way in which the cases relate to one another is given in section 3.2.6 of the methodology chapter which looks at two of the points during the research where distinct progress was made.

5.1 MUSEUM 3

5.1.1 BACKGROUND

Museum 3 situated in Central Region just outside a town centre. Founded in 1873 as a result of a bequest the museum gradually fell into disrepair. In 1976 it was taken over by a trust.

5.1.2 OWNERSHIP AND FINANCE

Although nominally independent and owned by a trust, the museum's Trust receives funding almost exclusively from local authority sources, from both Central Region and also the District Council. The involvement of the Regional Council makes this very unusual as museums are designated as a District rather than Regional function in Scotland.

5.1.3 DESCRIPTION

The museum is situated in a building with archetypal palladian "museum" frontage. Recently refurbished the majority of the effort has so far gone into securing the fabric of the building. The renovation of the interior has produced a number of exhibition spaces including one large main gallery.

One result of the attention paid to the building has been that there has been less opportunity to work on the museum's own collections, although an MSC (Manpower Services Commission) team had been working on the cataloguing and storage of the existing collection. In order therefore to use the space there was a concentration on bringing in touring exhibitions with a bias towards contemporary art. In the longer term the aim is to produce displays based on the museum's own collections.

Admission to the museum is free.

5.1.4 INTEGRATIVE DIAGRAMS

As with museum 1 an initial attempt was made to link the categories in a useful way by means of an integrative diagram. The first draft is shown in Fig. 5A. Whilst showing the important role of the curator this did not provide particularly useful insights.

Return to the data and review of other case study led to three principal categories

- 1) the curator's relationship with patrons
- 2) the curator's management of the reputation of the gallery
- 3) the curator's management of the gallery

This is shown in Fig 5B showing the pivotal role of the curator.

FIG 5A

MUSEUM 3 - INITIAL INTEGRATIVE DIAGRAM

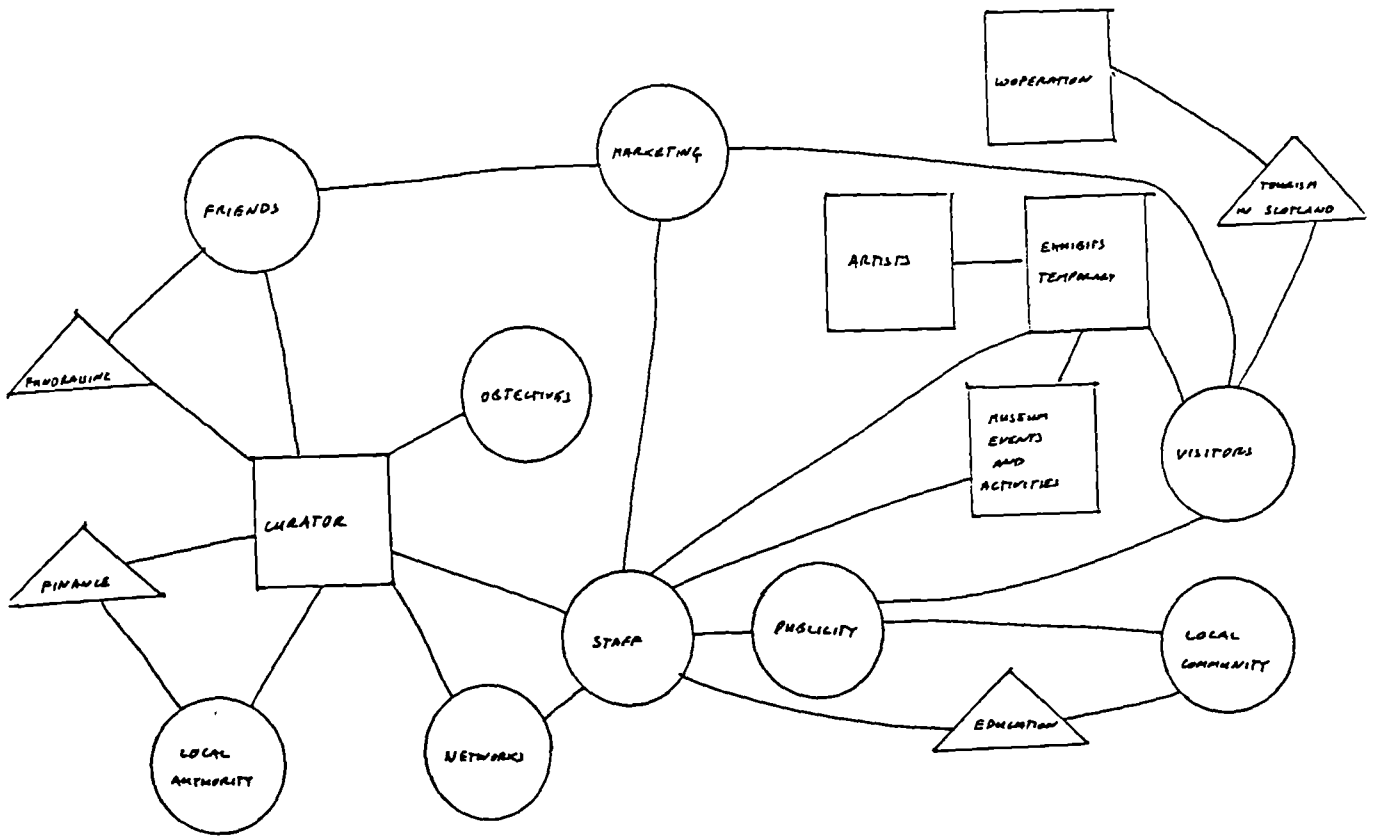
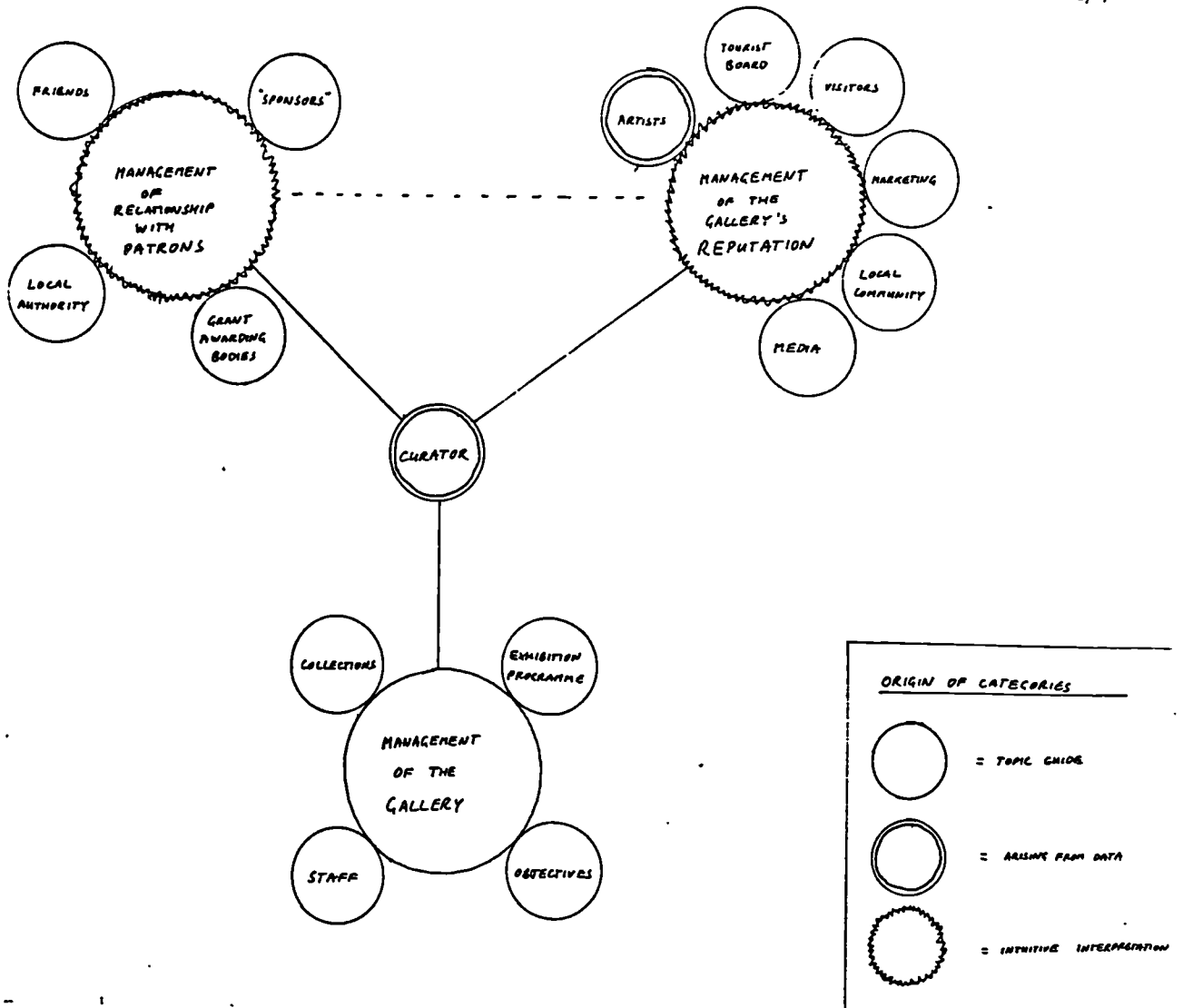


FIG 5B

MUSEUM 3 - FINAL INTEGRATIVE DIAGRAM

2/5/89



5.1.5 PRESENTATION OF FINDINGS TO CURATOR

The presentation of the findings to the curator was received by her with broad agreement. The principal addition to the interpretation was that she suggested that there was a strong link between the museum's reputation and the arguments that the curators could deploy in their relationship with their patrons. (This presentation took place prior to the establishment of the spiral model.)

The other main item that she commented on was that it was more difficult for the curator or any individual to exercise quite such pivotal influence in a large museum than in a smaller museum. (Having left museum 3 after the original interview and joined the staff of a Glasgow museum she was in a good position to compare.)

She also commented that curators should not only be close to the public, but close to their staff as well, and that more private sector money could be raised if it was as tax efficient for donors as it is in the US.

5.2 MUSEUM 4

5.2.1 BACKGROUND

Museum 4 is situated in a Country Park in rural Aberdeenshire. Founded in the 1980s it is run by the District Council. The centre comes under the District's department of Leisure and Recreation.

5.2.2 DESCRIPTION

The museum is situated in what was the stable block of a now ruined country house. The stable blocks include rooms where costumed guides explain domestic life, and there is a large exhibition space which is occupied by coordinated displays on the distinctive farming of Northeast Scotland. There is a small audio visual theatre where a variety of agricultural related videos are shown.

There is an interpretive centre for the country park as well as an education room. The museum has a cafe and a franchised shop. The stable block is surrounded by a country park containing a caravan site and a sculpted ruin that was previously a large country house.

Admission to the park and the centre is free.

5.2.3 ORGANISATION

The curator of the museum holds the title of park manager and is responsible not only for the museum, but the park and its gardeners, the ranger service and the caravan site. Within the museum are a chief information officer and a small team of attendants. At the time of the study there were no other professional museum staff.

The curator reports to the Director of Leisure and Recreation of the District Council.

5.2.4 INTEGRATIVE DIAGRAM

The initial diagram produced linking the emergent categories shown in Fig 5C once again did not provide useful additional insights into the case study. Whilst the categories had emerged the linkages between them could be criticised as somewhat forced.

Most of the cases had reached a similar impasse and it was examination of the diagrams collectively coupled with the development of the curator attributes and a return to the raw data that led to an enhanced diagram.

The revised diagram shown in Fig 5D shows the curator at the centre of the three pronged model showing the balance between the three principal areas of importance and displaying the role of the Director of Leisure and Recreation. It was this diagram along with the list of curator attributes that was presented to the curator some months later for comments.

FIG 5C

MUSEUM 4 - INITIAL INTEGRATIVE DIAGRAM

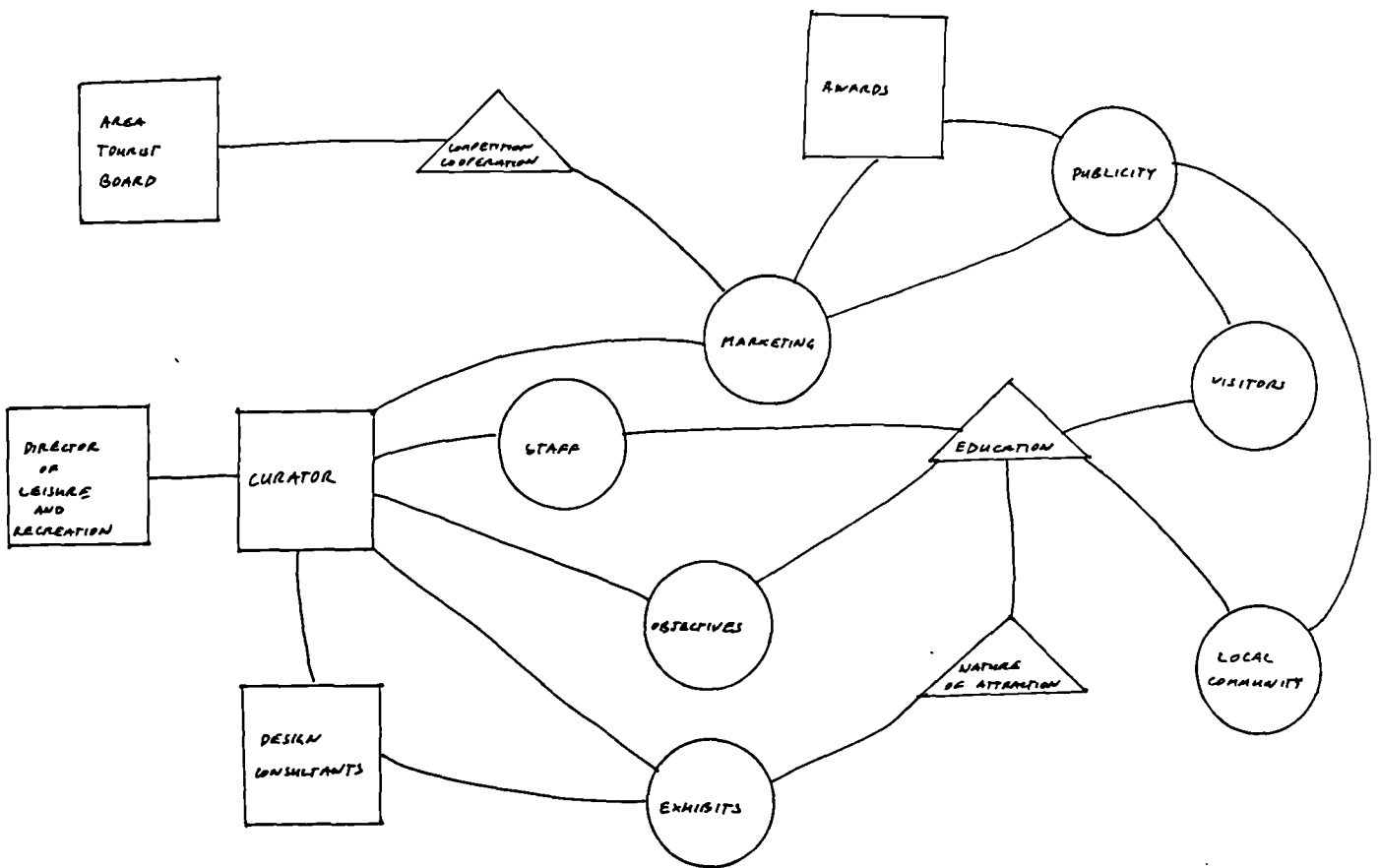
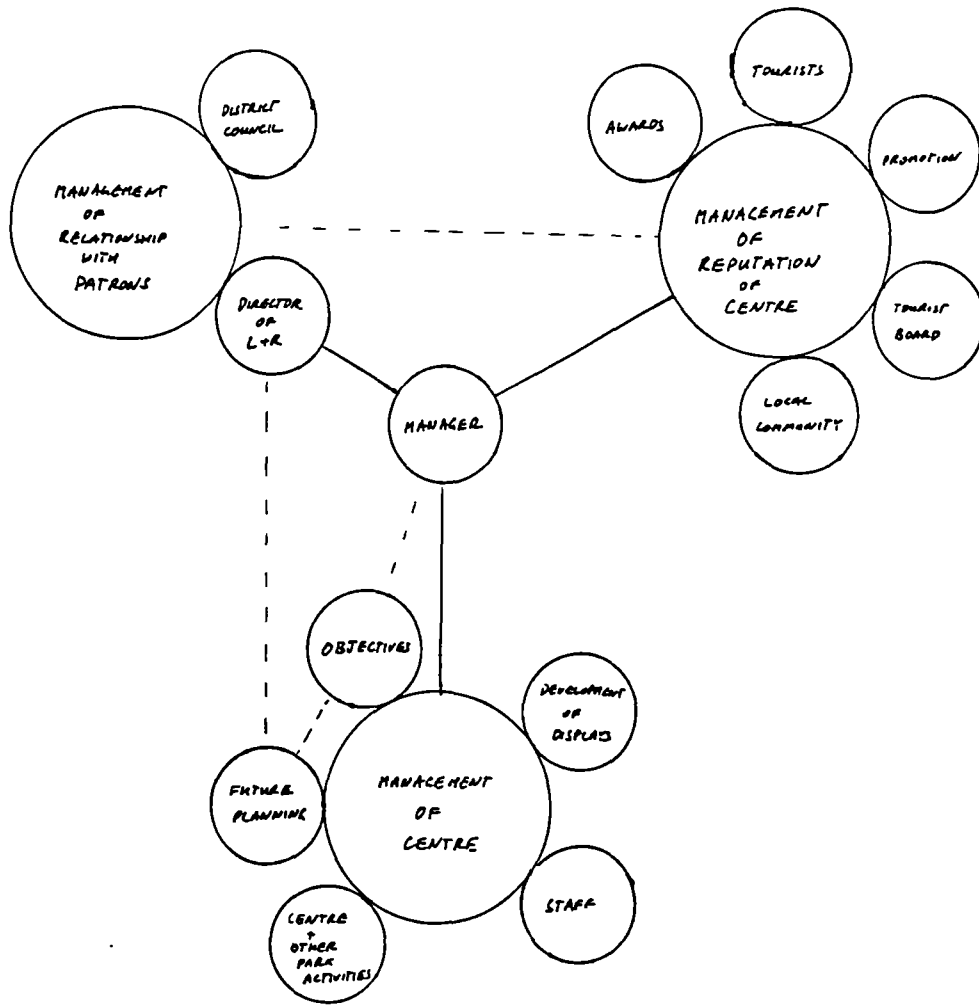


FIG 5D

MUSEUM 4 - FINAL INTEGRATIVE DIAGRAM



5.2.5 PRESENTATION OF FINDINGS TO CURATOR

In many ways this interview was the most important of the whole study. There was a brief introduction of the analysis process by the researcher during which Fig 5C was produced to show the initial codes and the difficulty in linking them. Fig 5D was then produced and was received with approval but then within the first two minutes of looking at the diagram the curator introduced the added concept of the ascending spiral. Sound management leading to good reputation leading to better relationships with patrons who provide further funding for the museum.

There was no build up to this it was just immediate recognition by the curator of a major enhancement to the model. The researcher did not immediately recognise just how much of an improvement this was. Subsequent presentation to other curators has reinforced this.

Thus a case study which perhaps on its own would not have produced the findings, had, by involving those under study as co-researchers, produced the most significant enhancement to the findings. More details of this particular breakthrough are given in the methodology chapter section 3.2.6. The resulting "spiral of success" model is shown in the Findings chapter as Fig 6A.

5.3 MUSEUM 2

5.3.1 BACKGROUND

Museum 2 is situated in the centre of a town in Highland Region. It is owned by the District Council, and comes under their Leisure and Recreation Department.

5.3.2 DESCRIPTION

The museum is housed in a modern building next to the Town House. It is approached by a side street and is not particularly obvious from the outside.

The museum is on two floors, the first covering natural history, archaeology and industrial displays, and the second housing social history and decorative arts displays as well as a fairly large temporary exhibition gallery. The room housing the downstairs displays was refurbished about ten years ago.

The museum has its own shop operated by the attendants and a restaurant which is franchised to an outside operator.

Admission to the museum is free.

5.3.3 ORGANISATION

The museum is organised along traditional lines. The curator has a secretary, and assistant curators responsible for Social History, Natural History and Archaeology as well as a conservator. The attendants have a senior attendant who reports to the curator, and they form a separate group. (For example during the research it was noted that whilst "professional" staff and attendants used the same room for their coffee break, the breaks were held at different times. This did not appear to be the result of any animosity, just a reflection of the way things had always been.)

The curator herself reported to the Director of Leisure and Recreation who had recently been appointed (to a new post). The way in which the Director viewed the museum in the context of the department as a whole is the subject of discussion below.

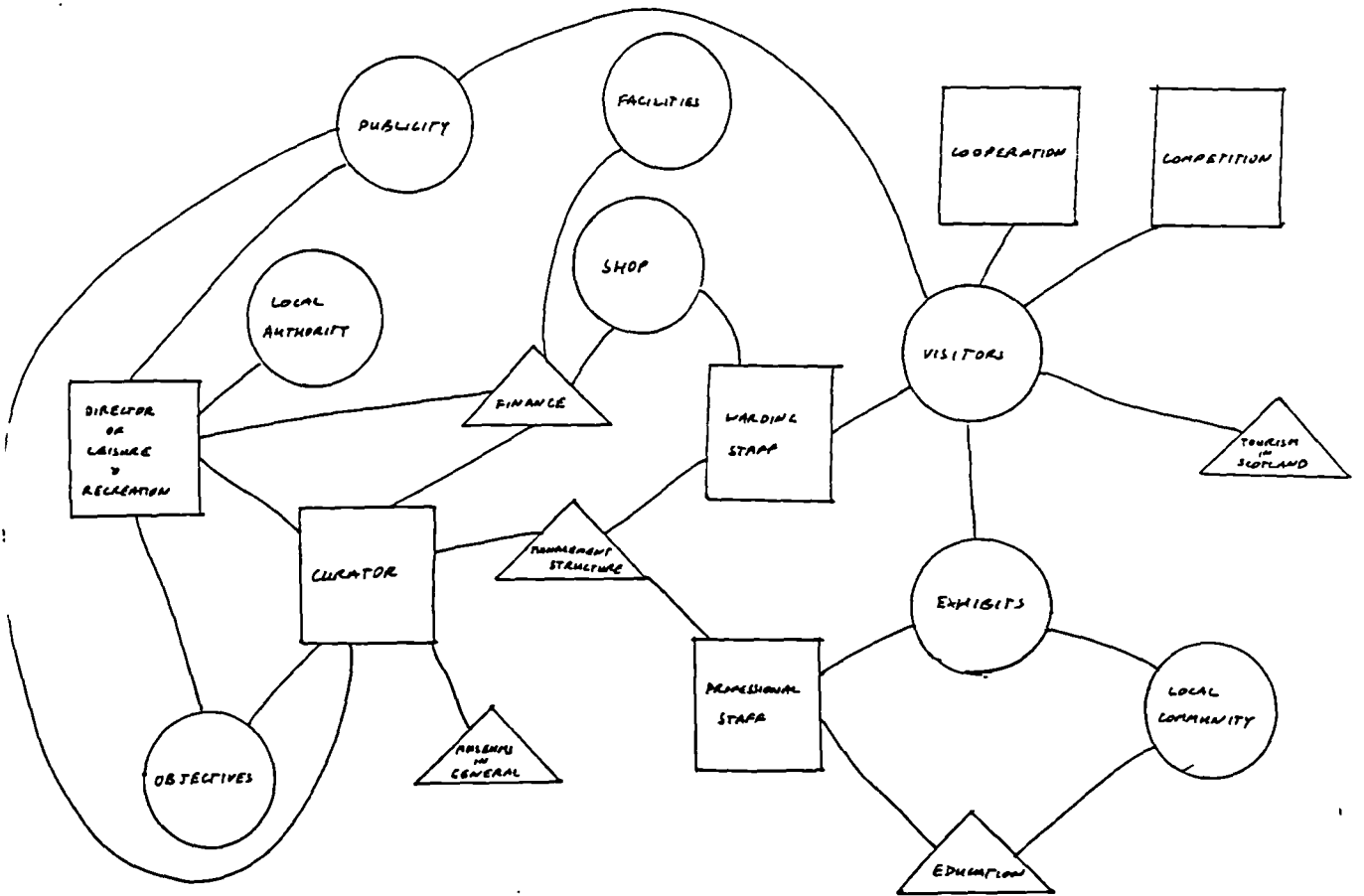
5.3.4 INTEGRATIVE DIAGRAMS

As with the other case studies the initial version of the integrative diagram shown in fig 5E was of limited use. For example as with museum 4 it was perceived that the Director of Leisure and recreation played an influential role, and yet it was clear that this role was different in each case. Once the three pronged model emerged it was possible to interpret the two cases in a similar way, but one in which the differences were reflected more appropriately. The difference in the case of museum 2 was that the curator had either lost or been deprived of her central role by the director of leisure and recreation. Principally in the dealings with the local authority and its Leisure and Recreation Committee but also partially in the management of the museum's reputation. Particularly in the formal promotion of the museum which in some cases was being done as part of a "package" of Leisure and Recreation facilities.

It is this loss of the curator's central role which is reflected in the revised integrative diagram shown in Fig 5F.

FIG 5E

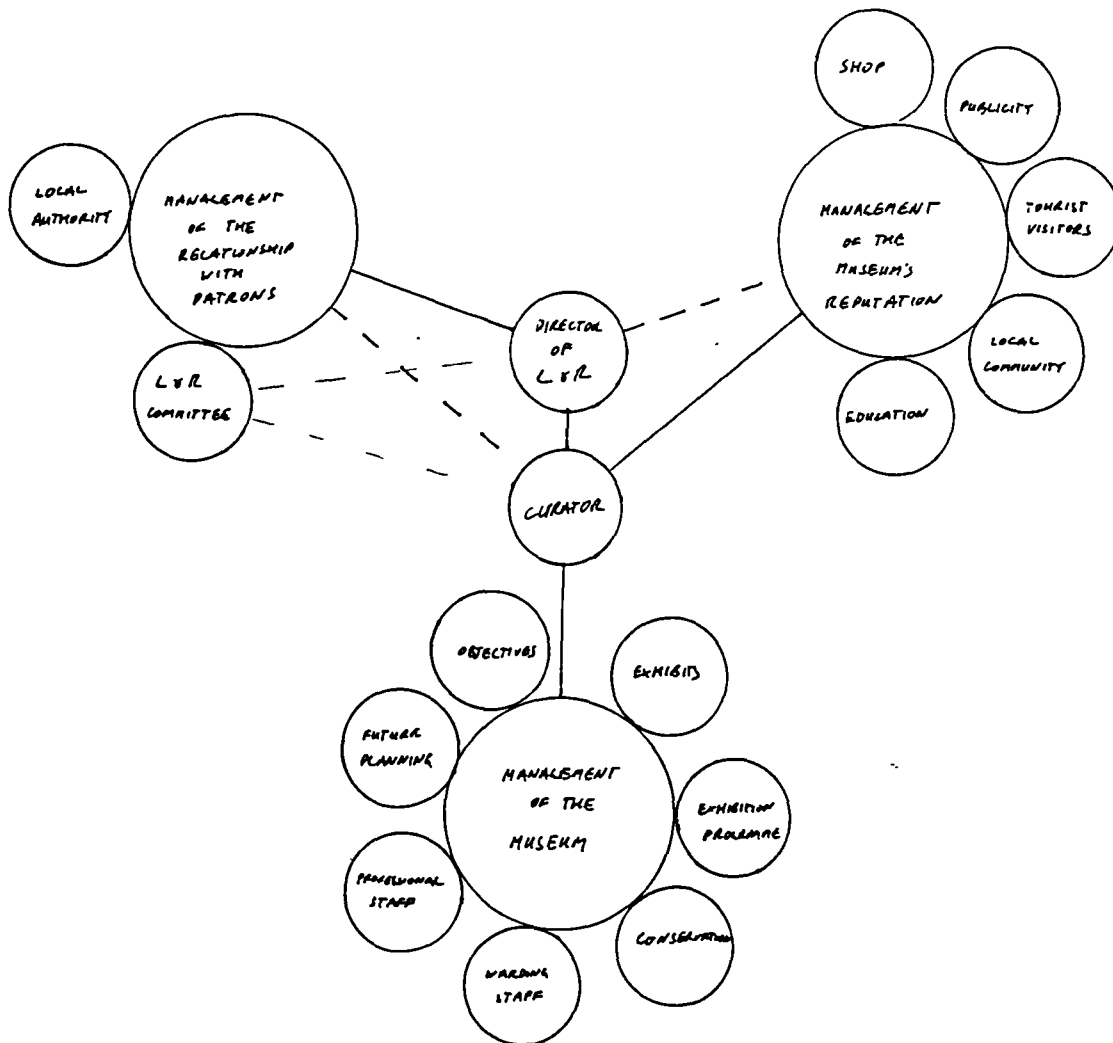
MUSEUM 2 - INITIAL INTEGRATIVE DIAGRAM



25/4/79

FIG 5F

MUSEUM 2 - FINAL INTEGRATIVE DIAGRAM



5.3.5 PRESENTATION OF FINDINGS TO CURATOR

One of the things that facilitated access to the museums chosen for this study, was that they had all been identified as examples of good practice. It is clearly easier to tell a curator that you would like to come and study them because a distinguished panel of experts named them as good examples than if they had been on a list of poor examples. The presentation of the interpretation of data gathered at a museum to its curator is perhaps a more neutral event. Rather than saying that they are good, one is saying what, in the interpretation of the researcher, makes them good. It would not have been truthful for the researcher in the case of museum 2 to present broadly the same model to the curator as had been presented to the other curators. It must be said however that the curator did not fully agree with the model as presented which raises a number of possibilities including

- 1) The interpretation is incorrect
- 2) The curator is mistaken
- 3) This was not an example of good practice in the first place

These are important issues for the research as a whole and their implications are discussed in chapter 3.

When the return visit was made to the museum to present the findings to the curator an unusual process was under way. The museum as part of the Leisure and Recreation Department was having to make an inhouse bid to continue to run the museum as part of the Compulsory Competitive Tendering system. To date this has been the only museum in Scotland to have faced this possibility directly. It would be tempting to regard this as confirmation that the museum was too closely integrated into leisure and Recreation, thus confirming the research interpretation. Due to the confidentiality of the Compulsory Competitive Tendering Process, and the understandable nervousness of all concerned, it was not possible to confirm this. The feeling of the researcher is that the museum was perhaps not such an example of good practice as it had been under the previous combination of curator and local authority management regime. The views of the expert panel are therefore not incorrect, but possibly somewhat out of date.

5.4 MUSEUM 5

5.4.1 BACKGROUND

Museum 5 is situated in a coastal town in Fife Region.

5.4.2 DESCRIPTION

Museum 5 is concerned with the history of a single industry in Scotland. The museum occupies a collection of small buildings and also has outdoor displays. In the summer the museum houses the local Tourist Information Centre.

The industry interpreted by the museum still exists and in addition to attracting the general public, the museum considers itself to have a remit to those working in the industry.

The museum charges £1 for adult admission and 50p for children.

5.4.3 OWNERSHIP AND FINANCE

The museum is constituted as a charitable trust.

It receives a significant portion of its income from admission charges. This is supplemented by grants from various bodies, shop and restaurant income, fundraising events and activities, a membership scheme and sponsorship.

5.4.4 ORGANISATION

Museum 5 is run by a curator who reports to a management committee appointed by the trustees.

The curator, two part time secretaries and a technician are the only paid staff. The museum is heavily dependent on volunteers from the local community, to carry out many of the museum's functions.

5.4.5 INTEGRATIVE DIAGRAMS

As with the previous case studies the initial integrative diagram, shown in fig 5G is somewhat less than informative although it does indicate a certain amount of confusion between the roles of the curator, the trustees and the management committee.

This was subsequently refined and presented to the curator as fig 5H.

5.4.6 PRESENTATION OF FINDINGS TO CURATOR

The curator had left the museum by the time the results of the study were available, but she agreed to comment on the findings.

The curator was generally supportive of the presentation of the findings. In particular confirming the importance of the curator's role and the curator's personality.

As shown in the diagram there are some links between the trustees and the management committee and the management of the museum. The curator confirmed that this had caused some difficulties but that the position had been improving. She was however convinced that the proper structuring of the trustees and the

management committee was of crucial importance.

FIG 5G

MUSEUM 5 - INITIAL INTEGRATIVE DIAGRAM

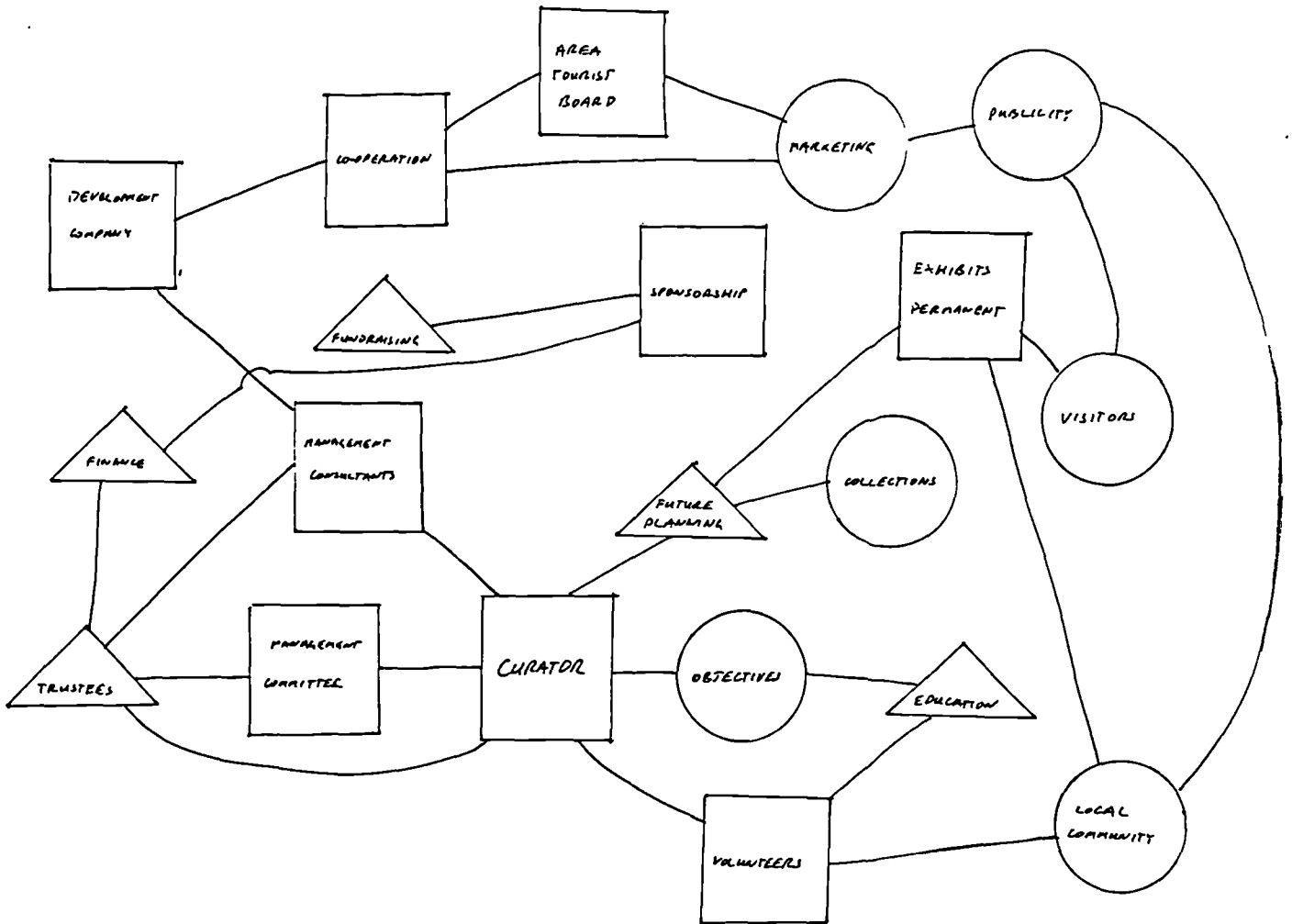
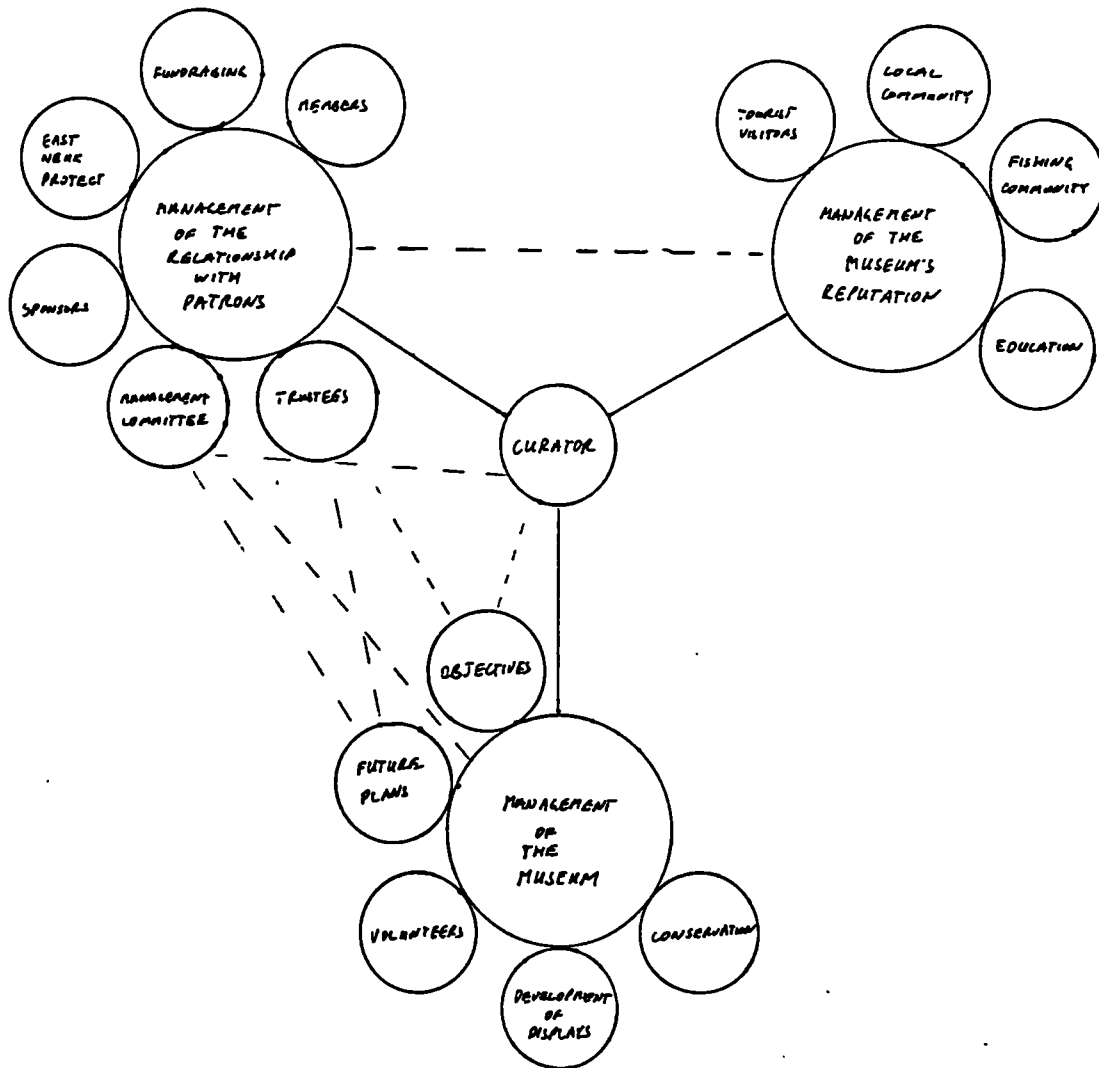


FIG 5H

MUSEUM 5 - FINAL INTEGRATIVE DIAGRAM



5/

5.5 MUSEUM 6

5.5.1 BACKGROUND

Museum 6 is a museum service which runs a number of museums in a large Scottish City.

5.5.2 OWNERSHIP AND FINANCE

The museum service is run by the city's District Council. The museum service at the time of the study was run as a separate department. Certain catering facilities within the museum service were operated by the District Council's Leisure and Recreation Department.

Since the study there has been a major restructuring within the local authority.

5.5.3 DESCRIPTION

The museum service is responsible for a number of museums including a notable fine art collection, temporary exhibition galleries mainly devoted to the visual; arts, a maritime museum, a historic house, and other smaller temporary exhibition spaces.

The principal facility operated by the museum service is the art gallery, and it was this that had particularly impressed the expert panel when they were asked to nominate successful museum at the start of this study.

Admission to the museums operated by the |District Council is free.

5.5.4 ORGANISATION

The museum service is headed by a directorate, consisting of a director and depute director. The directorate presides over a group of keepers responsible for particular collections, and keepers responsible for particular functions across the museum service as a whole. The list of principal staff is given in the interview schedule in chapter 3.

5.5.5 INTEGRATIVE DIAGRAMS

Once again the initial integrative diagram, fig 5I, does not provide the full picture. It does however recognise the central role of the directorate. This is also shown in the final diagram, fig 5J, again with the directorate in a central role.

This is a variation on the other museums in that instead of a single person, the curator, in the centre, museum 6 is kept in balance by two people working closely together.

5.5.6 PRESENTATION OF FINDINGS TO CURATOR

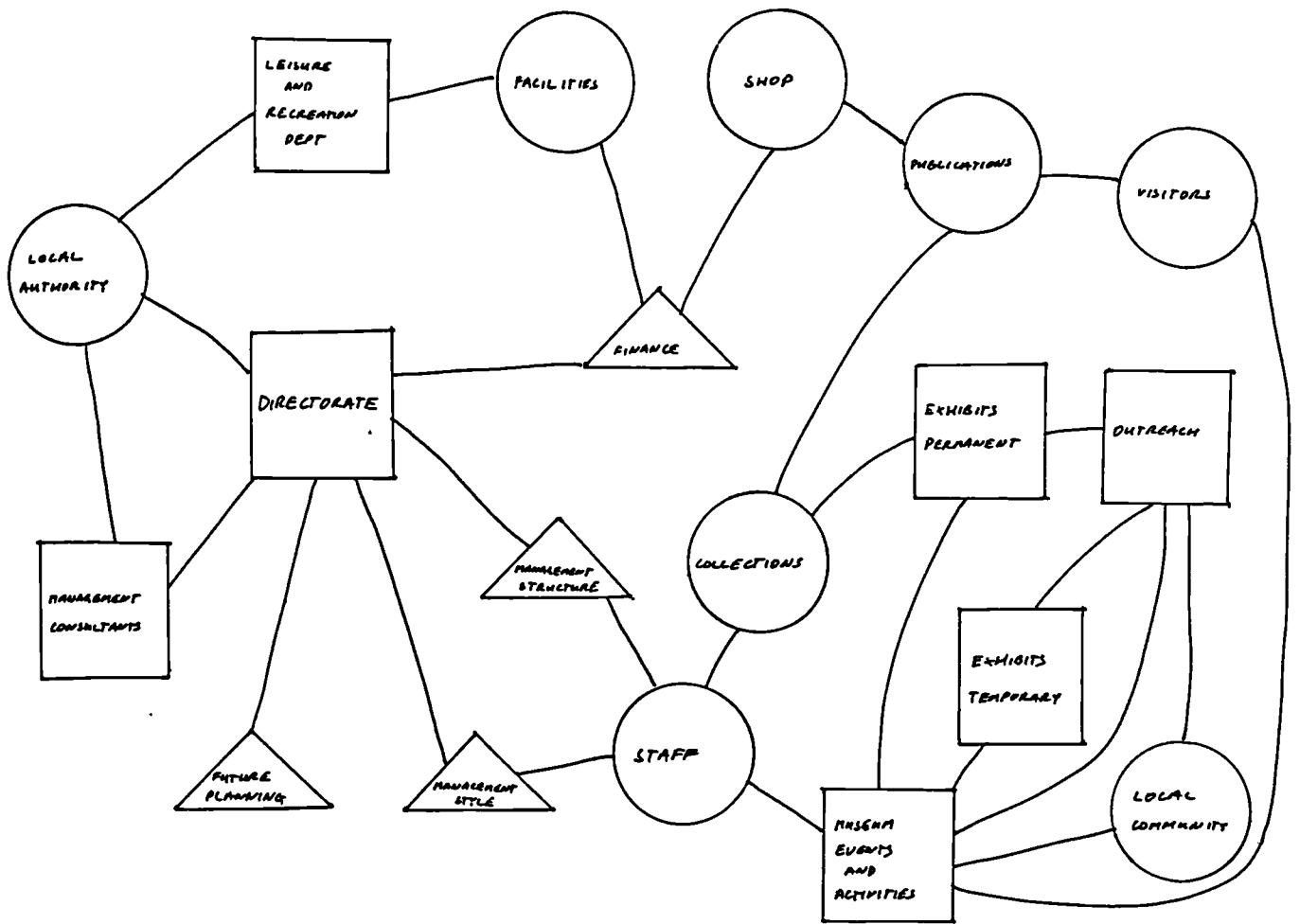
When the results were presented to the curator the District Council, including the museum service, was just completing its restructuring. This has resulted in the museum service becoming integrated into a larger department of Arts and Recreation. The prominent position of the museum service and its staff within the new department reflects the way in which the museum service dealt successfully with its local authority patrons.

The curator responded positively to the findings presented in fig 5J as well as the curator attributes. In particular the curator emphasised the importance of talking to the visiting public, and how there was a danger that this did not happen in some

larger museums. He felt it was particularly important for curatorial staff not to become too distant from the public that they were attempting to serve.

FIG 51

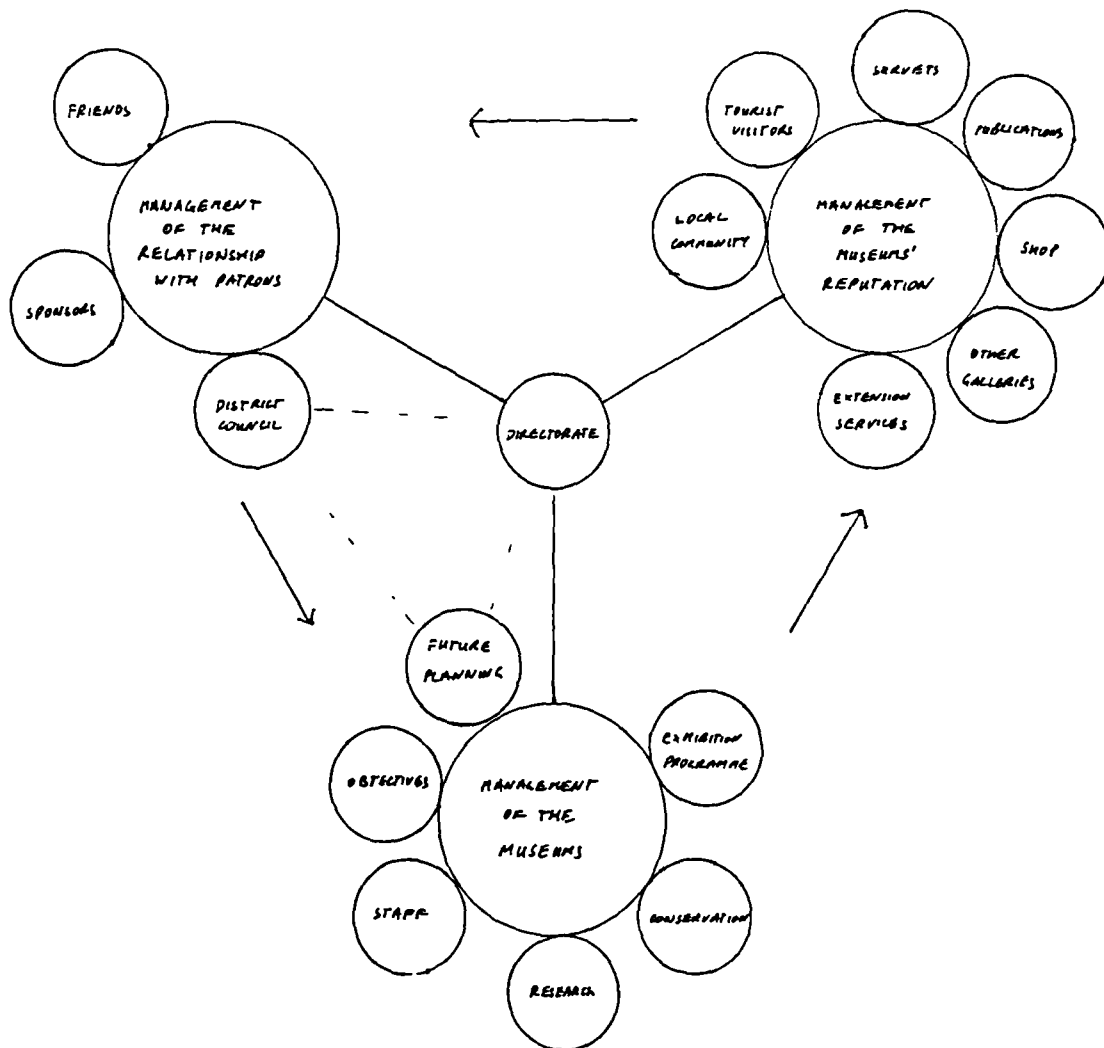
MUSEUM 6 - INITIAL INTEGRATIVE DIAGRAM



4/5/89

FIG 5J

MUSEUM 6 - FINAL INTEGRATIVE DIAGRAM



5.6 MUSEUM 7

5.6.1 BACKGROUND

Museum 7 is also a museum service situated in a large Scottish city.

5.6.2 OWNERSHIP AND FINANCE

The museum service is run by the City's District Council as part of its department of Recreation. Whilst the museum service's activities are financed by the District Council, museum 7 has been particularly successful in running popular exhibitions for which admission is charged. These exhibitions have been financially successful generating revenue for the museum service and the District Council.

5.6.3 DESCRIPTION

The museum service runs a number of museum within the city. These include a temporary exhibition gallery (home to the popular exhibitions mentioned above), a new social history museum, a more traditional local history museum, a museum of childhood and a number of historic buildings.

Admission to the district council's museums is free.

5.6.4 ORGANISATION

the museum service is run by the curator who supervises an assistant curator and a team of keepers responsible for specific areas of the museum service's collections. Although largely self-contained the museums service uses some central functions within the Recreation Department. In particular the Recreation Department's marketing section has supported the promotion of some of the museum service's activities.

5.6.5 INTEGRATIVE DIAGRAMS

The initial and final integrative diagrams for museum 7 are shown in figs 5K and 5L.

5.6.6 PRESENTATION OF FINDINGS TO CURATOR

The curator commented that the diagram was a useful reflection on what happened in the museum service.

He felt that the patrons category should be expanded to include both commercial sponsors and the museum's friends.

Whilst agreeing with the need to distinguish between local people and tourist visitors for promotional purposes, the curator suggested that some people in the museums profession looked down on tourists and thought that only local people were real people. He commented that we are all tourists at one time or another.

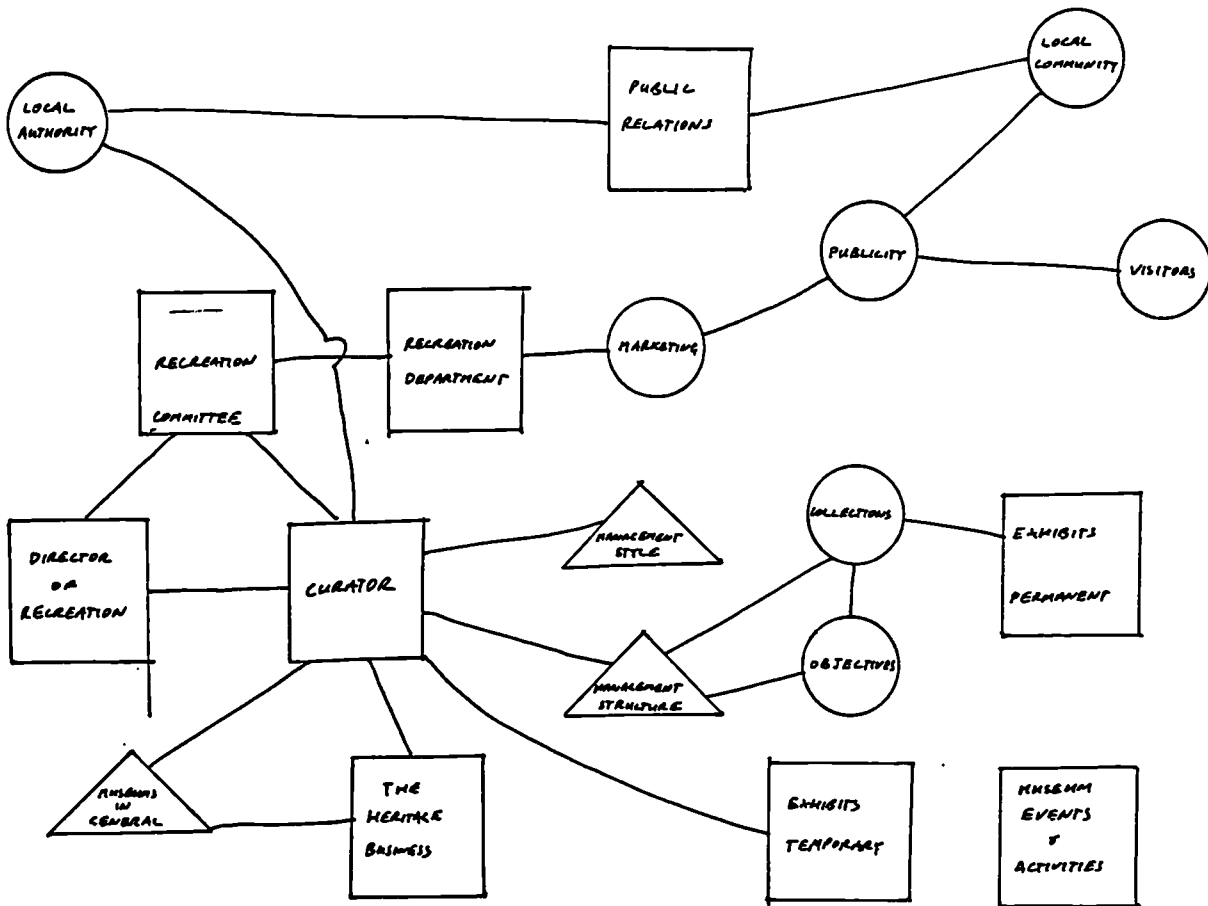
The curator is known for his political skills and his success in operating under difficult institutional political conditions. He reinforced the idea within the curator attributes, saying that it was essential that a curator had access to the relevant local authority. He also stressed the importance of financially successful temporary exhibitions in stimulating spending by the local authority, but warned that success might become a treadmill of rising expectations.

The curator had already commented that museums were an "apple-pie" thing for local authority councillors. That is to say it was not like housing where people were always complaining. He works hard to change councillors' perceptions of the museum for the better. He also works on ways as a way of letting them get positive publicity for themselves through association with the museums run by the museum service.

The curator was also supportive of the idea of the use of the three category model as a diagnostic tool.

FIG 5K

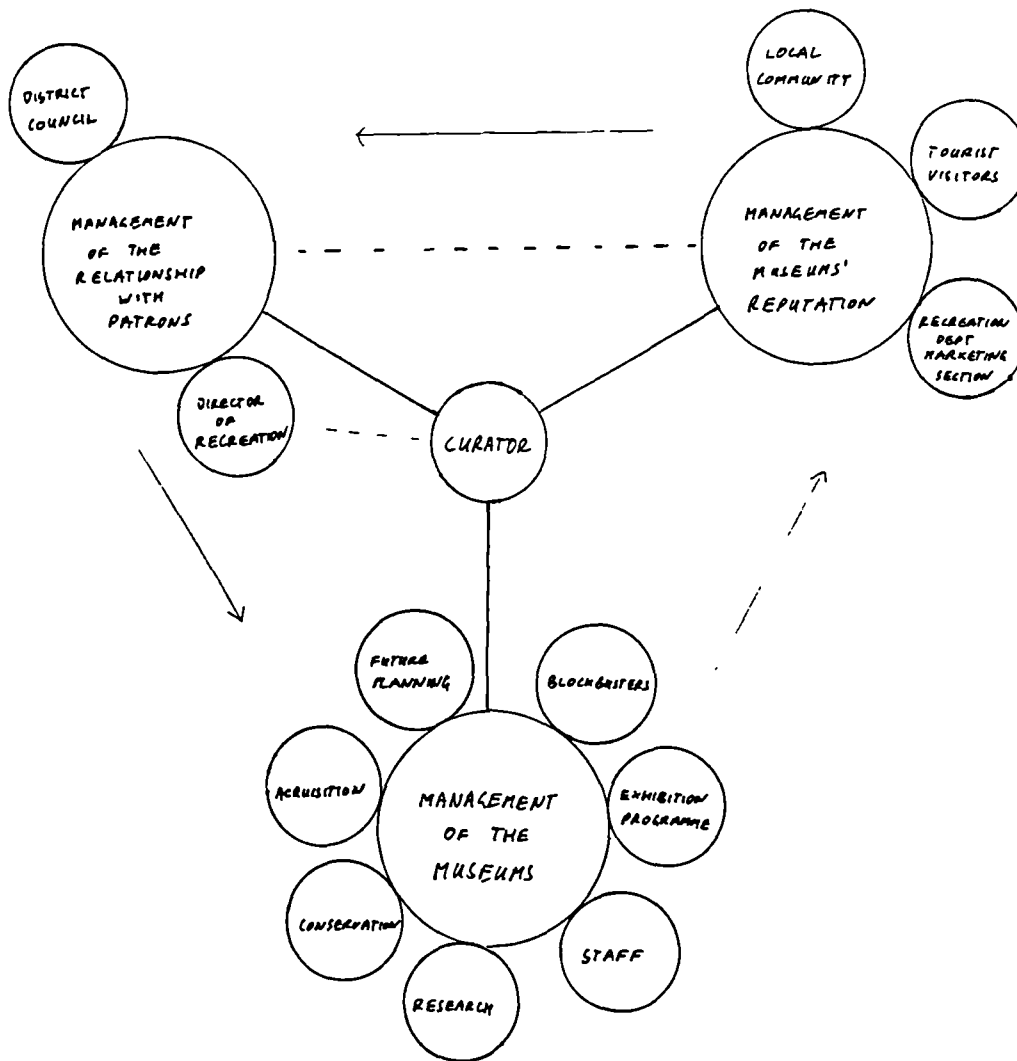
MUSEUM 7 - INITIAL INTEGRATIVE DIAGRAM



1/5/89

FIG 5L

MUSEUM 7 - FINAL INTEGRATIVE DIAGRAM



5.7 CASE STUDY SUMMARY

The case studies presented in the previous chapters have broadly speaking been shown separately. The analysis of the cases and their interpretation did however take place in parallel the objective of this section is to show some of the cross linkages between the cases.

5.7.1 NUMBER AND TYPE OF CASES

On being told that seven cases were studied during this research, the first reaction of many people is "is that enough", "is that statistically significant". One can of course reply that some of the finest social science research has been done on a sample of one, but how does such an assertion apply in the case of this research. The researcher's own view is that the cases fell into three categories.

CATEGORY 1

Cases which alone could apparently have provided the final model and all the curator attributes. These were

MUSEUM 1

MUSEUM 3

CATEGORY 2

Cases which confirmed and enhanced the findings but might not on their own provided the completed model. These were

MUSEUM 4

MUSEUM 5

MUSEUM 7

MUSEUM 6

CATEGORY 3

The case which either did not support the final model, or was incorrectly identified by the expert panel as an example of good practice. This was

MUSEUM 2

Leaving aside category three for the moment it is possible that this has something to do with the order in which the cases were undertaken. Apart from museum 2 the first two museums to be studied were museum 1 and museum 3, the two museums identified in category one. It is obviously impossible for a researcher

to ignore what has already been experienced. It could be that unconsciously the earlier case studies exercised a disproportionate effect in that whereas in the earlier cases one is adopting a more inductive approach, this will inevitably lead to a more deductive approach as the researcher's own knowledge of museums increases. One builds up more experience against which to compare subsequent experiences. It was not the intention to deny that this took place, but rather to acknowledge it. It is quite possible that if the order of study had been reversed then the same results would have been obtained but by a different route.

CHAPTER 6

PRESENTATION OF FINDINGS

6 PRESENTATION OF FINDINGS

6.0 INTRODUCTION

The literature review presented in chapter 2 suggested that marketing theory was not directly transferable from consumer goods. The next step was to examine the nature of museum marketing. The previous chapters have described the progress of this research from raw data through to the integrative diagrams representing the findings of the study, and the characteristics of the successful curators. The objective of this chapter is to examine the findings in some further detail and discuss the differences revealed by the study and their implications.

Section 6.1 looks at the spiral of success model and the implications that this has for the way that museums look at audiences and funding.

Section 6.2 looks at the three category model that has previously been shown in balance at the museums studied during the research. It goes on to suggest ways in which the model can be used in a diagnostic way by museums to identify their current position, and to point to possible remedial action.

Section 6.3 looks in some detail at the curator characteristics that emerged from the study. Previous chapters have shown the derivation of the characteristics. The objective of this section is to identify the implications of these characteristics for the recruitment and training of curators. It also looks at the relationship between museums, curators and governing bodies in both the private and public sectors and suggests ways in which this relationship can be made more effective. The section also contains items which are actionable at curator level, areas to which the successful curators appeared to pay particular attention.

6.1 INTEGRATIVE DIAGRAMS - THE SPIRAL OF SUCCESS

As mentioned briefly in the chapter 4 one of the principal aspects of the findings is that represented by the spiral of success diagram shown in figure 6A.

This shows the curator at the centre of a system of three further components namely:

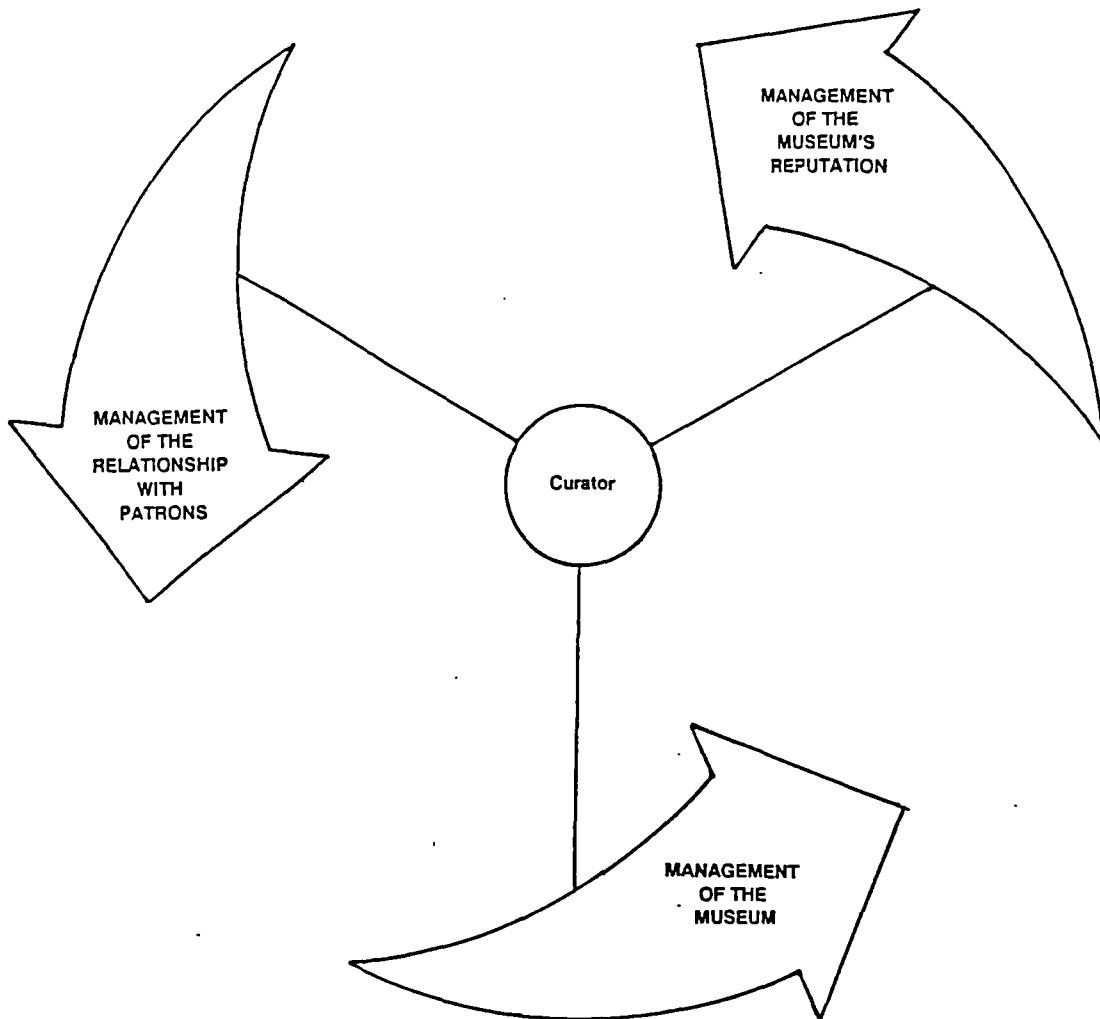
Management of the museum

Management of the museum's reputation

Management of the relationship with patrons

FIG 6A

THE SPIRAL OF SUCCESS



6.1.1 THE SPLIT BETWEEN FUNDING AND AUDIENCES

One of the principal features of this way of looking at museums is that there is a clear split between the management of the museum's reputation, and the management of the museum's relationship with its patrons. The word patrons is used to denote those who provide it with finance. This split appears even when a museum charges admission fees because museums ALWAYS require some funding in addition to that which can be generated through admissions. Using a term such as "always" may be a sweeping statement, but there is no evidence to suggest that there are many, if any, cases which prove otherwise. Even in the United States, where many institutions are more private sector oriented than in the UK, museums are sustained by a combination of admission income, endowments and donations (encouraged by the US taxation system).

One can therefore argue about whether a museum should make more or less money from admissions, but whatever the outcome of such an argument there will always be the need for some extra funding from somewhere.

6.1.2 ADMISSION CHARGES

Before looking further at the differences of museums it is worth considering why museums should be unable to make sufficient money from admission charges - is it perhaps due to some singular incompetence by museum professionals or is it something in the nature of museums? Whilst the former is a possibility, the latter is perhaps more likely. The public face of a museum is contained mainly in its displays. The items on display however very often represent the tip of the iceberg as far as the total collection for which the museum is responsible. The research, conservation and documentation of the whole collection is what the museum is there for. It is this research which should ultimately inform current and future displays.

Now it is possible that one could stop all the behind the scenes work (which by its very nature is unlikely even to earn money) and "market" the "museum" and its displays to the public at a profit. However the institution would no longer be a museum, it would be a set of displays. If, therefore, the only way for a museum organisation to make money is for it to cease to be a museum, then almost by definition it would be difficult for a museum to make money.

It is also possible that curator incompetence reduces the amount of money that a museum can earn, and there may well be aspects of curator training that require improvement. Some possibilities for this will be discussed below.

6.1.3 FREE ADMISSION MUSEUMS

From a discussion of whether it is possible to make money in museums through admissions let us now go to the other extreme, namely those museums (particularly those operated by local authorities) who do not make any charge for admission. Why, for example, should they spend any money on marketing, or indeed promote themselves in any way if it does not result in any additional income. In fact, why should they take money from their "museum" functions in order to attract more visitors? It is possible to argue from a moral standpoint that one ought to attract the public as this is also part of what a museum is for, however the spiral of success shown in figure 6A provides an indication of why it is in a museum's own self interest to do this.

6.1.4 THE LOCAL AUTHORITY AS PATRON

A local authority museum's patron is its local authority. In most cases the authority provides almost all of the museum's income. Indeed some years ago any income that some local authority museums earned from shops or restaurants was deducted from their revenue support and therefore there was little incentive to earn money. In more recent years local authority spending has come under increasing scrutiny from central government. Rate capping and more recently the Poll Tax and charge capping have, rightly or wrongly, had an impact on the way local authorities operate their finances. In the literature review it was suggested that museums are not in competition with each other, however in terms of the local authority budget museums are in competition with other functions for cash. In Scotland museums have been designated a District Council function, there is however no legislation that compels a District Council to run a Museum Service. So if museums are to be successful in this competition they must establish a good relationship with their local authority such that the local authority considers the museum to be worthy of support. This certainly involves a public relations effort directed at both elected members and council officials. Such an effort on its own is however unlikely to be enough. Councillors also need to justify their expenditure plans to their poll tax paying electors. A museum that is able to demonstrate that it is regarded in a positive way in terms of its local reputation is easier for a local authority to support. Recent studies by Myerscough (198?) have

also drawn attention to the economic importance of the arts to the localities in which they are situated. A museum that attracts tourists (and possible inward investment) is therefore more likely to be considered worthy of local authority support.

Thus, by obtaining a good reputation with its local community and/or tourist visitors, a museum can help to make the case for local authority support. Therefore while a good reputation will not in itself make money, it helps to influence those who can provide finance.

6.1.5 PATRONAGE IN THE INDEPENDENT SECTOR

Museums in the independent sector who charge for admission have a more obvious reason for spending money on promoting themselves to visitors because there is a direct financial return. As outlined above they do, however, still have to obtain some of their money from other sources. Whilst a local authority museum is dealing principally with one source, its local authority, an independent museum may have to approach a wider range of funding bodies. These bodies include the museum's trustees but may also include the local authority (who may support the museum for the economic impact reasons mentioned above), the Scottish Development Agency or Highland and Islands Development Board, the Tourist Board and other public sector bodies. The same principle as outlined in the local

authority museum sector still applies, that is that these bodies will support museums that have or are likely to have a sound reputation capable of attracting visitors.

Having built the relationships with the funding bodies, a museum is then in a better position to carry out the entire range of its museum function. Some of these functions, particularly on the public face of the museum, will help to build the museum's reputation. It is not the purpose of this study to tell museum professionals about how to perform their curatorial functions, however in the same way that having a sound reputation helps, but does not guarantee, funding, a well run museum is not in itself a guarantee of a good reputation and it is this link that is now examined.

6.1.6 BUILDING A GOOD REPUTATION THROUGH SOUND MUSEUM MANAGEMENT

All the museums that were studied were said by the expert panel to be of good quality. As a relative layman, the researcher was able to confirm these views. There was however no evidence that the museum had been particularly "market led" in their buildings and permanent displays, what some people might term their "hard product". The museums efforts to obtain a good reputation tend to focus on other areas. Targeted promotion to tourists both directly and through intermediaries such as accommodation providers, is one aspect of this. The second key feature is the way in which the museums involve their local community. As has been shown in previous chapters this is not just looking at them as a market segment but as a source of support. The importance of such support has already been emphasised as worthwhile not just in its own right but as a way of influencing patrons, particularly local authority patrons.

What the spiral represents therefore is a series of areas which can influence the next area. However each area also requires independent input from the curator otherwise an imbalance may occur. The way in which the diagrams can be used as a diagnostic tool is discussed below.

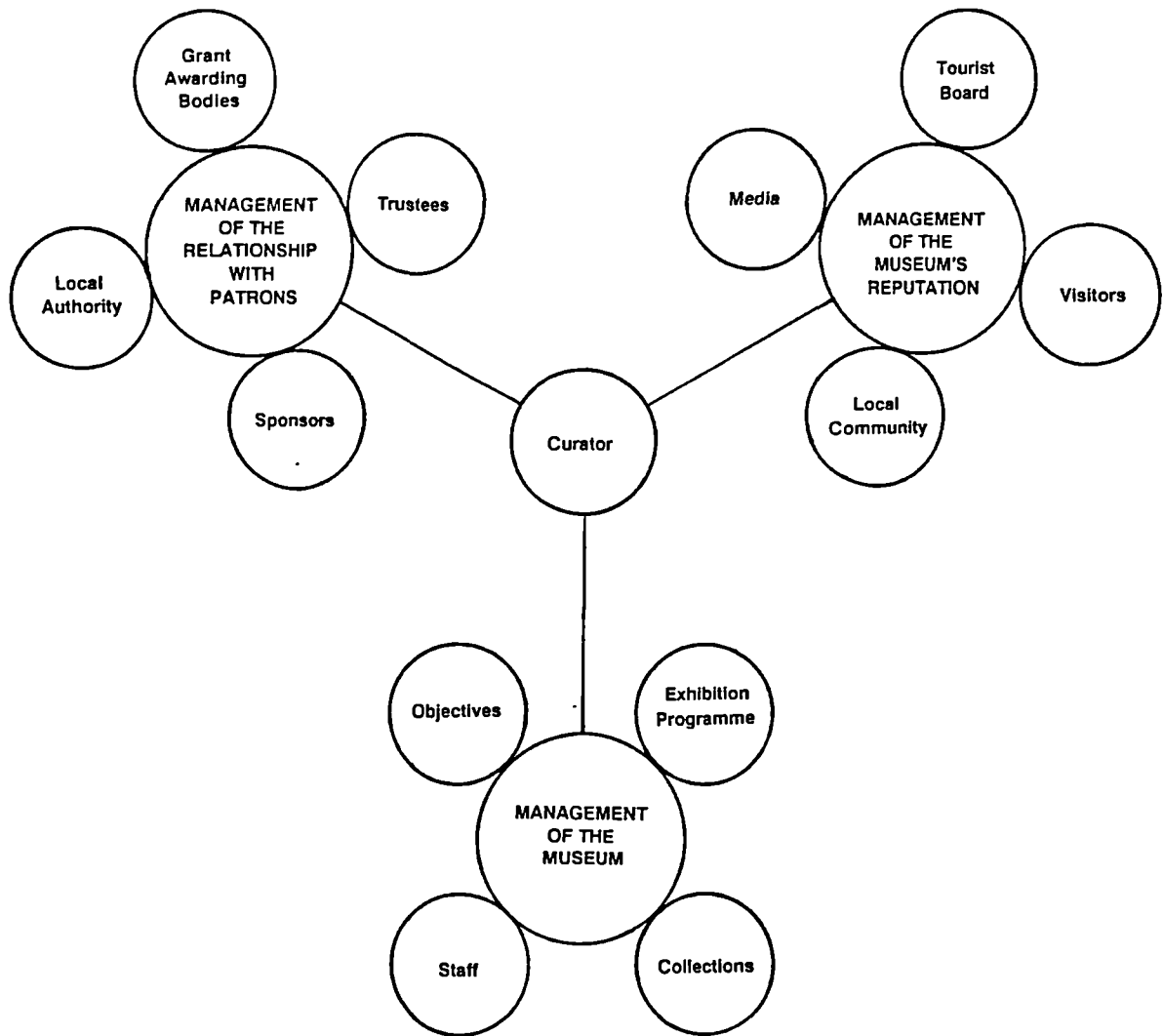
6.2 THE INTEGRATIVE DIAGRAM AND ITS USE AS A DIAGNOSTIC TOOL

The integrative diagram shows the three principal categories in balance or, more accurately, held in balance by the curator. As shown in fig 6B.

The concept of the three categories in balance in successful museums may provide a way of looking at some less successful museums using the same framework and identifying areas of weakness.

FIG 6B

THE THREE CATEGORIES IN BALANCE



6.2.1 THE LOSS OF THE CURATOR'S CENTRAL ROLE

What would appear to be a relatively common feature of some less successful museums, although this has not been confirmed by detailed research, is that the museum has been subsumed into a local authority's Leisure and Recreation Department. Now it should be stressed that the formal position of the museum is less important than its actual position. An organisational structure chart does not necessarily reflect the complete picture.

What can happen in such cases (and Inverness is probably the closest to this case, amongst the museums studied) is that the museum can lose control over two of the three areas that comprise the spiral of success. This is shown diagrammatically in fig 6C.

The curator in such an arrangement can lose the central control position to the Director of Leisure and Recreation. This is not to suggest that a curator should not have to report to anybody, but that in so doing, they should not lose contact with their patrons or the means to influence their reputation. The museum itself can always, partially influence its reputation but if, for example, the Leisure and Recreation Department is being promoted as a single entity, swimming pools, graveyards, parks, sports centres and museums, the opportunity for the museum to develop a distinct identity may be lost. Equally important in this scenario is the

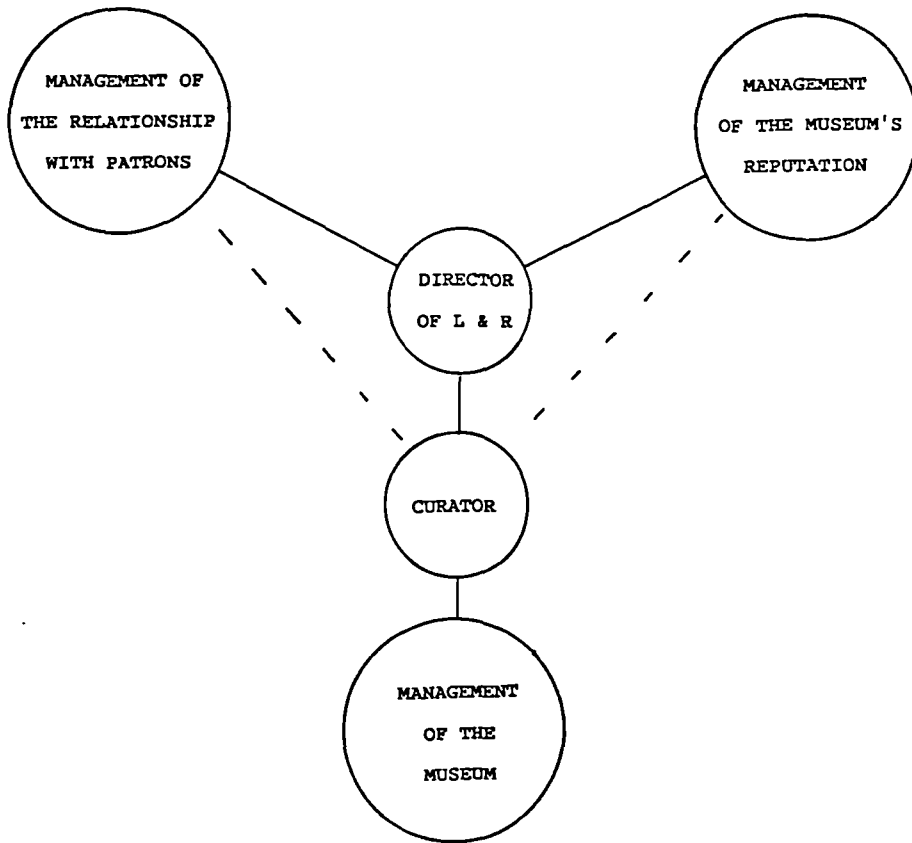
cutting off of the curator from the sources of finance, and it becomes just a small part of wider leisure issues. Faced with such a position curators may feel that they have little option other than to retreat into the area over which they retain control, namely the management of the museum.

Such an analysis may be useful to museums in that whilst they may be advised to "do a bit more marketing" what is more important for them is to regain the control position, without which other actions may be ineffective. Once again this is not an argument for promotion of curators, nor need it require any formal structural changes, access and the ability to influence are much more important.

The model therefore can point the way to remedial action. Whether such action is taken may depend to a large extent on the curators themselves. The implications of this on curator training are discussed below.

FIG 6C

THE LOSS OF THE CURATOR'S CENTRAL ROLE



6.2.2 POOR RELATIONSHIP WITH PATRONS

One way of not advancing the museum's cause is to fall out with one's patrons. A recent highly publicised case illustrates another use of the diagram as a diagnostic tool.

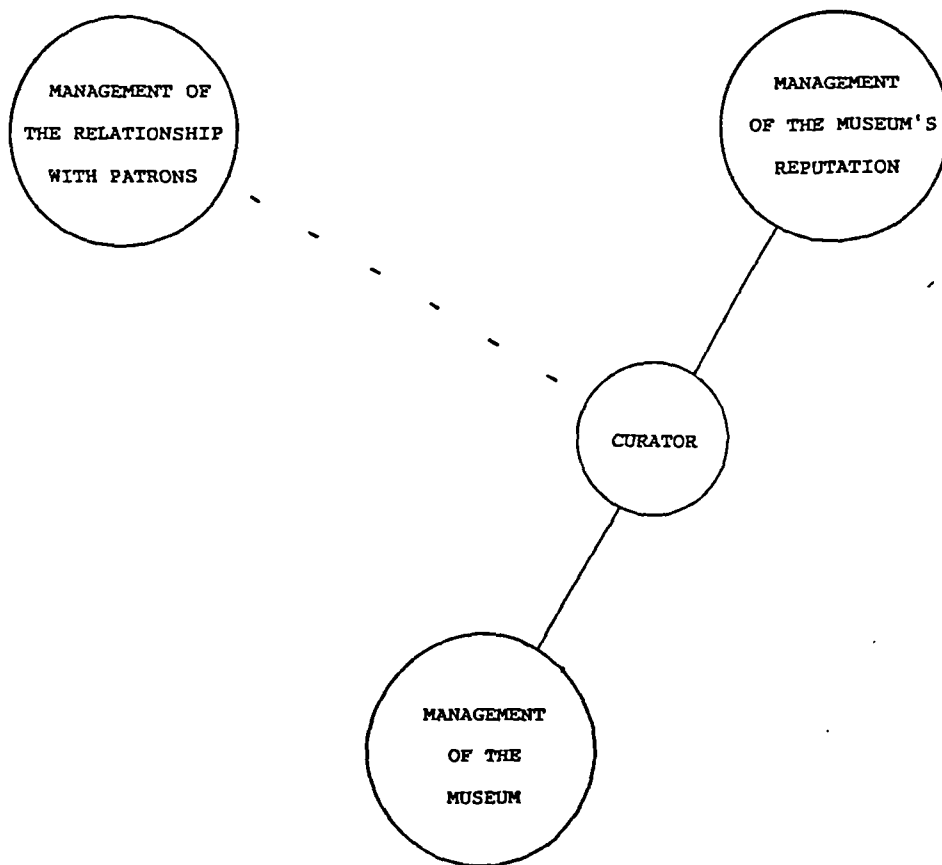
A curator of a museum within a large museum service in a large UK city is well regarded by colleagues. The museum, whilst suffering from underfunding has built up a large and loyal following of local people and has also attracted many tourists. The curator however does not enjoy a good relationship with the local authority. The chairman of the museum's friends organisation frequently makes public criticism of the local authority. This is represented in fig 6D.

The result is that despite its reputation the museum has alienated the very people who it needs to influence positively in order to secure funding so that it can develop further.

As one of the curators interviewed during the study commented "museums are an 'apple pie' thing" for local authorities, that is to say it does not cause complaints that say housing or refuse collection does. If it loses this "apple pie" status then its arguments for local authority funding must inevitably be weakened.

FIG 6D

POOR RELATIONSHIP WITH PATRONS



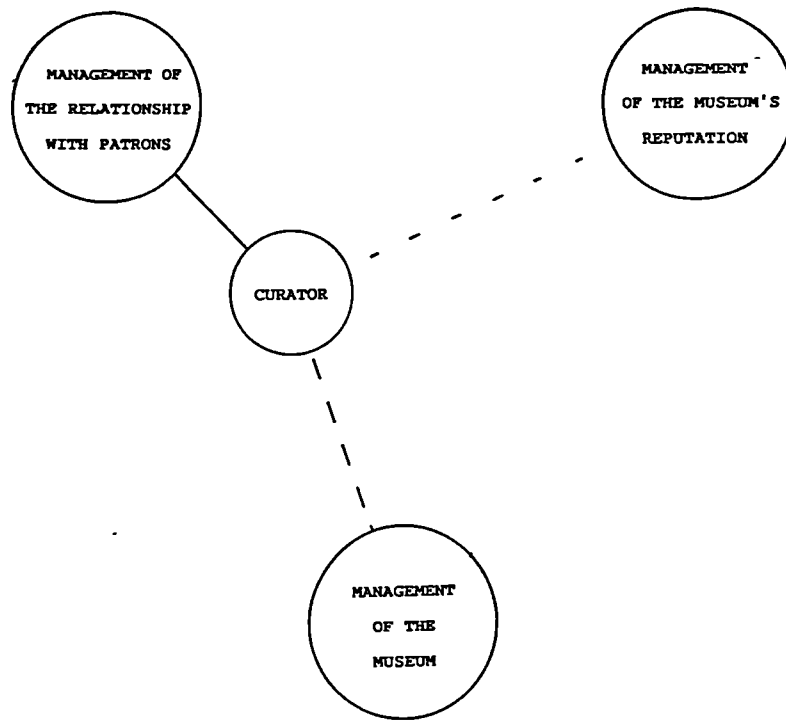
6.2.3 TOO CLOSE A RELATIONSHIP WITH PATRONS

A complementary example might be the museum that had grown too close to its patrons and had become complacent. This could lead to the museum not paying enough attention to their visiting public. This is represented in fig 6E.

This is perhaps less likely in the local authority sector, but can happen in the independent sector. This is a possibility particularly where a museum is run by an historical society whose subscriptions and fundraising support the museum. This can become a trifle incestuous with the museum and its patrons passively, or at worst actively, excluding those with whom it ought to be trying to build its reputation.

FIG 6E

TOO CLOSE A RELATIONSHIP WITH PATRONS



6.3 THE CURATOR

What has been discussed thus far are the components of the model and its use as a diagnostic tool. As can be seen from the diagram and from the use as a diagnostic tool the curator has, or should have, a central role in keeping the spiral of success going. It is this central role that is covered in point nine of the policy implications that were prescribed to the curator as part of the research findings. Saying that they should keep things in balance is one thing, advising on how it should be done is another. The purpose of this section is to look at the attributes of the successful museums and discuss some of the implications for curators. To do this, the initial policy recommendations will be examined individually.

The list of initial policy recommendations is shown in fig 6F.

INITIAL POLICY RECOMMENDATIONS
ARISING FROM CURATOR INTERVIEWS

1. Curators should demonstrate a bias for action particularly in their management of their relationship with the museum's patrons.
2. Curators should be aware of the difference between sponsorship, patronage and charity, when negotiating funding for the museum.
3. When promoting their museum, curators should be aware of the differing needs of tourist visitors and those from the local community.
4. Curators should be physically close to the visiting public, and visible and accessible to the local community.
5. Clarity of objectives should be of key importance for curators.
6. In the management of the museum's reputation, curators should be aware of the different audiences they are addressing, both among patrons and the general public.
7. Access to the relevant committee is important in establishing an effective relationship with a local authority.
8. The role of trustees should be defined clearly, and trustee committees should be structured to allow them to play their role in an effective way.
9. Curators should balance the requirements of managing the museum itself, with the need to manage the museum's reputation and the management of the museum's relationship with its patrons.

6.3.1 BIAS FOR ACTION

"Curators should demonstrate a bias for action, particularly in their management of the relationship with their funding bodies."

The curators of the successful museums demonstrated a clear bias for action. They seemed to propose ideas and projects rather than waiting to be told what to do. One of the reasons why this is particularly important is that the people to whom the museum curator reports may be unfamiliar with museums. By saying not familiar this is not to say that they know nothing of museums, but they are unlikely to know museums from the inside. In the case of local authorities, directors of Leisure and Recreation may have overall responsibility. Many of these people have arrived in their positions from a Physical Education background. Whilst some may be interested in museums, few have any detailed inside knowledge. In these circumstances it is up to the curator to propose and make the case for projects. The Director of Leisure and Recreation can not be expected to do this for the curator.

This has implications both for the recruitment and training of curators. It is not a matter of technical knowledge but more of attitude and personality. Those appointing curators should therefore look not just for technical curator expertise, but also for the necessary desire to originate and make the case for projects. This

leaves the question of what can be done for the curator who does not appear to possess these attributes. One can hardly advise curators to resign in favour of somebody who is more dynamic. In discussing these findings with the consultant John Myerscough (1989) he described this as the sort of recommendation that is "not actionable at a local level".

A more realistic first step might be to at least make curators aware of the importance of a proactive approach. Pointing out examples of sound practice and putting curators in touch with those who have been successful so that experience can be shared. As well as the personality factors it is important for curators to understand the way in which their governing bodies view projects. Some local authorities for example respond to written reports submitted with the context of detailed plans. Curators must be aware of how their ideas should be packaged to achieve maximum impact. The relationship with the governing bodies is covered in some of the other recommendations which are discussed below.

The other way in which this might be tackled in the longer term is by changes in the way curators are trained. Recent surveys by the newly formed Museum Training Institute have tried to identify areas that current curator training does not cover. The response from curators has been to put management skills at the top of the list. This would tend to confirm the idea that the current non-academically orientated training is not sufficient. Imposed in-service training may not solve the

problem of the less-than-dynamic curator, but it might help to ensure that their existing attributes are developed to maximum extent.

6.3.2 SPONSORSHIP, PATRONAGE AND CHARITY

"Curators should be aware of the distinction between sponsorship, patronage and charity, when negotiating funding for their museum."

Sponsorship, patronage and charity are perhaps not three distinct items, rather they are different areas along a continuum with sponsorship (a completely commercial transaction) at one end and charity (altruistic giving) at the other. Whilst the terms may not be distinct, they are open to abuse, and the one which is abused most frequently is sponsorship. Sponsorship is a commercial transaction. Money that a company "gives" in sponsorship is money that might otherwise have been spent on advertising. The sponsor spends money on sponsorship in order to gain response for the company and/or its products. If the project is not going to be cost effective, it will not happen. Patronage on the other hand is latent. Companies may for example have community funds to give money to "worthwhile" projects in their local areas. Some government agencies and private trusts (Getty and Carnegie for example) actually exist in order to provide money for projects. Money raised in this way should not be, but often is, called sponsorship. Charity is completely altruistic giving. As stated at the beginning, there may be some overlap between categories (particularly patronage and charity) but the terms are not interchangeable.

As far as this study was concerned perhaps the nearest thing to sponsorship was that given BY museum 1 to sponsor local events. The nearest that anywhere else approached to sponsorship were the high profile temporary blockbuster exhibitions of the type operated from time to time by museum 7. Indeed one question that might be raised by this is whether sponsorship actually exists as far as museums are concerned. It could be that museums would be better to adopt a more structured approach to attracting patronage rather than chasing non-existent sponsorship.

What emerges from this study is the awareness by the successful curators of how to obtain patronage. This involves knowing how the various funding bodies work, for example using the museum's own funds or those received from one body as a lever for funding from other bodies. The importance of being able to deliver was also stressed. Money is more likely to be given to organisations who have established a track record of using funds effectively, and have completed the projects for which the funding has been obtained.

As far as training for curators is concerned there have in recent years been calls on them to obtain more "sponsorship". It would perhaps be more useful to concentrate on showing curators how to approach patrons, rather than encouraging them to approach commercial sponsors who will almost certainly reject them.

6.3.3 PROMOTING TO TOURIST AND LOCAL COMMUNITY

"When promoting their museum, curators should be aware of the differing needs of tourist visitors and those from the local community."

The successful curators seemed to have a clear idea about how their museums' effort should be targeted. One of the principal realisations by these people is that as far as the tourist market is concerned a museum is very unlikely to be the sole reason for a visitor to come to a particular area. There can of course be exceptions to this for a minority of outstanding collections and blockbuster exhibitions. There are also specific enthusiast groups who will be interested enough to make special visits to particular museums. In the main however the museum itself is not enough. This has two implications. Firstly, as far as tourists are concerned, it is more important to promote the museum to those who have decided to visit an area and also those tourists who have already arrived in the area. Secondly whilst the museum is not the sole reason for visiting an area it should be one of the package of attractions that can make an area as a whole attractive to visitors.

The objective for example of museum 1 is to ensure that all visitors to the area are made aware of the museum. To do this it is necessary to understand the pattern of tourism in the area. This involves considerations such as the modes of transport

that visitors used to get to the area. It also means thinking about accommodation and whether people are travelling independently or on organised tours. Those on organised tours need to be attracted through their tour operators rather than by local advertising. People travelling independently may find out about local attractions from Tourist Information Centres (TICs) or from information available in hotels, guest houses, bed and breakfasts, or self-catering accommodation or caravan sites.

Building a relationship both with TIC staff and accommodation providers was deemed to be important and more effective than just sending out leaflets by post.

Once the tourist has received information about a museum it is also important that they can actually find the museum. Adequate signposting from the nearest major routes was an important factor for the non-city museums. Similarly adequate signposting within city centres is important for the city centre museums.

As far as promoting an area is concerned this should be the job of the local tourist board. The museums' objectives within this is to make sure that it is included as part of the package that the Area Tourist Board uses to promote the area. There was a strong feeling amongst the successful curators that they were not in competition with other attractions, including museums, in their area. In fact the opposite appeared to be the case in that a rise in the overall standard of attractions in an area was felt to be something that all could benefit from.

One comment that was made was that whilst the successful curators were aware of how people took their holidays, this understanding was not reflected in the area tourist board (ATB's). These are often set up within boundaries of particular local authorities. This does not necessarily coincide with the way in which tourists actually take holidays. This is because ATB's are often dominated by accommodation providers who understandably do not wish to promote other areas.

There are perhaps opportunities for cooperation between ATB's in order to reflect the reality of how people take their holidays.

6.3.4 CLOSENESS TO VISITING PUBLIC

"Curators should be physically close to the visiting public, and visible and accessible to the local community."

In none of the cases studied was great emphasis placed on formal market research. There was little evidence of a desire to be market led in terms of their actual museums. There was however an awareness of visitors. All of the successful curators were able to describe their audiences in some detail. These descriptions appeared to be based on observation.

The impression given by these curators is of being equally concerned with the visiting public as with collections and the museum itself. This is certainly not the case with many curators.

It is perhaps not possible to establish a causal link between awareness of visitors and physical closeness and accessibility of the public to the curator. Nonetheless the physical closeness and accessibility was a common factor amongst the curators. This was reflected for example in eating in the museum cafe (where they existed). Indeed two of the curators chose to be interviewed in their cafes, which if nothing else suggested that they felt comfortable in this environment.

6.3.5 CLARITY OF OBJECTIVES

"Clarity of objectives should be of key importance for curators."

It has already been noted that the curators studied demonstrated a bias for action, in other words a proactive approach. Their desire to do things was however matched by a clear idea of what the museum was trying to do.

They were able to make explicit the objectives of their institutions. These were by no means similar. The importance however was that the curators all had a clear idea of what the objectives were. Having made the objectives clear they were able to act within the context of these objectives. It could be argued that this has some similarity to commercial marketing, but there is a fundamental difference. Whereas, in theory, a commercial company might formulate its strategic objectives in the light of a review of potential markets, a museum is more likely to establish its "mission" independently of its market. It may well state in its objectives who the museum is for but it is not market led as such. Ames (1988) has referred to the relationship between a museum's mission and its market, and this supports the idea of a differing approach by museums. It did not appear to be the case that any of the curators felt that they set all the strategic objectives, they were however quite clear on what they were.

6.3.6 REPUTATION WITH DIFFERENT AUDIENCES

"In the management of the museum's reputation, curators should be aware of the different audiences they are addressing, both among patrons and the general public."

As has been said before, none of the museums could be regarded as totally market led. There was however clear evidence that the curators were well aware of the different audiences with which they were attempting to gain a good reputation. There was a clear desire to bring their museum to the widest possible audience.

A basic difference for example would be the needs of those living within a local community and the tourist visitor. In attempting to build an audience within the local community curators were well aware that it was not enough merely to present the same displays year after year and hope that people would keep on coming. They realised the need to provide reasons for visiting and revisiting. This was done in a number of ways, particularly through temporary exhibitions, particularly noticeable in the case of the Edinburgh District Council blockbuster exhibitions. These were used not only to attract visitors but also to get them into the habit of museum going. Thus Aberdeen Museums ran an exhibition on Aberdeen Football Club which got people into the museum who might not otherwise have come.

Once the habit has been established then it is possible to attract people to less overtly populist temporary exhibitions, and also bring people into contact with the permanent collections.

Another aspect of audience awareness was the desire to extend museum visiting throughout the social spectrum. Whether or not one is fond of any particular systems of social classification, it is clear that museum visiting is still disproportionately the preserve of the middle classes and above. Research commissioned by the Scottish Museums Council (1986) supports this view.

Existing marketing theory would probably suggest that museums should attempt to get even more of these people into the museum. This would be easy enough and indeed for financial reasons some of this country's higher profile museums have pursued this course. The curators in this study felt that they had a social responsibility and not just a marketing responsibility. In doing so they may of course have been demonstrating enlightened self interest, as it is important to demonstrate to the local authority that the museum is providing a service to all the community. The local community is, after all, made up of poll tax payers and voters.

The needs of the tourist are somewhat different. Whilst they may visit an area more than once, it is unlikely that they will visit it more than once a year. If a

museum changes its exhibitions monthly they will still therefore only see one of them in any given year. The need for rapid change is therefore diminished. thus museum 1 has a slower programme of changes to its main exhibitions than for example museum 3. Those wishing to attract the tourist do however have to put a strong emphasis on visitor services, this will include parking (for cars and coaches), retailing, toilets, shops and restaurant. These should not overwhelm the museum itself, although in some cases they do, but providing them is part of understanding what tourist needs are, without which the museum will be unable to obtain the good reputation that it seeks.

6.3.7 ACCESS TO RELEVANT COMMITTEE

"Curator access to the relevant committee is important in establishing an effective relationship with a local authority."

As has already been stated it is important for curators to have a clear idea of what the objectives of their organisations are and also to take a proactive approach in their dealings with their organisations' governing bodies. These are things that are within the control of the curator.

A further important factor is the structure within which this approach takes place.

In the local authority sector it is important for the curator to have access to the body which makes the decisions on the museum, very often this will be the Council's Leisure and Recreation Committee. This is important for a number of reasons.

If the committee is deciding overall policy for the museum, it is important for them to be able to come to informed decisions. The curator is the appropriate person to be able to provide the relevant professional expertise as well as detailed knowledge of the museum. Once decisions have been arrived at it is also beneficial if the curator is informed by the committee directly, it also helps to have the background to the decisions that are taken.

A second factor is whether the curator can make a case to the local authority. The impact of a proactive curator proposing things for the local authority to approve, will be weakened if there is no direct access to the relevant committee. Clearly the subject of whether or not access is granted is beyond the control of individual curators, although there is nothing to stop them asking for it. This is more of a matter for the profession as a whole to gain agreement from local authorities. The Museums Association has made some progress with a code of practice for museum authorities. This research suggests that this approach should be actively pursued.

A further reason for independent access is the current trend towards compulsory

competitive tendering for local authority services. As yet museums have not generally been included in services that have to go out for tender, although some of the more zealous local authorities have come near to going down this route. The possibility however remains. However well run a museum is, it would be vulnerable to somebody who was just going to manage the displays and who could do this for a lot less than it takes to run the museum. Explaining why it is important for a museum to do all the behind the scenes work such as research and documentation is essential. The curator with access to the committee is more likely to be able to achieve this.

The final factor is the public relations aspect of the relationship between the museum and its governing body. If the relationship between the curator and the sources of funds is to be a good one it is essential that the curator has an opportunity to establish a good relationship. This can certainly be supplemented by receptions, behind the scenes tours and familiarisation visits for new councillors, but this should be in addition to and not instead of access.

6.3.8 TRUSTEE STRUCTURE

"The role of the trustees should be defined clearly, and trustee committees should be structured to allow them to play their role in a positive and effective way."

In the independent sector it is also important for the curator to operate in a structure that will lead to effective working. The difference in the independent sector is that the range of structural options is somewhat wider. There is likely to be a board of trustees, but they can operate in many different ways. They might be a small group exercising direct control, or a larger group with an executive sub-committee who deal with the running of the museum. They could be a historical society who happen to have a collection, or they could be a body specifically set up to run a museum. There is no single correct structure, but there are some factors that should be considered.

Firstly it should be clear who is responsible for what. In the case of Museum 1 for example it was clear that the trustees set the overall policy and the required standard, but that beyond that the Director had a considerable degree of autonomy as to how things were actually done. This is in sharp contrast to some other independent museums where each of the trustees regards themselves as the curator's boss and there is confusion about responsibilities and who is in control.

A further problem is that of aging trustees who do not plan for succession, and fail to bring in trustees with the youth or the specific expertise that will help the curator to operate effectively. The Museums and Galleries Commission's Registration scheme will go some way to ensure that expert curatorial advice (which the curator does not always have) is available to trustees. It might also be possible that this concept could be extended to areas such as finance, thus providing the curator with active support rather than the trustees being a burden requiring servicing by the curator.

6.3.9 BALANCE

"Curators should balance the requirements of managing the museum itself, with the need to manage the museum's reputation, and the management of the museum's relationship with its patrons."

The requirements of the spiral of success have already been outlined at the start of this chapter. The successful curators were able to maintain the necessary balance. There is perhaps no single skill that enabled them to do this, and therefore no single cure all that can be offered to other curators. What can be offered is the integrative diagrams as a way of looking at a museum's current position, and the spiral of success to help identify how improvement can occur.

6.4 SUMMARY

This chapter has presented the two principal findings of this research namely the three category model (developed into the spiral of success), and the list of the characteristics shared by the successful curators.

The chapter went on to look at how the integrative diagram framework could be used as a diagnostic tool, to assess a museum's current position and suggest possible areas for action.

The final section dealt with the curator attributes and their implications for future policy and training.

The next chapter will suggest areas in which further research might be conducted that could build on the findings of this research.

CHAPTER 7

RECOMMENDATIONS FOR FUTURE RESEARCH

7 RECOMMENDATIONS FOR FUTURE RESEARCH

7.0 INTRODUCTION

The previous chapters in this thesis have focused on the reasons behind the research, the existing literature, the methods used and the research findings.

The objective of this chapter is to outline possibilities for further research.

7.1 STUDIES OF LESS SUCCESSFUL MUSEUMS

7.1.1 CHARACTERISTICS OF LESS SUCCESSFUL MUSEUMS

The research described in this thesis was conducted in museums nominated by an expert panel as representing examples of good practice. As mentioned in the literature review, Baker and Hart (1986) have criticised some marketing research for concentrating solely on the characteristics of successful companies. They point out that there are insufficient studies of unsuccessful companies that investigate whether the same characteristics are present there as well.

It is suggested therefore that a possible area of future research would be to

document practice in less successful museums.

Clearly there would be some practical difficulties. One of the things that facilitated access to the museums studied in this research, was being able to tell the museum curator that they had been selected by an expert panel as an example of good practice. The same feeling of goodwill might be absent if one were to approach a curator who had been selected as an example of poor practice. One possible way round this might be the offer of consultancy type research which is discussed in the next section.

7.1.2 ACTION RESEARCH IN LESS SUCCESSFUL MUSEUMS

A second area of potential research in less successful museums would be to use the three category framework developed in this study as a diagnostic tool to identify aspects of the museum requiring attention. This could be its relationship with patrons, its reputation or its management, or a combination of these. Having established the problem an appropriate researcher/consultant could work with a museum to effect change in the relevant area.

A well documented study of this type might provide a model for other museums. It may well be that such a project might be better suited to an interdisciplinary team that could call on appropriate expertise depending on type of area that was identified

as requiring most attention.

7.2 LONGITUDINAL STUDIES

The research described in this thesis is essentially cross sectional in nature. It has documented sound practice in particular museums at particular times. Further research could be undertaken that looked at changes over time. Questions could then be addressed such as whether the research carried out was specific to the late 1980s or whether it has a more timeless aspect to it. It would be interesting to find out how the museums studied have developed, and particularly interesting to look at where a change of curator has taken place.

7.3 WIDER APPLICATION OF FINDINGS

The last area that might benefit from further research is to look at the extent to which the findings could be applied beyond a museum context. The research was conducted in museums only. No attempt has been made in this thesis to speculate on the wider applicability of the findings. It is possible that sectors which share some of the characteristics of museums, the non-profit, charity and public sector service fields could be possible areas for transferability.

Clearly in view of the author's own criticisms made in chapter 2 of inappropriate

transfer of concepts from the area of consumer goods, care would need to be taken.

7.4 WIDER USE OF THE ETHNOGRAPH

The use of the "Ethnograph" software package although possibly not crucial to this research, certainly facilitated the analysis of the verbatim transcripts as a whole, and allowed increased flexibility. When the study began there were very few users of this package in the UK, few of whom were using it in a marketing context. Although it is likely to be overtaken by packages of increased sophistication it would seem to have considerable potential as a tool in both qualitative marketing research and qualitative market research.

7.5 WIDER USE OF QUALITATIVE METHODS

Qualitative methods will not be appropriate for all research in marketing, or in museum studies. The author feels strongly that they were appropriate in this research and that they have a wider applicability in studies where it is important to interpret and understand what people actually do.

In the early stages of the research the author was sceptical as to whether anything useful would be discovered using such methods. It is for others to judge the

usefulness of the findings, but the author for one is now firmly convinced that the methods were appropriate for this study and could be much more widely used.

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APPENDIX A

MUSEUM 1 - INTERVIEW TRANSCRIPT

#-OBJ	: basically telling the public	3	-#
	anything we think puts us in a good	4	
	light, we are good and we have set a	5	
	high standard for ourselves, we are	6	
	proud of the standard, but we have to	7	-#
#-MKTG	keep telling people that we are good	8	-#
	and if you tell people long enough	9	
	that you're good then they believe	10	
	that, that doesn't mean to say that	11	-#
	you can get away with not being good,	12	
	because they're pretty sharp at	13	
	slanging, but what we've found is	14	
#-MKTG	#-VIS		
	that there are people on the Isle	15	-#
	who are as far away as 50 miles,	16	
	, who have never been here,	17	
	but recently in the last two years	18	
	they've been coming down on Sundays	19	
	and their day off because the word	20	
	has reached them, not by advertising	21	
	or marketing or television it's	22	
	reached them by the grapevine from	23	
	the people who have sent their	24	
	visitors, bed and breakfast is a big	25	-#
	operation guest houses hotels they	26	
	send their visitors down and the	27	
	visitors come back and say "that was	28	
	a lovely day it was a nice experience	29	
	it was a beautiful place" or whatever	30	
	they might say, and eventually "I	31	
	must go down and see that sometime",	32	
#-MKTG	that's part of, it the other part of	33	-#
	it is that you can spend an awful lot	34	
	of money advertising in worthless	35	
	things and things that are put	36	
	together by some of the top things	37	
	like the Sunday Times or the Observer	38	
	or the Scottish Field and you take a	39	
	full page or a half page ad and it	40	
	costs yo-u a week's wages, and you say	41	
	to yourself there must be some other	42	
	way of doing this because there's no	43	
	way of telling exactly what we're	44	
	going to get back from that, now we	45	
	cannot attract people to . . . on our	46	
	own we're not that big, people don't	47	
	sit in America and say "oh I'm going	48	
	to . . . " they go to	49	
	Scotland we're part of this chain	50	
	that links one place to another as a	51	
	tour of the Highlands, so what we	52	
	feel is that the people in this area	53	
	we must capture them so we do a lot	54	

of our marketing in Fort William,	55	
instance at the pier at	56	
a man hands you a brochure	57	
in your car window, he'll hand you	58	
one for the woollen mill he'll	59	
hand you one for castle but	60	
you're in there, we feel at the point	61	
when the people are coming on to the	62	
island "what there is to do" and they	63	
get this little pack of interested	64	
companies whether they be a	65	
silversmith or a blacksmith he's got	66	
his brochure there and the customer	67	
then has the choice and when he looks	68	
	69	
\$-ATTRACT		
at what we do and sees that this is a	70	-\$
day out rather than run into a shop	71	
and feel that you're in a tourist	72	
trap or something like that they feel	73	
unencumbered here and they walk about	74	
%-LOCCOM		
and do what they want, we also are	75	-%-%-%
quite heavily involved in local	76	
events, if there's something	77	
happening we participate whether we	78	
throw in equipment to cut the grass	79	
or if we put in prizes or we sponsor	80	
it, or as I was talking before we	81	
donated four clarsachs??? ?? to the	82	
local school and have given two to	83	
Mallaig and I've got one at home	84	
which is going to Kyleakin and I've	85	
got one in Edinburgh which I couldn't	86	
get into the car which will go to a	87	
place as yet unknown, we sponsored	88	
the mod a gaelic mod, now that's an	89	
interesting thing because it's a	90	
gaelic speaking area and if the	91	
people see that "well there's one	92	
thing about the centre	93	
they put money into the culture and	94	
#-MANSTRUT		
our lifestyle" and we haven't set	95	-%-%
ourselves up as an elitist	96	
organisation that has a pyramid of	97	
power so to speak, everybody's on the	98	
same level which is the old clan	99	
system, I'm the first amongst equals	100	
as the saying goes it all lands at	101	
this end, but people make decisions	102	
people have budget responsibility and	103	
people think and have ideas and are	104	
encouraged to have ideas and if their	105	
ideas are used and seen to be their	106	
idea working, it tends to make a	107	
better organisation at the end of the	108	
\$-MKTG		

say, and we enter for things if you	109	-#-\$
can't it's like doing Littlewoods	110	
schools if you don't fill in the X's	111	
you'll never win it but if you fill	112	
it in your chances are slightly ahead	113	
of the guy that doesn't fill it in	114	
but at least you have a chance, and	115	
we enter for things like come to	116	
Britain, Museum of the year	117	
architecture awards civic trust	118	
awards Europa Nostra awards and we	119	
get a prize so it's quite good, we're	120	
in a remote part of Scotland and	121	
we've won nine awards in the last	122	
four years and I would stand up	123	
against Culzean castle or Edinburgh	124	
castle fair that matter and say let's	125	
put your awards up and see what	126	
you've got, and it covers	127	
architecture, marketing, museum local	128	
awards for what do you call it the	129	
Scottish Tourist board gives you	130	
these kind of rural awards for	131	
cleaning up the community and things	132	
like that, we've done all these kind	133	-\$
#-LOCCOM		
of things and we are quite heavily	134	-#
involved through the countryside	135	
ranger service with the schools, so	136	
we're bringing groups of children in	137	
or we're going to the schools and	138	
we're telling them about plants and	139	
flowers and birds and birds and not	140	
pumping them full of Clan	141	
heroes or anything like that that's a	142	
side issue and it's a different part	143	
of the attraction, but if children	144	
get to the part in the school where	145	
it's history we're quite happy to do	146	
that too we've got films and slide	147	
shows and they plant trees and we	148	
have the young naturalists club and	149	
we have the little ones called the	150	
Donald Ducks and they meet on a	151	
\$-MKTG		
saturday, and you know it's this kind	152	-\$
of being a member of the community and	153	
not setting yourself aside from the	154	
community that is your best marketing	155	
tool, to show that you really care	156	
and that you are part of the	157	
community, we bring a lot of business	158	-\$
down here we sell a lot of beds and	159	
we sell an awful lot of pints of milk	160	
for people who have the village store	161	
and petrol in the petrol station, so	162	
I mean people's I wouldn't say their	163	
fortunes but at least their standards	164	

	of living has come up a little bit	165	
\$-VIS	%-ATTRACT		
	because of the volume, we reckon over	166	-#-\$-%
	72,000 visitors used the building	167	
	last year and that's quite a good	168	
	number with 50,000 going through the	169	
	gate the difference being of course	170	-\$
	that you pay to go through the gate	171	
	and you get in here which is the	172	
	restaurant for nothing' some of the	173	
	people who went in through the gate	174	
	came back the next day and paid again	175	
	or some people who don't have time to	176	
	stop use the toilets have a cup of	177	
	tea and get on the ferry, so there's	178	
	quite a lot of business that never	179	
	gets to the gardens, and we're here	180	
	every day seven days a week there's no	181	
#-SCOTTOUR			
	surprises, I find that one of the	182	-# -%
	things that Scotland is weak on	183	
	particularly in the Highlands is that	184	
	it puts out a brochure and it tells	185	
	you come to this spot and water ski	186	
	or surf or something like that but	187	
	if you read down to the bottom you	188	
	can't do it on a Sunday, now that's	189	
	because of the religious feeling in	190	
	the highlands I don't have a problem	191	
	with that personally as long as you	192	
	tell the visitor don't come on a	193	
	Sunday because you can't do it, but	194	
	if you don't tell them that, you end	195	
	up with a dissatisfied visitor, and	196	
	also if you've got places that open	197	
	up in May put and blow the dust off	198	
	the sign and put "open" and as soon	199	
	as the last coach leaves in the	200	
	middle of September "closed" and	201	
	spend nothing in between on doing	202	
	anything to the facility they're not	203	
\$-COMPCOOP			
	helping at all, but we feel that by	204	-#-\$
	keeping our standards high and	205	
	keeping the pressure on people in our	206	
	area the business comes to us but	207	
	then they have to respond by doing	208	
	the same they have to upgrade their	209	
	facility to get some of the business	210	
	back that they may have lost, and I	211	
	know that some of them have lost	212	
	business to us and it's not that we	213	
	go actively trying to steal business,	214	
	the business comes to us, we go to	215	
	the travel fairs and with things like	216	
	that and they say "we're going to	217	
	come down to you next year" we're not	218	
	going to say oh no you belong to	219	

somebody else, but it gets a little	220	
bit of aggro going on between	221	
different properties but at the end	222	
of the day they've got to respond to	223	
it and if they respond to it it only	224	-S
does more business for , and if	225	
they're getting more customers maybe	226	
they'll be able to spend 2 or 3 days	227	
on -and maybe they'll come to us	228	
again	229	
 EB: do you see it as being a direct	231	
competition between attractions or do	232	
you think there's a spin off where	233	
everyone can benefit	234	
 #-COMPCCO?		
: oh I think there's a spin off as	236	-#
long as people don't go to an	237	
attraction and feel that "this is	238	
awful I'm not going to the other one	239	
because it will be awful too if this	240	
is the top place supposedly it's got	241	
to be the best so imagine what the	242	
second best must be like", so	243	
everybody needs to be conscious of	244	
standards and again you've got to	245	
bear in mind that you've got to give	246	
a bit of value, I mean again it's not	247	
a question of saying we charged two	248	
pounds last year so it's two fifty	249	
this year we've held the same price	250	
now for four years at one twenty	251	
admission to the grounds and the	252	
museum and one ticket does everything	253	
 \$-OBJ		
and eighty pence for groups,	254	-S
children, OAPs, students anything,	255	
veterans of the boer war things like	256	
that, you know it's more or less if	257	
we keep our prices down they'll stay	258	
a bit longer and they'll come into	259	-#
here and they'll spend in here and	260	
all in all the operation we're a	261	
charitable trust a non-profit	262	
organisation which really means we	263	
run at a loss which we do because we	264	
own 20,000 acres we have a sheep farm	265	
we have cattle we have 26 employees	266	
on the staff 14 of whom work all the	267	
year round we could make ourselves a	268	
 #-TRUST		
seasonal operation but we're not	269	-#
under pressure to do that because the	270	
board of trustees, we are supported	271	
by an American organisation a	272	
charitable trust and they support	273	
what we do the way we do it, so if we	274	

say we're going to do this this way	275	
and this is what we think we're going	276	
to take in the difference is 40,000	277	
/50,000 pounds or something like	278	
that, I have to go and present the	279	
budget to the organisation and they	280	
in turn go over it and agree that	281	
that's the standard we want to	282	
maintain and as I said if the place	283	
had to run at a profit the first	284	
thing they'd have to do is to get rid	285	
of me, which I don't recommend though	286	
%-MANSTRUT		
it's down to the trustees, I'm	287	-\$-\$-
spinning around all the time and this	288	
place iss running -people who are	289	
responsible who I've got total	290	
#-MKTG		
confidence in, I was down in Glasgow	291	-\$ -%
yesterday there was a	292	
meeting last night in Glasgow, in the	293	
afternoon I was meeti-ng with the BBC	294	
they're coming here to cover an event	295	
we're doing, pl-us Jimmy Macgregor's	296	
gathering has me on on Friday to talk	297	
about another project that we're	298	
working on, so these kind of things	299	
are you drive a long way	300	
down and you have an hour's meeting	301	
and you wonder if it's worth it but	302	
it is worth it that's part of your	303	
marketing, the people who listen to	304	
Jimmy Macgregor on Friday will say	305	
"oh that was the guy from the ... I	306	
must go up and see that one of these	307	
days" and that's what it's all about,	308	
\$-MANSTYL		
keep yiourself up front and I think	309	-\$
it's difficult if you don't have the	310	
personality to do it that's part of	311	
the equipment for the director of	312	
anything to have in this kind of	313	
business is he's got to be an up	314	
front person who can stand up and be	315	
counted, I mean you can't come across	316	-\$
particularly in : you	317	
can't come across as terribly "good	318	
afternoon welcome here" because local	319	
people just turn right off you,	320	
you've got to be seen as somebody who	321	
can roll up his sleeves and get on	322	
with things outside as well as	323	
inside, it doesn't make things easier	324	
it makes them very much harder to be	325	
this way than someone who can	326	
convince themselves that "I can start	327	
at 10 o'clock and by 4 I'm going over	328	
the hill to shoot a couple" you know	329	

	that kind of stuff, that may be the	330	
	style but it's not what gets the	331	
	business and I can honestly say that	332	
	I'm committed to something	333	
	every day of the week 52 weeks	334	
	of the year I mean I had a week's	335	
	holiday last March that's March 1987	336	
	and I've been going ever since, it	337	-\$
#-EXH	comes everything comes into the job	338	-#
	whether it be running the centre.	339	
	you're also building up things for	340	
	the future, we're working now on what	341	
	our next exhibition is going to be	342	
	because we've had this one for four	343	
	years and it'll be a year in the	344	
	making so between now and next year	345	
	we'll have the -same one again next	346	
	year between now and next spring when	347	
	we open we'll be working over the	348	
	winter with people to say what we are	349	
	going to do next and how are we going	350	
	to change it round and upgrade it a	351	
	bit, hopefully we're going to do that	352	
	if we get the money we can do it, but	353	-#
	we're also building up a genealogical	354	
	research area we're building up a	355	
	library we've got a fabulous	356	
	collection of Scottish papers which	357	
	are in the Scottish Record office but	358	
	they belong here but we don't have	359	
	the facility for it, so that's	360	
	something else we have to consider	361	
	where we are going to get the	362	
	facility and when we're going to	363	
	build that and that'll become a	364	
	study centre, I mean we've just	365	
	restored a cottage up there it's	366	
	finished but it's not carpeted yet,	367	
	we're restoring the back wall in the	368	
	garden which is a massive project	369	
	expanding the parking lot building	370	
	roads fixing fences it's all part of	371	
#-MANSTYL	what we do here, and I find myself	372	-#
	like the guy at the circus always a	373	
	chinaman for some reason with the	374	
	bamboo sticks and he puts a plate on	375	
	one and he'd go to the second one and	376	
	he'd get to the third one and have to	377	
	go back to the first one then he puts	378	
	the fourth one on that's me, I've got	379	
	about twelve and I'm going backwards	380	
	and forwards between all these	381	
	different things so if you said what	382	
	do you do I don't know what I do	383	
	today yet, what is the one that's	384	-#
	starting to wobble and you'll see for	385	

yourself what we've done since we	386
opened, there's been an awful lot,	387
we opened in 1976 there was a couple	388
of years a lean spell I came in about	389
1979 specifically to try to come over	390
to try to,	391
at the	391
to get this started, I	392
came over for two years and I've been	393
here nine so it looks as I'm here	394
permanently unless I get fired which	395
is always a probability one never	396
knows, but we started off with a list	397
of things you know what was the	398
ugliest thing that we had because	399
everything was pretty ugly at that	400
point what is the worst and we	401
tackled the worst, the worst was the	402
castle was standing but it had a	403
fence around it 30ft out and 8ft high	404
"canger keep out this building is	405
dangerous" so I said well can it be	406
fixed or can't it be fixed, so we had	407
three different structural engineers	408
give us reports and they said no way	409
it's finished it's gone, having made	410
that decision let's make it go so we	411
demolished it to a ruin a sculpted	412
ruin we call it and made a garden	413
inside it but that allowed us to take	414
the fence away which created a whole	415
different view for the visitor coming	416
up the driveway who at that time was	417
walking into walls of rodedendrons	418
like that so we started to peel this	419
back, it was a magnificent garden	420
many years ago but there'd been no	421
replanting maybe this century at	422
least since about 1920, and what has	423
happened is that all these mature	424
trees many of which we lose yearly	425
just a good gale takes it awy it's	426
been there 200 years it's had it gone	427
so we're continually replanting and	428
you'll see as you go round areas that	429
have been cleared, and the problem is	430
when you clear something it becomes a	431
maintainence problem so it's again	432
going back and buying equipment to	433
keep the actual physical part of it	434
down so we're quite well kitted out	435
#-MANSTRUT #-MANSTYL	
with equipment, but everybody does a	436 -#
da-y's work there's no fat in any of	437
the departments there's never a mont-	438
h goes past without someone looking	439
for help including me we've done a	440 -#
lot, I've been here 9 years done a l-	441
ot in the nine years we've spent a	442

lot of money we've spent about three	443
million pounds there's a lot more to	444
do	445
HB: what's your own background if you	447
don't mind me asking what leads you	448
into something like this	449
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	512
I am here permanently I would say	513
because it's my sandbox I'm allowed	514
to play in it nobody else is	515
HB: on the more historical side do you	517
have a curatorial staff	518
#-MANSTRUT	
..: no what we have, we don't have a	520 -#
curatorial staff it's something:	521
that's getting more and more of a	522
priority evry year, when we get the	523
facilities to house the records we	524
must have an archivist of some type	525
whether it's a historian a museum	526
curator an archivist a genealogist,	527
it'll have to be somebody who has an	528
interest in looking at old papers	529
because we've got them, and I think	530
that at the moment our museum keeper	531
is the old type highland shennachie	532
historian he knows a lot but is a	533
very shy man that will not tell you,	534
well he'll tell you but he won't say	535
it with great confidence, he's	536
wonderful at connecting people to	537
families because of the hidden	538
knowledge that he has when people	539
come with lists of their genealogy he	540
matches them up and sends them away	541
very happy, but that's something that	542
can only be done with 's brain	543
and it's something that if I was	544
there tomorrow people wouldn't get	545
the same information you see, so it's	546
one of these kind of weaknesses that	547
Scotland has in the genealogical	548
information we've got things but we	549
don't have the ability to tie up	550 -#
HB: I was looking at draft plans for	552
an emigration centre at Greenock	553
..: yes an SDA project	555
HB: I don't know whether it's	557

#-SCOTTOUR

' : yes it's .., I think in a way it's 564 -#
 a desperate attempt to do something 565
 for Greenock as opposed to being what 566
 it should be which is a genealogical 567
 centre for Scotland, which should be 568
 somewhere where it can be got to, put 569
 it down in Greenock no-one will go, 570
 put it in Glasgow people will go 571
 because people go through Glasgow 572
 people go through Edinburgh put it in 573
 Edinburgh, but it's just because 574
 Greenock's a sore spot let's do 575
 something for Greenock it's not the 576
 answer for Greenock in my opinion, 577
 and of course I wouldn't put money 578
 into it if it was mine 579 -#

HB: just off the top of your head you 581
 wouldn't like to hazard a guess at 582
 what is the answer for Greenock 583

' : well I mean obviously Greenock 585
 your workforce there are more in the 586
 way of mechanics and engineers, so 587
 you almost need to get them a new 588
 town classification and hope that 589
 Ford or something like that will put 590
 something in that the men can turn 591
 their skill to, men and women for 592
 that matter, but I dont think that 593
 .., I mean what do when you open a 594
 genealogy centre you need 595
 genealogists so they come in so what 596
 have you done you've given jobs to 597
 people who have come in from another 598
 area 599

HB: yes you're an expert fitter how 601
 would like to be a genealogist 602

#-SCOTTOUR

' : it's not right now probably the 604 -#
 people in Greenock would be very 605
 annoyed to hear me say I don't think 606
 it'll work but I think it's time we 607
 faced up to realities with lots of 608
 projects and stopped having 609
 somebody's good idea in the wrong 610
 place, it's a good idea and there's a 611
 good place for it but it's not 612
 Greenock, first of all while Greenock 613
 was a big port and a big emigration 614
 port people were leaving from 615
 .., the emigration of 616
 the clearances, they didn't send them 617

down to Greenock they just stuck them	618	
on a boat at the end of the pier and	619	
shoved them off, and these are the	620	
people that the ancestral roots that	621	
people are coming back to find not	622	
the people that went after World War	623	
Two on a GI troop ship because they	624	
know all about their background, they	625	
want to know about the old snags and	626	
the old records	627	-#
E3 Liverpool's done quite an	629	
interesting one on that with	630	
computerised manifests and passenger	631	
lists	632	
#-SCOTTCUR		
. that is something that is urgently	634	-#
needed in Scotland, every available	635	
passenger list from every source has	636	
to be put on computer, you've got	637	
Canadian lists you've got American	638	
lists, I mean two or three	639	
individuals in Edinburgh who just	640	
spend their life looking through	641	
snag's lists and things like, that	642	
sources of information, and	643	
fortunately they catalogue it and put	644	
it in a book, I dont know what the	645	-#
answer is to Greenock's problems	646	
maybe it's vote tory in the next	647	
election	648	
E3. coming back to this place you say	650	
you're a non-profit organisation,	651	
what then would you regard as success	652	
how would you define it	653	
#-OBJ		
∴ well we look at ourselves more	655	-#
along the lines of a university or a	656	
hospital we will always need outside	657	
funding, I think the thing to do is	658	
to keep it to a minimum and obviously	659	
you're limited a bit like Greenock	660	
here what do we do here that could be	661	
profit making that wouldn't be better	662	
off in Glasgow, I mean yes maybe you	663	-#
could have a little hand craft trade	664	
a man turning something or other and	665	
selling them whether it be shepherds'	666	
crooks or whatever, but how many are	667	
you going to sell in a year, somebody	668	
was writing me good idea I'd accept	669	
it as a good idea why don't we get	670	
into the Christmas tree business, I	671	
said well I know what you're thinking	672	
we've got all this land we could	673	

	plant Christmas trees, but there's	674
	all this land outside Glasgow and all	675
	this land outside Stirling with guys	676
	growing Christmas trees and all they	677
	do is stick them on a truck and	678
	they're on sale an hour later, by the	679
	time we get them down from here	680
	they'd be bald you know, so I mean	681
	it's the logistics of being on the	682
#-ATTRACT		
	island, what we're selling is an	683 -#
	unspoilt surrounding and we're saying	684
	that our job is to keep it that way,	685
	certainly improve it if there's	686
	something that's untidy to the eye	687
	whether it be an old wall that's	688
	fallen down then let's rebuild it,	689
	but not to have the Hilton	690
	or something like that, this is what	691
	people come to see and that's the way	692
\$-OBJ		
	it is, and it costs money to do it	693 -#-\$
	that way but that's what the	694
	objectives of the trust are, to set	695
	up a focal point for clan history and	696
	activity to keep a museum a library a	697
	research centre and one of the	698
	objectives is to help distressed	699
	clansmen, well that was put in the	700
	trust deed because they were copying	701
	someone else's trust deed that was a	702
	hundred years old and it was	703
	fashionable to do that at that time	704
	you know, that organisations were	705
	formed to help, while at the same	706
	time remembering that there's lots of	707
	things we can't do they may be good	708
	ideas but they are not in the right	709
#-FUTPLAN		
	taste so we can't do it, I mean I can	710 -#-\$
	see that maybe in time to come you've	711
	got to have a bigger retail area as	712
	we grow we've got 72,000 visitors	713
	well the potential of this place	714
	could be 100,000 visitors, your shop	715
	in there maybe too small and maybe we	716
	would attract more busses if we had a	717
	thing like this that was a woolen	718
	mill, you know had all woollens	719
	around it and this became a retail	720
	area as opposed to a restaurant you'd	721
	have to build another restaurant so	722
	you're spending money again you'll	723
	always be behind	724 -#
HB	so if you were evaluating a	726
	project like that you wouldn't	727
	necessarily have to make so much	728

	money in order to spend it it	729	
	wouldn't be purely	730	
#-OBJ			
	' a commercial interest no, we'd	732	-#
	have to look at it and say we've got	733	
	to spend a quarter of a million	734	
	pounds and by doing that we'll be	735	
	increasing our income 50,000 pounds a	736	
	year so in the next ten years we	737	
	might get our money back, so why	738	
	worry why not just stay where we	739	
	are, we evaluate things we are not a	740	
	commercial operation we're not in	741	
	this to make money we're always	742	
	trying to keep a low a loss as	743	
	possible, but the place has been set	744	
	up by the clan to function at a level	745	
	that we're proud of and the members	746	
	are willing to contribute to that,	747	
	and as long as I'm not buying houses	748	
	in the south of Spain or sharing a	749	
	room with Lester Piggot or something	750	
	like that then I think we're going	751	
	along the right way, we're audited	752	-#
	twice a year by our own auditors	753	
	we're audited by the VAT people so	754	
	we're wide open, this is the way the	755	
	trust want it, keep it going with a	756	
	high standard and the funds will be	757	
	found for it and so far we've been	758	
#-FUNDRAIS			
	able to do it, but right now I'm	759	-#
	trying to raise 35,000 pounds to	760	
	purchase a library and I've managed	761	
	.. one of the trustees has said	762	
	he'll give me twelve, normally I	763	
	always say I need at least a third to	764	
	get started so he said well I'll give	765	
	you twelve you see, so I'm going to	766	
	the National Heritage memorial fund	767	
	and I'll be going to the Local	768	
	Museums purchase fund because it's	769	
	archival material it's books but it's	770	
	also papers documents and it's	771	
	probably the finest Jacobite	772	
	collection which is destined either	773	
	to come here or to go to America, so	774	
	I've got the first option on it and I	775	
	said we'll take it but I've got to	776	
	come up with the money yet, and the	777	
	guy's willing to wait until I do,	778	
	you know give me some time certainly	779	
	give me until the end of the year but	780	
	then that creates the other problem	781	
	of what do you do with it once you've	782	
	got it, you can put it in bookshelves	783	
	and look at it but we need to start	784	

usin-g this stuff and this is why the	785	
need for a research centre a study	786	
centre has really suddenly jumped up	787	
as a pri-ority, it was in the	788	
development plan but it was something	789	
that was goi-ng to happen later	790	
rather than sooner, but because we've	791	
acquired this collection because we	792	
have the papers in Edinburgh which we	793	
paid 70,000 pounds for and because we	794	
have our own library and we have maps	795	
and all kinds of unknown papers that	796	
people have given, I look at them but	797	
nobody's really read through it and	798	
catalogued it in any way ., I also	799	
have another library which is	800	
probably by now in a container coming	801	
across the Atlantic which was donated	802	
by a wealthy American who was selling	803	
his house and conated his library,	804	
and I know that he's got two thousand	805	
two hundred and some odd volumes	806	
coming to us and some of them he paid	807	
three and four hundred pounds for,	808	
\$-FUTPLAN		
and this is a donation and all of	809	-\$
this stuff lands here and we've got	810	
to have something to put it in,	811	-#
besides the fact that it becomes a	812	
security problem, if we don't do it	813	
right we need to design a building	814	
that in the event of a fire or	815	
something something will happen that	816	
#-TRUST		
will rprotect all this stuff, security	817	-#
wise we have a meeting on June 18th	818	
of the board of trustees and that's	819	
going to be right at the top of the	820	
list, what do I do now coach as they	821	
say in America tell me I give you the	822	
problem and I give you the solution	823	
but you tell me do you want it solved	824	
or you don't want it solved, we've	825	-\$
got a very active board of trustees	826	
\$-MANSTRUT		
we're very lucky we've got an	827	-\$
executive committee that meet twice	828	
sometimes three times as year, the	829	
trustees meet at least once sometimes	830	
twice and we have an annual general	831	
meeting, so there's six opportunities	832	
to talk to the trustees, a lot of our	833	
trustees are UK based some are	834	
American based the American ones are	835	
over as often as the UK ones are up	836	
from London, it's not question of...	837	
the way I feel about it is that in	838	
the old days when	839	

who was here wanted to meet with	840
he would go and	841
meet in , now by the time he	842
got there we've got trustees in New	843
York they can be here and back again,	844
the Glen got a bit bigger so to speak	845
that's really all it did, the means of	846
communication and transportation,	847
people say you get all this support	848
from America like it was a million	849
miles away it's closer than	850
used to be two hundred years ago	851
that's the way I look at it, we've	852
got Americans we've got a chairman of	853
the executive committee who's over	854
about five times a year and he's in	855
Delaware and he was over in May he	856
was over in April and he's over again	857
in a week's time and he's coming	858
back in September so it'll be four	859
times he's been over, they take	860
responsibility and follow through	861

-#-\$

EB What sort of proportion of your	863
visitors come from . do you have a	864
feeling for the local versus UK	865
versus overseas	866

#-VIS

well I would say in here it's a	868
bit different if we go to the museum	869
we found last year .. we have a	870
visitors book so just taking the	871
visitors which is an interesting	872
thing because we had 48,000 visitors	873
and 40,000 people signed the	874
visitors' book, and it was because	875
they saw it there and they had to	876
sign it and make a comment and things	877
like that, and what we did was we	878
took samples we went right the way	879
through and looked at everybody's	880
nationality and two thirds of the	881
people came from the UK, now of the	882
remaining one third a third of them	883
came from America and a third came	884
from Canada and Australia and the	885
last third was made up of Germany	886
Japan and all that kind of stuff, so	887
when we broke it down and said well	888
there's 48,000 visitors 32,000 came	889
from the UK of the remaining 16,000	890
5,000 came from America and our	891
percentage of . . . of overall	892
visitors is less than 5 per cent, so	893
people are just passing through and	894
they're coming in whether they're	895
Scots or not they come in	896

-#

4
 RE you mentioned earlier that if 898
 people are coming to you try and 899
 pull them down here is there any way 900
 you feel you can address that sort of 901
 wider market is there any point in 902
 going that or not 903

#-COMPCCO?

: well I think that if we can get 905 -#
 people to think in the eighties 906
 instead of the fifties there's a 907
 tremendous opportunity for us to 908
 unite as a group of clan attractions 909
 and have a clan trail like they do 910
 they have the great trail through the 911
 northeast of Scotland there, the 912
 something houses or whatever it is 913
 and it works, there's no reason why 914
 people wouldn't stop at the Glencoe 915
 Visitor centre go to Cameron of 916
 Lochiel's whatever he's got, 917
 Glenfinnan where the Prince raised 918
 the standard, and come up on to 919
 and go to us go up to and 920
 see the , go off to Elean 921
 Donan and see the Macraes, work your 922
 way down and see the MacLennans and 923
 go across to Kingussie and see the 924
 Macphersons, if not in that sequence 925
 at least be all in the same brochure 926
 so that the guy is going around some 927
 place he has the opportunity "on 928
 we're near this we'll go to this 929
 other clan attraction", but I tried 930
 that about four years ago and I think 931
 at the time they gave me this new boy 932
 on the block look you know and say we 933
 don't need to do that, the more 934
 business you do the more people pass 935
 my door that kind of stuff, fine 936
 that's all well and good I mean some 937
 of them say they don't have to 938
 advertise "we appear on every 939
 calendar that's ever produced Jenners 940
 sticks us in the window a full page 941
 black and white picture", and that's 942
 a fact a lot of the castles are like 943
 that but I think we've got to take an 944
 approach of saying right you're doing 945
 all right but let's try and see if 946
 you can do a little better, you're 947
 not going to lose anything by it if 948
 anything you're going to gain, but 949
 it's also you're going to do 950
 something that shows a little bit of 951
 cooperation and a bit of unity in the 952
 clans, and yes we're all clans 953

together and we pass on the business	954	
to each other, I'm going to try again	955	
I can't do it for this year but	956	
certainly for next year	957	-#
presumably with something like that	959	
you've got to be sure that I mean	960	
does the claim become as strong as	961	
it's weakest link if you get one	962	
that's not up to standard as the	963	
others begin to lose out	964	
#-CCMPCOOP		
well I think what we would do is to	966	-#
form an executive committee and I	967	
could think of two or three others	968	
beside myself that would say who	969	
should we invite to be on this thing	970	
and if you don't get an invitation	971	
it's because we don't think what	972	
you've got is good enough, we'll	973	
certainly happily stock somebody's	974	
brochure, if somebody has one that	975	
doesn't come up to standard if	976	
visitors come let them decide whether	977	
they want to go, but it won't be on	978	
this claim heritage trail, I mean	979	
there's lots of things that can be	980	
improved particularly in the west	981	
there's historic places that interest	982	
me personally, the sculpted stones	983	
you can go from here to here to here	984	
and stop and see beautiful effigies	985	
carved in stone and pictish brochs	986	
and all this kind of thing, but we	987	
\$-SCOTTOUR		
don't do it in as brochure because of	988	-S
the way the tourist boards are set up	989	
people don't tend to share what's in	990	
the next zone because that takes them	991	
out of their zone, so if you look at	992	
some of the maps of tourist regions	993	
you'll see that particularly our	994	
friends across here, there's	995	
Lochaber,	996	
where we are has nothing on	997	
it, it's like an anthrax area you	998	
know so you look down and you think	999	
since the maps a square and we're in	1000	
it and everything round about here	1001	
has got castles and mountains and	1002	
other things and there's a-	1003	
ferry here that doesn't go anywhere,	1004	
you know that's really silly	1005	-#-S
HB one or two people have mentioned	1007	
this the barrier between area tourist	1008	
boards means there won't be	1009	

information about anything that's not 1010
in their area 1011

#-SCOTTOR

the whole tourist thing is 1013 -#
Scotland needs a re-examination from 1014
the point of view tourist officers 1015
are more concerned about putting 1016
people in beds than they are about 1017
advertising their area, I mean they 1018
become I call them travel agents, you 1019
go into a travel agent he'll put you 1020
into a hotel he'll put you into an 1021
airplane he'll put you in a taxi 1022
he'll put you anywhere, the tourist 1023
office will do the same thing almost, 1024
a tourist office should be here's 1025
what there is to see while you're 1026
here, but I think it's got too big 1027
now the booking of the beds 1028

(end of tape side 1) 1030

.. .. commission involved with it but 1032
I would rather see us dispensing 1033
information encouraging people to see 1034
everything and stay longer, and yes 1035
you need a bed for another night go 1036
down to the travel agent whoever he 1037
is and let him operate from within 1038
the tourist office as an individual 1039
selling beds selling hotels, I would 1040
like to see them try that because I 1041
think that's the weakness of the 1042
tourist organisation, also of course 1043
we have tourism for this region 1044
controlled by the Highland and Island 1045
Development board, tourism in the 1046
south of Scotland is controlled by 1047
the Scottish Tourist Board and 1048
tourism internationally is controlled 1049
by the British Tourist Authority and 1050
the three of them agree to disagree 1051
almost 1052 -#

HB. yes I was talking I think it was 1054
the Scottish Tourist Board who just 1055
wanted to get people across the 1056
border into Scotland and that's bound 1057
to conflict with the British tourist 1058
authority who are trying to get 1059
people into Britain as a whole so 1060
they wouldn't necessarily have the 1061
same objectives unless they define 1062
what they all want to do 1063

#-SCOTTOR

: I mean if you go to a British 1065 -#

tourist office I mean I haven't done	1066
this in years but if you ask about	1067
information on Scotland it's not as	1068
easily given if you ask	1069
	1070
	1071
	1072
	1073
	1074 -#

1076

#-SCOTTOR
D-

1078 -#
1079
1080
1081
1082
1083
1084
1085
1086
1087
1088 -#

	so what	1097
happens the first place the guy comes		1098
to and he rings the doorbell and he		1099
says "do you have a bed" and the		1100
guy's from Birmingham or something		1101
like that, and he gets a friendly		1102
welcome yes but "where's this		1103
highland welcome"		1104

HB: yes I arrived fairly late last	1106
night and I stopped at four or five	1107
places and four of the people were	1108
English	1109

': yes and all doing a good job, if	1111
somebody says to me can you recommend	1112
a bed and breakfast, I mean	1113
at the -- . e is English	1114
-- is English Ostaig house is	1115
English but they keep a nice clean	1116
place a quality place and they are	1117
aware of the importance of having	1118
separate toilets and bathrooms. and	1119
things for the visitors, and at the	1120
end of the day if you've got a friend	1121
coming in or someone like yourself	1122

someone that you say well you've got 1123
to put him some place where you know 1124
he's going to be comfortable, you 1125
can't want to run the risk if you 1126
send him over the hill to some place 1127
you know ??? ??? I've never 1128
seen anything like that but they must 1129
be out there, I would be dead scared 1130
to do that 1131

HB: does that work the other way do 1133
they promote you 1134

#-LOCCOM

oh yes very much so and I would 1136 -#
say that most of the people who come 1137
in and live here are members of the 1138
trust, become members because it's 1139
their little Kew Gardens they can 1140
walk about on a Sunday and bring 1141
their friends, we do functions at 1142
night in here whether it be clan 1143
shows puppet shows or serious plays 1144
drama music whatever it might be and 1145
we move all the tables out and turn 1146
it into a theatre and you can 1147
guarantee that all of the incomers 1148
will be here supporting, because they 1149
have the money maybe to go out and 1150
spend whereas the local community 1151
might not have it 1152

HB: how does that relationship work, I 1154
know for example I used to live in 1155
Liverpool and lot of people moved to 1156
North Wales and it was definitely 1157
generally resented by the local 1158
population and there is still setting 1159
fire to cottages 1160

: it depends on the individual 1162
because generally speaking the guy 1163
who comes in has retired from 1164
something and he's bought this little 1165
cottage and he's going to spend the 1166
rest of his life doing his garden and 1167
painting or whatever he's doing 1168
having made his money some place 1169
else, and they haven't contributed 1170
anything to the community yet they 1171
end up taking the best part of it the 1172
enjoyment out of it and over the 1173
years they're no longer paying taxes 1174
so they're not going to help double 1175
track the road or something, but 1176
having said that they are very 1177
supportive of moves to do things and 1178
although it has been resented at 1179

times they've got in and started	1180	
things like playgroups or drama or	1181	
something like that and of course	1182	
it's always the incomer who is in the	1183	
drama group, I think at first it was	1184	
resented - I mean personally I was very	1185	
happy to see it happening but now the	1186	
people look forward to "oh they're	1187	
putting on the play this year" or	1188	
they're doing the pantomime or	1189	
whatever they're doing and now the	1190	
thing is met with great enthusiasm,	1191	
it was just at first it was them	1192	
doing this but now if they're here	1193	
four or five years they become a	1194	
little less than "them"	1195	-#
HB what would you call a place like	1197	
this	1198	
#-ATTRACT		
a country park, visitor centre	1200	-#
when I came here at first it was a	1201	
white elephant so it's upgraded	1202	
itself, we have lots of people come	1203	-#
in and ask the same questions like	1204	
how do you do this and how did you	1205	
get started and I mean I'm quite	1206	
happy to share information with	1207	
anybody trying to do it because why	1208	
waste energy making the mistake that	1209	
I made, I did it I went down the	1210	
wrong road so many times and have	1211	
spent money in the wrong places too	1212	
many times that's how you learn in	1213	
this business and you've got to be	1214	
prepared get out and knock doors and	1215	
#-FUNDRAIS		
get support, the Highland Board have	1216	-#
been very good to us the STB have	1217	
helped us the Museums Council have	1218	
been good to us they've given us	1219	
advice they've given us money they've	1220	
helped us restore things even the	1221	
National Museum of Antiquities have	1222	
lent us stuff for display at times,	1223	
the countryside commission for	1224	
Scotland are very good to us the	1225	
National Heritage Memorial fund have	1226	
helped us, the local museum purchase	1227	
fund lots of places that we've gone	1228	
to, and the thing is the second and	1229	
third time you go it gets easier	1230	-#
HB: you've got a track record	1232	
#-FUNDRAIS		
: well they've looked you over	1234	-#

they've looked through your trust	1235
ced they've looked through your	1236
charts of accounts they've looked at	1237
your property they've seen that you	1238
accomplished what you set out to do,	1239
so the next time around they say "on	1240
yes we did this once before with	1241
them" and it's a bit easier the	1242
second time the Highland Board, are	1243
very good to us because they are	1244
trying to keep us at the standard we	1245
want to be kept at, because it's	1246
something that if they've got	1247
visitors to the highlands they send	1248
them over to the	1249 -#

HB what about local businesses and	1251
things do you have any are there any	1252
appreciable size local businesses	1253
that you have relationships with or	1254

#-LOCCOM

: we have seen since we've come here	1256 -#
new local businesses pop up you know	1257
craft businesses souvenir shops	1258
basically that's about it, the gaelic	1259
college has started up nothing at all	1260
to do with us it's just that us being	1261
here and them being here gives us a	1262
thriving community, in 1972 the	1263
school roll was something like 19	1264
pupils it's now 72 and they had to	1265
build a new school because it's a	1266
growing community, people are coming	1267
in the hotel we've got five hotels	1268
within nine miles of here, there was	1269
a woollen mill but it closed quite	1270
recently it may open again but really	1271
that's all there is, it's farming and	1272
sheep herding there's a lot of	1273
fishing started up shell fishing	1274
there's a couple of little businesses	1275
going on shell fish there's a fish	1276
farm going on in the area none of	1277
which we're involved in, we have one	1278
on our property but we lease to	1279
Marine Harvest	1280 -#

HB: a lot of the publicly funded	1282
museums that I've talked to are under	1283
some implied pressure to get	1284
sponsorship and local businesses	1285
involved but if there aren't a great	1286
number of local businesses	1287

#-FUNDRAIS

. no not here it's not an option, I	1289 -#
think the main thing we're obviously	1290

we're always looking for money from	1291	
anywhere but the main thing that I	1292	
look to the museum council in	1293	
particular for is guidance,	1294	
information, which in itself is not	1295	
always easy to get because they are	1296	
so overcommitted and shortstaffed and	1297	
too much to do and because you know	1298	
the Royal Museum is here and the Art	1299	
galleries in Glasgow or the new	1300	
Transport museum or the Burrell	1301	
collection has all this clout they	1302	
can get the attention, whereas a	1303	
little guy like me wants to repair a	1304	
d...rk or something like that yeah yeah	1305	
we'll take care of it now get in	1306	
 \$-COMPCOOP		
Line, there is a museum curator	1307	-#-\$
	1308	
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1369 -§

are
there any other networks either
formal or informal that you plug in
to

1371
1372
1373
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1375
1376

#-FUNDRAIS

well anything that's involved with 1378 -#
I would say we are the 1379
first port of call, if someone is 1380
trying to restore a building a statue 1381
a monument something that relates to 1382
they will contact me, and 1383
it's usually first priority money and 1384
the second one is usually help and I 1385
usually swing it round so that help 1386
becomes the first priority, because I 1387
will go and attend the meetings and I 1388
will work them towards places where 1389
they can get money, you see if you 1390
have this fund this American fund and 1391
you write to them saying can you send 1392
me 30,000 pounds because I want to do 1393
something, if they buy the project 1394
they'll send you the 30,000 pounds 1395
"oh good we've got the money let's 1396
build it", but that's not the way I 1397
operate I go around and say on the 1398
principle of one third, right this 1399
project's 30,000 pounds and I will go 1400
to the Highland Board and say I have 1401
10,000 and they'll say we can give 1402
you 12,000 and maybe the countryside 1403
Commission will say we can give you 1404

5,000 so you now have got 17,000 of 1405
the original thirty now you can go to 1406
America and ask them not for ten but 1407
ask them for thirteen, but to go up 1408
and ask them for 30,000 is not right, 1409
I mean we pay taxes into this fund 1410
which is then given to the Highland 1411
Board, Museums Councils and this is 1412
our money and if we have a right to 1413
get it back then we have to get it, I 1414
mean not necessarily get it all but 1415
if you can justify getting some of it 1416
back then you have to go for it 1417
before you go and have somebody pick 1418
up the tab for the whole thing it's 1419
not fair, so I have to explain that 1420
to people that they want to run off 1421
and say can we write to America let's 1422
get the project priced out let's see 1423
what it's going to cost and let's go 1424
here there there there and once we've 1425
finished see if we can come up with 1426
the balance, about two months ago I 1427
was called by the Scottish Ensemble 1428
orchestra who were trying to do 1429
something but were short of funds, 1430
well I was able to arrange the 1431
funding to come over so they are 1432
putting on a tour of the highlands 1433
which is really a kind of classical 1434
highland music and it's going to 1435
perform here that's one of the things 1436
we got out of it, we fixed the well 1437
of the seven heads, now the well of 1438
the seven heads project we estimated 1439
the cost at 8,000 pounds it broke out 1440
at 7,800, we spoke the Americans and 1441
they said yes we'll pay for that it's 1442
I said OK as long 1443
as I know you'll pay for it let me go 1444
and see what I can find, so the 1445
Highland Board gave me 5,000 pounds 1446
and the Highland region gave me 1447
1,800 so I ended up but the 1448
Americans sent me 7,800 anyway so I 1449
ended up then with 6,800 in the bank 1450
for me, so what I do now is another 1451
project comes along like 1452
we're going to work down there I've- 1453
got the funds on hand already, so if 1454
the project is 10,000 pounds I say 1455
I've got three, you know play my card 1456
close to my chest, I've got three and 1457
if I only end up getting six I can 1458
pull another one out of them, but 1459
it's trying to make that multiply all 1460
the way through, maybe I'm just 1461
fortunate that I have these 1462

opportunities to do that which the	1463
other people won't have, but at the	1464
end of the day everybody's desire is	1465
to get a fund of 100,000 pounds that	1466
you draw 10,000 a year from and	1467
that's what you use as your working	1468
capital to raise more money, but a	1469
lot of people think "well I'm going	1470
to do something so I'll call	1471
America",	1472
	1473
	1474
	1475
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	1479
	1480
	1481
	1482
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	1489
	1490
	1491
	1492 -#
HB: do you some people see that as a	1494
soft touch	1495

#-FUNDRAIS

it's an easy mark yes because the	1497 -#
Americans because of their tax system	1498
are encouraged to donate, but what	1499
you have to do is you have to have,	1500
not a place to pass through because	1501
that's against the law, but you have	1502
to donate to a trust whose	1503
objectives are what you really want	1504
to happen over here, for instance if	1505
you had friends of the Scottish	1506
golfers or something like that well	1507
if you wanted to help build a museum	1508
at St Andrews you could contribute to	1509
Friends of the Scottish Golfers and	1510
you'd get your tax deduction over	1511
there, they in turn as a board of	1512
trustees at the end of the year would	1513
send over a hundred thousand dollars	1514
for that, your five would be in it	1515
and you would now get a receipt for	1516
it, if you'd donated it direct you	1517
wouldn't get it you wouldn't get the	1518
tax deduction, the way the taxes work	1519

in america it helps to have tax	1520	
deductions so people are quite happy	1521	
to give money they are encouraged to	1522	
do it, over here the incentives are	1523	
not there, it might come Lawson talks	1524	
about changing	1525	-#
HB it certainly seems to be moving	1527	
that way, would that make a big	1528	
difference to you	1529	
#-FUNDRAIS		
I think if there were	1531	-#
opportunities for people to get tax	1532	
deductions there would be a lot more	1533	
people donating, I mean they are	1534	
contributing at the moment indirectly	1535	
from their taxes but it's coming out	1536	
of government funding, if the	1537	
government would encourage the people	1538	
to donate over and above their taxes	1539	
and get some kind of tax benefit by	1540	
it, you know if you donated a hundred	1541	
pounds to an organisation over a year	1542	
and your top line salary is 25000	1543	
pounds a year you can take a hundred	1544	
off and make it 24900, the	1545	
government's going to lose thirty or	1546	
forty pounds out of that but the	1547	
organisation's going to gain a	1548	
hundred	1549	-#
HB. people coming here what do they	1551	
get	1552	
#-VIS		
people come in here for tea and	1554	-#
coffee I'll tell you what they won't	1555	
get they won't get chips	1556	
HB. are they coming here for history	1558	
or ..	1559	
you can see we've got a bus party	1561	
obviously they're in for their cup of	1562	
tea they've gone up to the museum the	1563	
bus will have gone up to the museum	1564	
and they'll sit in the audiovisual	1565	
and they'll watch the pictures and	1566	
they'll have seen what they want to	1567	
see they'll walk down and smell a few	1568	
flowers get back on the bus and come	1569	
down here and get their cup of tea	1570	
and they'll go into the shop and buy	1571	
a postcard and a pencil or whatever	1572	
and they'll go on to the next stop,	1573	
you get other people who are	1574	
obviously walkers who'll come and	1575	

take a brochure that tells where the 1576
 nature trail is and they'll follow 1577
 every post they'll be here maybe 1578
 they've been in since 9 o'clock, by 1579
 12 o'clock they've worked their way 1580
 back to here and they'll have lunch 1581
 and maybe in the afternoon they'll go 1582
 in another direction and maybe come 1583
 back for afternoon tea and go home, 1584
 before they go they'll stop in at the 1585
 shop and they'll buy a piece of cake 1586
 and a glass or something like that, 1587
 but the bus parties are on a low 1588
 budget they also don't buy anything 1589
 of great value because they've got to 1590
 stick it on an overhead rack or under 1591
 the seat or something like that so 1592
 it's your cars of hillwalkers and 1593
 things, I mean look at the group 1594
 behind you there this is a group 1595
 they'll leave behind 25 pounds maybe 1596
 at lunchtime with a full meal and a 1597
 bottle of wine -and things like that 1598
 and they might go for the same in the 1599
 shop and they've maybe spent 5 pounds 1600
 to get into the grounds, so that's 1601
 the kind of business . . I like them 1602
 all, I like to see their fact that our 1603
 numbers are going up and they have 1604
 gone up again this year, and I like 1605
 to see the old people enjoying 1606
 themselves I can relate to that group 1607
 easier than I can to that group 1608 -#

HB: how seasonal is your 1610

#-VIS

. well we open up for easter weekend 1612 -#
 so if easter's early we open early 1613
 and we keep going until October 30th, 1614
 now that's every day of the week we 1615
 are available through the month of 1616
 November and the month of March, if 1617
 there's a bus on the island or if 1618
 there's a group on the island and 1619
 they contact us in advance then we're 1620
 prepared to open, now we won't be 1621
 throwing on full lunch menus or 1622
 anything like that but they'll get a 1623
 scone and a cup of tea or if they 1624
 wanted soup or something like that we 1625
 can do that, in the museum what we 1626
 would do is we'd have two people in 1627
 here one behind the counter one 1628
 outside and one up at the museum so 1629
 they might come in for four hours, so 1630
 your paying twelve hours pay to get 1631
 forty people off a bus, 12 hrs pay 1632

might cost you 50 pounds and if 1633
 there's thirty people off the bus 1634
 they might spend maybe 90 pounds so 1635
 at the end of the day you've made 1636
 maybe 10, but it's not so much what 1637
 you've made it's what you've done 1638
 you've given them something and 1639
 you've made them think a lot better 1640
 about the , and this is 1641
 where you get the guy taking his sign 1642
 down and saying we're not going to 1643
 stay open all day to make ten pounds, 1644
 but we're not under these pressures 1645
 we're under pressure to provide .. 1646
 the has to be 1647
 something you can depend on, people 1648
 can come and we'll do something for 1649
 them, we had a boat full of national 1650
 trust people going out to Canna and 1651
 the boat had to turn back and they 1652
 came into Arndale and they called me 1653
 and they said "we've got seventy 1654
 people can you handle them" and 1655
 within about ten minutes we'd split 1656
 them into three groups when they came 1657
 up here, the head gardener took one 1658
 group in one direction the 1659
 countryside ranger took another and I 1660
 took a group through the museum and 1661
 once we were through the other side 1662
 we swapped groups and we did the same 1663
 thing again with another group and 1664
 then they all came down and had lunch 1665
 and got on the boat and had a great 1666
 day, well they've never forgotten 1667
 that and we're good friends with the 1668
 national trust you know they talk 1669
 highly of us all the time and it's 1670
 because of that we didn't give them 1671
 the oh no I'm sorry there's nothing 1672
 we can do, the problem is the visitor 1673
 belongs to all of us it's not an 1674
 individual thing, if that visitor's 1675
 having a bad time the whole of his 1676
 trip to Scotland can be spoiled and 1677
 he can have a great day tomorrow and 1678
 a great day but as soon as he gets 1679
 back to Liverpool or wherever he 1680
 comes from and they say how was 1681
 Scotland "you wouldn't believe what 1682
 happened to us", and it happens that 1683
 way people are like that so we have 1684
 to all take the responsibility for 1685

\$-MANSTYL

every individual, and it goes down to 1686
 saying to the employees if you see a 1687
 piece of paper or something pick it 1688
 up but you can't walk past a piece of 1689

-#-\$

paper yourself you've got to pick it 1690
 up you've got to be seen doing the 1691
 same thing too, I mean I'm very 1692
 casual about it but I'm working all 1693
 the time I mean I am working all the 1694
 time which is very difficult because 1695
 you get very little rest and I tend 1696
 to let things . . . I have my 1697
 priorities like you're a priority 1698
 today you see, so once that's done 1699
 what's next and what's not done if I 1700
 find that I've got to have an answer 1701
 to something for tomorrow I'll be 1702
 going that tonight at home seated at 1703
 the kitchen table littered with papers 1704
 putting in what has to be done now 1705
 and what has to be done the next day 1706
 and what might go away if I wait long 1707
 enough 1708 -S

H3 do you think that that's something 1710
 that's lacking elsewhere I mean do 1711
 you think people are committed 1712

#-SCOTTOUR \$-COMPCOOP

' I think that there's . . . "' 1714 -#-S
 because that's the way we want it, I 1715
 think there's between management and 1716
 employee there's tremendous gaps in 1717
 Scotland and people are quite severe 1718
 to their staff, whereas the other way 1719
 round a little bit of sugar they 1720
 might get a lot more, and there's a 1721
 lot of . . . for instance if you had a 1722
 hotel and you were in and 1723
 you've got a wee girl who's just 1724
 started and she comes up and she's 1725
 serving a man breakfast and he says 1726
 (it's a Sunday) "well what is there 1727
 to do in Skye today" and she says "oh 1728
 there's nothing to do on on a 1729
 Sunday everything's closed" which is 1730
 true at the North end the guy will 1731
 just say "gee Molly it's closed we'll 1732
 just go to Inverness" check out and 1733
 away, now if she tells them we're 1734
 open and she should be saying well 1735
 what have you seen and he'll say 1736
 "well we were at yesterday 1737
 and we went up to the . . . and we 1738
 went to " 1739
 "have you been down to the South end" 1740
 or "we've been down to the south end" 1741
 "have you been to 1742
 " they should each one should be 1743
 an ambassador to encourage that 1744
 person to stay that extra night and 1745
 not leave it . . . , the customer needs 1746

to be given every piece of	1747	
information before he makes his	1748	
decision, and I think we're not good	1749	
at that we tend to just say on no	1750	
sorry, if you walk into a shop in	1751	
Irverness and ask for a pair of brown	1752	
wel-lies they'll say "nosorry we don't	1753	
have them" they won't say "we've got	1754	
black ones and we've got green ones"	1755	
they'll just say no the question you	1756	
asked was do you have size 11 brown	1757	
wellies and the answer is no, and	1758	
it's the same thing here in touris-m	1759	
make sure he gets all the facts and	1760	
the information so that he'll stay	1761	
*-LOCCOM		
that extra night, we do an archery	1762	-*-*
tour-nament here and it lasts a week	1763	
and there's maybe two hundred people	1764	
come into the community for a week,	1765	
when you -think of he beds you can't	1766	
get a meal in the hotel you can't get	1767	
a seat in here the whole place swings	1768	
the fi-lling station's pumping petrol	1769	
all day and the shop's . some of	1770	
them come in campers some in tents	1771	
and there's mi-lk and bread and eggs	1772	
pumping out, and when it's over that	1773	
was great when ar-e you going to do	1774	
that again you know can you not get	1775	
some more things like that, but that	1776	
week the whole community u-nites to do	1777	
the archery week we let them in for	1778	
nothing and they use the lawn and we	1779	
give the prizes all we ge-t is what	1780	
they might eat in here, which	1781	
sometimes if there's a bus in here-	1782	
they don't eat in here because they	1783	
can't get, in so at the end of	1784	
theweek it's a marginally profitable	1785	
operation for us but we see it as an	1786	
important thing because it brings so	1787	
much into the community, but there's	1788	
other outfits wouldn't touch it	1789	
because they don't make a lot of	1790	
money out of it, but it's marketing	1791	
and we're back to where we were when	1792	
we started	1793	-* -*
HB. yes I'm certainly interested in		
what the place's objectives are	1795	
because they are not always	1796	
immediately apparent and they are not	1797	
always what people assume them to be,	1798	
certainly some of the things you've	1799	
told me this morning I've learnt	1800	
quite a lot that I wouldn't have	1801	
otherwise have guessed, what about	1802	
	1803	

the local authority do they have any	1804	
input	1805	
not really no it's a local	1807	
district council, I mean we have to	1808	
seek planning permission from them	1809	
and we get our licence and things	1810	
like that from them, they're in	1811	
and it's a long distance	1812	
away, there's no ... I'm really ...	1813	
since district councillors are it's	1814	
a kind of nonpaid position it's	1815	
expenses or something like that	1816	
people are obviously are not	1817	
dedicated to knowing what goes on	1818	
everywhere in the community, that	1819	
belongs to the guy who lives at this	1820	
end of the island and he's got to	1821	
know what's going on, it's very tough	1822	
for someone who's on a volunteer	1823	
basis more or less we were aware of	1824	
them they make it difficult for us to	1825	
plan things at times, you know	1826	
restrictions that we can't do this	1827	
and we can't do that we have to	1828	
follow the guidelines and eventually	1829	
we get planning permission for	1830	
something close to what we originally	1831	
#-MKTG		
wanted, I mean the other thing is	1832	-#
there's one local newspaper on the	1833	
island there's one local newspaper	1834	
which is a weekly paper, we have a	1835	
kind of gaelic radio station up in	1836	
Portree, and basically as far as	1837	
trying to get press coverage and	1838	
that, I do most of it myself because	1839	
I figure I've got an item	1840	-#
HB you sort of write it and send it	1842	
to them	1843	
#-MKTG		
yes I've got telex so I can telex	1845	-#
it right in and sometimes I send it	1846	
to the Press and Journal and it	1847	
appears exactly as I've written it,	1848	
the Oban Times, the Scotsman will	1849	
give you about four lines but you	1850	
know I wait until I feel the time is	1851	
right for us to .. it's about time we	1852	
told them something, what have I got	1853	
in my backpocket that I haven't told	1854	
them yet and it could be something	1855	
like .. for instance I've got a	1856	
great story I've got _____	1857	
's kilts, nobody knows I've	1858	
got them yet because I haven't told	1859	

anybody yet, well maybe if things get 1860
a bit dull they'll be on display for 1861
this period of time, and of course 1862
the question what the hell am I doing 1863
with the " " 's kilts is 1864
going to come up, people are going to 1865
ask and I'll say why shouldn't I have 1866
them it's a kilt and we're a museum, 1867
I mean why should 1868
have 's corsets they 1869
have 's corsets on 1870
display so why should they have them 1871
we don't, I mean I'll swap them one 1872
of 's kilts for 's 1873
corsets it's that kind of thing, why 1874
not, they are as well here as 1875
anywhere else 1876 -#

HB. I mean do you actually plan things 1878
like that or is it just opportunistic 1879

#-MKTG

' just opportunistic I mean I don't 1881 -#
I mean we get quite a lot .. 1882
week is coming up that's June 24th 1883
we've got a big function in here 1884
it's a Pibroch competition so between 1885
now and then we'll be advertising in 1886
the newspaper and there'll be 1887
editorial comments going in about 1888
this is going to happen, what we're 1889
doing this time is we're following .. 1890
it's the quach, now 1891
wrote the book on 1892
pibroch and because of him getting it 1893
down getting the music down a lot of 1894
it has survived that might not have 1895
survived, and he used to have these 1896
competitions himself and they 1897
followed a certain format, well we've 1898
now found out what the format is so 1899
this year's competition is going to 1900
follow that format and the pipers who 1901
are going to be playing are playing 1902
his sets in other words some of the 1903
tunes have been changed but they've 1904
all had to go back and learn the way 1905
it was written, so it's going to be 1906
almost a reenactment of these 1907
original competitions which is what 1908
the pipers themselves want, so the 1909
press release is there and it's just 1910
waiting to go into this weekend's 1911
papers, well next weekend's 17th I 1912
think is when it's scheduled for 1913 -#

HB: do the press expect sort of we'll 1915
print your story but at some point we 1916

1'

expect you to buy some advertising 1917

#-MKTG

. yes I get a lot of calls for 1919 -#
advertising and I'm very selective on 1920
the advertising, I'll decide first of 1921
all the first demand is am I in the 1922
editorial and they say "oh I don't 1923
know you'll have to speak to the 1924
editorial" so well would you check 1925
with the editorial people and see if 1926
I'm in the editorial and would you 1927
have them call me and once we talk 1928
about it and I'm satisfied I'll come 1929
back to you and we'll talk about 1930
advertising, because once before the 1931
Scotsman came on to me about a 1932
highland thing and ' was in it and 1933
I said I'd take an ad and maybe it 1934
was a hundred pounds or something 1935
like that and when the thing came out 1936
here was this great page 1937
1938
or something like that and the 1939
article's all about 1940
and they didn't even have an ad on 1941
the page, I went through the roof and 1942
I wouldn't pay the bill and I didn't 1943
pay it yet and they talked about 1944
taking me to court and I said no 1945
don't I said because I will go to 1946
court that you have no right to take 1947
advertising and do an editorial 1948
comment on the other business I mean 1949
that would be really stupid on your 1950
part, so since that day it only 1951
happened once since that day I want 1952
to know what the editorial comment 1953
because I'm not going to advertise 1954
, and I had a guy from 1955
Highland Focus on the phone last week 1956
and he was talking about and I said 1957
what's the editorial about and he 1958
said "oh I don't know" so -I said you 1959
find out and then they come back to 1960
me and said "if you want to give us 1961
two hundred words we'll put it in" 1962
and I said right I'll put the ad in, 1963
so I got a PR consultant wh-o it's a 1964
girl who's in Inverness so she 1965
prepares two hundred words and it 1966
will go in and tell them what we do, 1967
you ha-ve to do that, but every week 1968
there's a new supplement the 1969
Scotsman, Times Observer and you've 1970
just got to hang back and say which 1971
one's going to do the most good for 1972
me, and I would think that Highland 1973

Focus which is distributed around the Highlands because it's a part of the Press and Journal, for	1974	
people will maybe take the section out and carry it so I think that's worthwhile but I don't think that me appearing in the Observer in February on a section about the highlands will do a damn good to anybody in August who's coming to Scotland	1975 1976 1977 1978 1979 1980 1981 1982 1983	
HB. you mentioned the sort of outside PR consultants what sort of mix of internal and external people do you use for things like designing brochures or whatever do you do that in-house	1985 1986 1987 1988 1989 1990	
#-EXH		
-: no we use we have a museum consultant we have a company that we deal with	1992 1993 1994	
and I would trust them with everything, I meet with them I tell them what I want sometimes I ally out very broad bands and say this is what I'd like and when they bring it back although it matches what my broad bands were and it makes me feel good because oh that's what I wanted it's really their work, they've made it look an awful lot better than I could have done, we work with	1995 1996 1997 1998 1999 2000 2001 2002 2003 2004 2005 2006 2007 2008 2009	
HB: what about actual exhibit design	2011	
#-EXH		
o	2013 2014 2015 2016 2017	
I don't think there's anybody else we have occasionally used a landscape architect for doing certain things outside but that's mainly when we've got a major construction project and it becomes too big for our own gardeners to do, but then we started doing our own things and we're quite pleased with the results so that's one thing we can phase down, we use a local architect in	2018 2019 2020 2021 2022 2023 2024 2025 2026 2027 2028 2029	

us schemes if we say we want to	2030	
restore this building he'll give us	2031	
two or three schemes we'll pay him	2032	
for it and then we'll look at it and	2033	
maybe make some changes/suggestions	2034	
#-LOCCOM		
but we try to keep as much business	2035	-#
as we can local, I like to spend my	2036	
money here buy my carpets from the	2037	
man in and paint from the local	2038	
store, a bit more expensive but at	2039	
the end of the day when I call up and	2040	
say it's	2041	
I could use 50 yds of carpet I'm	2042	
getting, it it's special because I	2043	
gave him three thousand pounds worth	2044	
of business last year and five	2045	
thousand the year before	2046	-#
HB what's your internal organisation	2048	
then	2049	
: well it's me	2051	
HB yes	2053	
#-MANSTRUT		
we've got a head gardener with	2055	-#
three gardeners under him we have a	2056	
head ranger and one ranger under him	2057	
I have head shepherd and one shepherd	2058	
under him we have a cook and four	2059	
people in the kitchen and we have the	2060	
head waitress who's responsible for	2061	
the people here and a manageress in	2062	
the shop we have an accountant/	2063	
secretary and all of our accounting	2064	
is on computer and we have a	2065	
secretary who operates down here, we	2066	
have two offices my office is up at	2067	
the castle and the secretary down	2068	
here is doing things like menus and	2069	
answering telephones taking	2070	
reservations and doing typing for me	2071	
whereas the other girl up there is	2072	
doing more accounting work and of	2073	
course in season we've got someone at	2074	
the gate someone in the museum	2075	-#
HB: what does the person in the museum	2077	
actually do	2078	
#-MANSTRUT		
: he just says "hello" and "I'm just	2080	-#
about to put on the AV" and puts them	2081	
in and puts it on and then when they	2082	
come out they ask questions and we	2083	
sell some books and postcards up	2084	

there, we've got microfilm and	2085
microfiche units up there with all	2086
the genealogical information for the	2087
highlands including censuses and	2088
births marriages and deaths so people	2089
come in and sit and likes to	2090
help them because he can guide them	2091
right to what they are looking for	2092 -#

END OF INTERVIEW