Issues of Inclusion:
How Visual Arts Organizations Can Use Marketing to Communicate with a Diverse Audience

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Master in Arts Management

Research Capstone
June 2014

Acknowledgements

Thank you so much to those people who have assisted me in accomplishing my goals.
First and foremost, to my adviser: Dr. Eleonora Redealli.
Professor Doug Wilson, for all of your guidance and positive words.
Dr. Renee Irvin, for your guidance with my drafts and resource assistance
My friends and family for their support.
And finally, to Dr. Ilenia Colón Mendoza, without whom I would not be who I am today.

Abstract

The majority of art museums in the US market their institution primarily to traditional audiences: white, mostly female, educated, and with an upper-middle-class and above financial life-style. This capstone research explores and unpacks these habits to broaden the conversation of diversity in the art institution and the institution's constituents. The first public touch-to-touch action indication that the establishment wishes to create an open dialogue and relationship with any community is their marketing plan and strategy. This study explores the question of how visual arts museums can use marketing to begin the conversation of inclusion with diverse audiences. I will focus on why marketing is a powerful tool for communication, why it is the institution's responsibility to reach out to this audience, and give suggestions on how the institution can reach these audiences properly.

Key Words:

Diversity

Inclusion

Marketing

Constituents

Art Museums

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- **Table of Contents**

Section 1

Introduction: Statement of the problem

As the United States continues to diversify in population, museums needs to consider that change. The current census indicates that over 90,000,000 Americans identify as being "non-white" (U.S. Census quick facts, 2010, 2012). This means that almost 30% of the U.S. population doesn't identify with the Eurocentric audiences of the arts and culture, as traditionally set by the museum. In addition to that, families are currently only spending 8% of their income on arts and entertainment on an annual basis (NEA, 2012). This doesn't mean they are spending 8% of their income on museums… it means they're spending 8% of their income on movies, theaters, parks, music, general entertainment, physical entertainment, sports, and culture (NEA, 2012). Arts museums are just a small fraction of that. By ignoring so much of the population (in terms of business and longevity of organizations), huge audiences that should be involved in the arts are simply cut out. In terms of culture and public trust, it means we are letting down our constituents and ignoring the needs of our communities.

If the purpose of the nonprofit is to serve a need, then by ignoring audiences that are considered 'others', museums are failing them. Although the USA is starting to see growth in diversity and inclusion initiatives in the arts and culture (which does include some art museums), most arts museums are slow to the uptake. This is, in part, because of the history of the art museum, and the cultural hierarchy built around this type of institution. However, museums cannot and should not continue to move down this path, and need to become more available to all members of the public. This study discusses why institutional racism is part of the institutional culture, explores and analyzes related issues and why there should be change, and provides suggestions for the growth of inclusion.

Conceptual Framework

Theoretical framework

My research looks at the relationships arts museums have with diverse populations in their community, and focuses on museum outreach and communication. As a capstone, my study is informed by my literature review and capstone coursework which emphasizes the role of marketing in the museum field. I am comparing the nonprofit sector with the for profit sector, following the Jim Collins model of management (Collins, 2005). The Collins model indicates that rather than contrasting the for-profit and non-profit sectors, it is best to examine and compare them and take the smartest practices from both to create a better formula for success. The Collins model produces a lens for me to view practices through, with the goal of understanding which marketing and communications practices should be used with arts museums to work with diverse audiences, and why they should be used, with the ultimate goal that inclusion studies will be accessible to museums and future researchers.

I am intentionally working from a multidisciplinary platform of arts administration, marketing and business, and non-profit communication strategies to further understand the fundamentals of public communication from a holistic approach. The final product of this study will culminate in a body of research which can be presented either in a conference session or article to help inform arts museums who are looking to begin their own brand of inclusion. I will need to continue researching the concepts of marketing, diversity and inclusion, and the culture of the art museum (including the financial culture and the social culture).

Section 2

Research Methodology
Purpose statement

The purpose of this study is to provide an end product of either an article or conference session that can assist art museum marketing departments to begin their own inclusive conversations with their individual communities. My research seeks to understand what marketing efforts work to captivate and keep diverse audiences, and support the institutional responsibility to the public. The final document will assist in upholding that public responisbility by providing practical recommendations to implement inclusion policies.

Methodological paradigm

For my research, I have decided to take the critical theorist and subjectivist approaches, while also acting in part as an interpretivist.

As I look at the differences in cultures, I am acknowledging that culture places material difference on social class, race, and gender. I am also interpreting knowledge as subjective, as it differs from each individual's experience. I am applying this research through a transformative inquiry, where I am providing ideas for how to transform current practices, which will result in a suggestive article for change. As a subjectivist, I am acknowledging that experience and personal situations are the groundwork for individual knowledge, and as an interpretivist, I am using my own experience through my Capstone research to interpret behavior and why current policies and practices dictate a repeatedly traditional audience, and how those audience turnouts do or do not coincide with the wishes of the institution.

Role of the researcher

As a researcher, my role is to provide insight into inclusion studies from an attempted position of neutrality. However, as an individual I hold strong opinions on the subjects of institutional racism, diversity, and inclusion. I grew up in a city that held a largely diverse population, and was raised in a culture of diversity based on automatic inclusion. As such, I believe that inclusion is an important part of institutional, educational, and cultural life. This leads me to the understanding that inclusion statements and inclusive communication should be a part of institutional standards, and when properly implemented, will help to sustain the longevity of an organization.

I also believe that marketing is a positive part of cultural and nonprofit organizational life, and that nonprofits should be utilizing marketing and communications as one of many methods of outreach. I agree with Thomas Wolf's statement that "In the nonprofit sector, marketing is the engineering of *satisfaction* among a variety of groups… Developing a variety of appropriate marketing strategies using multiple tools can help organizations succeed at what they set out to do" (Wolf, 2012). When an organization sets out to become inclusive, marketing can be used as the tool to communicate and create an open door reputation. These specific audiences, who the institution is accountable to as their public, can be satisfied through the communicative understanding of inclusion and an open door policy that is created through this conversation of diversity. Therefore, marketing is a main tool in working against the status quo of institutional racism.

I also agree with Weil (2010) in the statement that it is the responsibility of the museum to reach their constituency and public, rather than the public's responsibility to reach the museum. I strongly insist on the institutional requirements of public accountability, and this

requirement of communication is included in that responsibility. Any conclusions I have drawn

thus far have been reached through thorough literature review in the fields of marketing, for

profit management, non profit management, and arts administration. My sources have been

included for review.

Research questions

My topic deals with multicultural marketing in visual arts organizations and art museums,

and will focus on the following main question, and three sub questions:

- How do urban American visual art organizations use marketing to begin the conversation

  of inclusion with diverse audiences?

  o Why is it the responsibility of the organization or institution to reach out?

  o Why is marketing the ideal mode of communication?

  o How can the concept of the psychology of marketing be understood to ensure that

  the desired audience properly receives the intended message?

Definitions

o Cultural Community- Members of a local or tourist community who identify with a

  particular culture.

o Diversity and Diverse Audience- The reality of difference and cultural variation in our

  public constituent.

o Eurocentric- Something or someone that is identified as or identifies as culturally

  European.

o Inclusion- The action that takes place with our diverse audience, and the act of making an

  organization relevant to all audiences rather than just one segment.

o Institutional Racism- An institutional system that produces inequality based on the

  differences of any particular audience.

    ▪ Ex) race, sexual orientation, religion, geographic location, economic

      standing, etc.

- Local Community-People who live inside or are of a specified area.
- Market Segmentation- A marketing strategy that involves defining and narrowing a specific audience from a larger audience.
    - Ex) Larger audience: Female, age 23-35.
    - Segmented audience: Female, age 23-35: college graduate, married and expecting first child.
        - An organization will understand more about how to market to a segmented audience than a large audience because they have more details about their segmented constituents.
- Multicultural- In terms of audience, people who are of different cultures, ages, and beliefs, and ideologies. In terms of a singular person, one person who identifies with multiple cultures. This term is similar to the terms 'diverse' or 'diversity', but
- Nontraditional- Actions or people who do not fulfill the 'traditional' requirements.
- Other- populations that are considered unique or exotic; those who do not fall into the traditional population.
- Tourist Community- Visitors who are traveling from outside of the local community
- Traditional- Habits and actions repeated through history by a particular culture. When referring to constituents, audience members who are educated, middle or upper-class, and probably have a Eurocentric or western point of view

Delimitations

As a researcher, I have certain delimitations that I am constrained to in my study. This study is not exhaustive, and therefore will not cover every aspect of scholarship on this topic. This research is for a Master's Capstone Thesis, and is therefore limited to the scope of the study. I am delimited by the opinions and assumptions I have come into this study with, such as the opinion that diversity and inclusion are positive movements in arts and culture. I am choosing to focus on the practice of marketing and communications, and the steps of inclusion policy that surround these practices, rather than focusing on the diversification and inclusion of an organization itself, which is the first step to a positive incline in diversity and inclusion. I am delimited to the findings of the research questions I have outlined in this proposal, and will not focus on other issues. Delimitations of research will be added as necessary during the research process.

Limitations

Equally as a researcher, I also have limitations that I am constrained to in my study. As I am using the capstone method of research, I am limited to publicly published information in relevant areas to my topic. I am also limited to the time period of my graduate program. This study is taking place over a two-year graduate enrollment period, although the majority of my research timeline takes place between November 2013-June 2014. I am limited to the current social and economic standing of the United States, and the constituents and institutions I am studying may be affected be these issues. I am not doing fieldwork, but instead researching publications that have come before me. Therefore, generalizations may be inappropriate to apply to a lager audience. This study is not exhaustive, and limitations of research will be added as necessary during the research process.

Benefits of the study

The purpose of this research is to explore how arts museums and other organizations can develop and implement their own inclusion policies and suggest tools and ideas to succeed in their inclusion ventures. The study itself will culminate in a document that addresses issues of inclusion and institutional racism in art museums. The final document will provide the foundation for a publishable article or conference presentation on how art museums around the United States may work towards inclusion policy, market to diverse audiences, and sustain said audience.

Research Design

Main Question:

How do American visual art organizations use marketing to begin the conversation of inclusion with diverse audiences?

Research Design Description

I am pursuing a mixed methods approach to my research. I am analyzing existing statistical studies and content analysis of current literature and public record. I am also conducting comparative historical research on the history of art museums, museum culture, and diversity and inclusion.

- Through the Capstone Method of Research, I will be doing the following:
    - I am drawing from the literature of four different fields for my research. Those fields are Marketing, Nonprofit Management, Museum Studies, and Arts Management.

- o I am taking two capstone courses and additional coursework that helps support my multidisciplinary path of inquiry. My chosen coursework is explained at length in the "Research Design Description" section of this proposal.

By pulling information from these different fields and applying the Jim Collins method of management to define marketing strategies for arts museums who are interested in inclusion policies, I am confronting the issue of diversity and inclusion in a holistic way that seeks to understand all corners of the museum from a cultural and organizational point of view. This means that I am considering the cultural implications of the museum while acknowledging that it is a business, and working with the business and cultural backgrounds to understand a new audience, develop an audience segment, and market to that audience in an affective way to fulfill the needs of the organization's mission and business endeavors simultaneously.

Conceptual Framework Visual Schematic:

* Institutional Racism blocks arts museums from inclusion policies

Institutional Racism

Art Museums

Communications and Marketing

Diversity & Inclusion

Non profit

For Profit

Collins Method

Does the marketing message work?

Best/Smart Practices of Inclusion
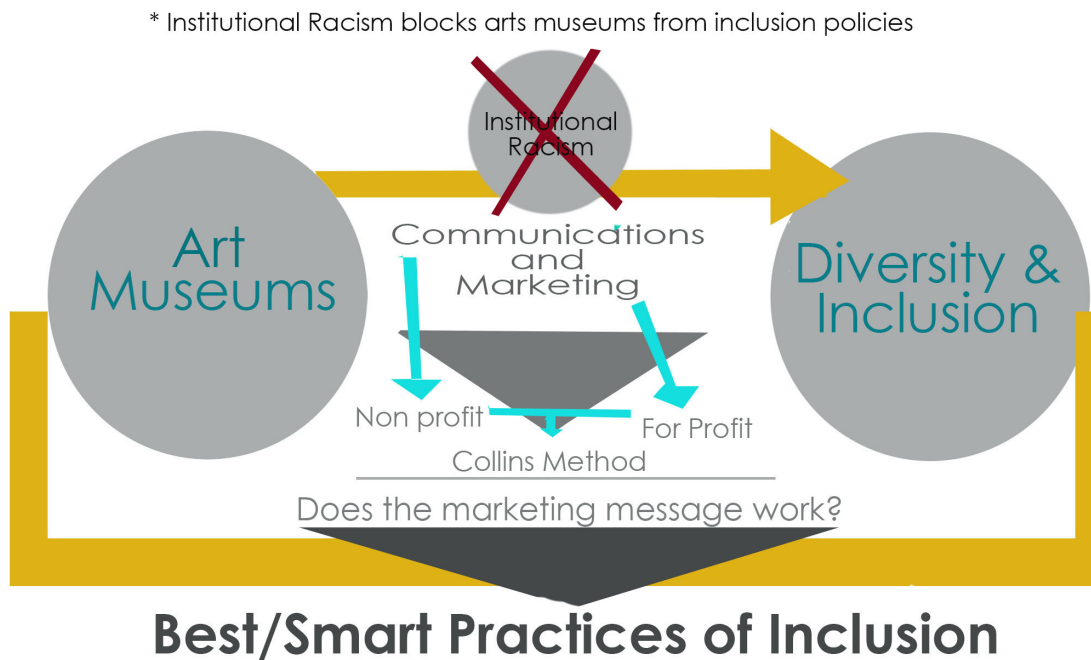
Further review:

At this point, I am continuing to build my literature review in the areas of for profit marketing and the psychology of marketing. In this area, I will specifically be looking at the psychological concepts of marketing to indicate smart practices for the best way to reach an audience. This area of continued literature review will be injected into my final research document, and coincide with one of my chapter subjects. Generally, my literature review will continue to grow as I continue to do research in the capstone courses. This is a component that is built into the capstone method of research, and will continue to supplement my final document.

Section 3

Literature Review

Introduction

I use several sources for my literature review, including books, articles, websites, government

documentation, journals, academic blogs, conference notes, and other publicly published

information. I begin with a description of management, as the managing infrastructure for a

nonprofit organization will greatly impact their strategies on diversity and inclusion, and

marketing and communications. This moves into an overview of relevant issues in marketing and

market segmentation strategies. Following this, I expand specifically on arts marketing, which

leads into the eventual topic of the psychology of marketing, and how to market towards a

specific audience. After, there is a discussion on museums, and a final elaboration on issues of

diversity and inclusion in the museum environment. This literature review informs my

conclusions on the how museums can utilize marketing to communicate with a diverse audience,

and create an open door policy of inclusion.

Management

The constructs of management in a nonprofit organization help to define the level of

marketing and communication that organization is willing to take on. Several tried and true

methods of management are in place all over the country for art museums, but one stands out and

has been a target of discussion in the museum field for the last ten to fifteen years: The Collins

Method. The sources I'm using to discuss this method of management are the Collins book and

monograph, *Good to Great,* and *Good to Great and the Social Sectors*. I am also referring to

Wolf's text, *Managing a Nonprofit Organization.* Organizational success has nothing to do with

the way an organization files their taxes, and marketing is traditionally seen as a for-profit

department. This is why the term "communications" was coined: to separate marketing and the

for profit field with the way nonprofits communicate with their audience. However, this can

actually hurt a nonprofit because organizations skimp on the necessities of business,

(acknowledging that yes, non-profit businesses are still businesses). The character of separation

for these two tax codes is that nonprofits and for-profits do not have the same end-game profit

goals. Collins states, "The critical distinction is not between business and social, but between

great and good. We need to reject the naïve imposition of the "language of business" on the

social sectors, and instead jointly embrace a *language of greatness*[1]" (2005, 2). He states in his

book, "The crucial question in our study is *not*, What did the good-to-great companies share in

common? Rather, the crucial question is, What did the good-to-great companies have in common

that *distinguished* them form the comparison companies? " (2001, 7). By understanding the

greatness from all tax-code companies, new channels and aspects of marketing emerge that can

truly build a system of management, success, and inclusion.

Marketing Strategies

The specific marketing strategies I'll be looking at are marketing segmentation and market

development. Market development specifically "dictates that an organization introduce its

existing offerings to markets other than those it is currently serving" (Kerin 1978). This strategy

is not new and therefore there are several records of successful marketing campaigns breaking

into new markets. This is supported by the fact that the source I'm using for the definition is ten

years older than the author of this Master's thesis.

Market Segmentation allows the organization to divide their target market up into

specific target markets with similar needs and interests, allowing the institution to communicate

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[1] Italics are part of original text.

more effectively (McDonald 2012). The McDonald source I am using is a step-by-step in depth

guide on how to create market segmentation in a way that works and is meaningful. This pairs

well with the text-book like reference, *Marketing: Planning and strategy* (Jain, 2009) which I am

using to details the needs of the constituent and how to find those needs, as well as promotion

and channel strategies. I do want to note that channel strategies are very important in grass roots

relationship marketing as the channel strategy is the medium of communication (Sargeant 2008).

Marshall McLuhan famously stated, "The Medium is the Message" (McLuhen 1994), and the

extension of communciation from the institution is representative of the institution itself.

Therefore, the way that organizations reach these new audiences will influence the way that

audience perceives the museum. Also, each segmented audience will have completely different

needs, so it's important to define their market interests, and the channels to best use for

communication.

Arts Marketing

It is the responsibility of the museum to reach out to a diverse community to begin the

conversation of inclusion, rather than the responsibility of the community to reach to the

museum and ask for inclusion (Weil, 2010). Part of this statement also comes from the fact that

as a nonprofit the institution is held accountable to the public and must therefore move towards

the needs of the audience, rather than the needs of the content of the museum.

Communication and marketing have influence over personal decision, and at a point

where American families are spending only 8% of their total income on arts, culture, and

entertainment annually (NEA 2012), the museum needs to understand why they must

communicate, and what that means for their mission, audience, and institution. Visitor

experience starts with the actions the museum takes to have the visitor think of them. The

communication a member of the public has with the institution prior to becoming a visitor or

member will greatly influence their overall perception and experience. If the museum is only

marketing towards one particular constituency, they are failing their remaining public by leaving

them unsupported in their contextual understanding of how the museum is relevant to their lives

(Falk, 2010). Further, by simply marketing specific exhibitions or portions of the museum to

their segmented audience, rather than making the museum relatable as a whole, the organization

is continuing to alienate these populations, "Even great urban museums that organize ethnic

exhibitions find that a single ethnic group involved visits its own exhibition and fails to visit

other ethnic exhibitions"(Kotler, 2010). The system of marketing and communications in the

museum, specifically to nontraditional audiences, fulfills the mission of the organization and

assists in building their public accountability.

The traditional American audience is changing. The way we communicate with them as

institutions, and the needs of our public are constantly evolving. This indicates that museums

cannot remain in a historical view of audience and who the institution should serve. New

audiences (in terms of race, age, educational background, gender, or any other number of

specifications) are going to take time to cultivate, which requires personal relationships. This is

what grass roots marketing is about, the point of the human element and personal communication

(Sargeant 2008). Thus, personal marketing.

The Psychology of Marketing

Personal marketing plays an interesting role in this particular discussion. Market segmentation for the museum sector is going to become very specific in terms of audience. In other words, it can be defined by neighborhoods, schools attended, religious institutional affiliations, etc. It also has the ability to be broad but because museums typically serve the individuals in one geographic location, I am going to discuss the specificity of personal marketing on this zoned-in market segmentated quality.

Individuals of new audiences will know when the institution is reaching out to them for the wrong reasons (Kotler 2010). Therefore, creating a personal relationship with the specific audience the insitition is trying to connect with is integral to the success of the marketing campaigns. Personal relationships can also fluctuate in terms of how close they actually come. Creating a partnership with the people, additional organizations, or even the causes that are important to the target audience can assist in creating this relationship. It's not necessarily as specific as knocking on everyone's door, but reaching out to a new group of people and creating an inclusion policy for their needs and interests. That's what defines personal grass-roots marketing.

Related, the individuals in these markets are identified as targets for segmentation because they're a part of *something*. Something is a word I'm using as an open-ended quality: they're part of a specific ethnic, religious, educational, non-profit, age, etc.- community. Community being the opperative word. This pertains to the psychology of marketing because it's the thought process of community that identifies the needs of the target markets.

As an example: Research published by Colleen Dilenschneider shows that generational audiences which museums are currently not targeting (making them diverse in terms of the

historical museum audience) are the audiences most likely to become members of an

organization *because they want to be a part of something.* This is exactly the market segment

institutions should be going after- the segments that show passion for the mission. Specifically,

Dilenschneider lists the top five Millenial reasons for becoming an organizational member as

being:

1. Free admission
2. Belonging to the organization
3. Supporting the organization
4. Supporting conversation
5. Making a positive impact

Where as the top five reasons for those over the age of 35 are:

1. Free admission
2. Priority access
3. Members-only functions
4. Advanced notice of upcoming activities
5. Member discounts

So ask yourself, of the above two options, who would you rather engage in marketing and

communications to be a part of your organization?

In terms of the above example, the psychological marketing perspective of becoming a

part of something referres to the involvement and movement of a brand. Using the branding

agent of the institution to create a visualization of your targeted audience's self-image creates a

cycle of personal marketing. The brand awareness and communication becomes an automatic

membership and part of the individual. They see themselves as an embassador of the brand.

Although not a nonprofit organization or museum, this psychological branding theory has

been strongly exemplified with the website "The Chive." Research shows that "members" of the

chive (participants) have changed the mission of the website into a way of life. Part of this way

of life includes doing-good and being heavily involved in positive social and humanitarian

activities (Suddath 2013). This psycholigical awareness marketing and branding creates a

belonging for the audience in a way gives them the need to represent the brand based on the

organization's mission. This is the kind of personal marketing that is going to psychologically change your organization's involvement from selling a product to being part of a movement. It also supports the findings from Dilenshneider's research that indicates the missing museum generation wants to be a part of something.

Taking a que from the above organizations and studies allow us to genuinely use The Collins Method, as we separate the great aspects of these instances and see how they are unique from other organizations. Institutions who create a sense of meaning and life-style branding build a stronger constituency through grass roots marketing. This specific type of marketing style and psychology will allow the museum as an institution to target segmented diverse audiences, and if supported properly, will continue to grow those diverse networks. The number one way to increase continued grass roots marketing is the simple theory of great customer service (Clark 2013). This can only be achieved if institutions truly value their new and diverse audiences and educate their entire staff from the inside out. Institutions are here to serve the public, and therefore we need to value them. This is why inclusion policies should saturate all departments. Without that value and included policy, the market will be lost.

My final psychological marketing source discusses the financial aspect of psychology and our current market. Research shows that although families are investing very little in the arts, current markets are more interested in spending their finances on experiences over tangible goods (LaPlante 2009). LaPlante's research shows that campaigns that display constituents having a positive and brand-involved experience, rather than discussing financial aspects (less expensive than the competitor, etc.) are more likely to start the life-style cycle discussed above. Therefore, museums that target this life-style marketing technique will have an easier time

reaching new audiences than marketing campaigns that simply indicate free admission on Sundays.

Museum

It is well known that the art history of the museum is rooted in the gentile efforts of society dating back to the French Salon. The museum has held on to issues of upper-class stigma as time has passed, creating an inaccessible barrier to many would-be patrons, "Advocates of popular culture argue against the cultural elitism of museums and for the institutions' need to focus on not only the material culture and social history of 'the everyday,' but also to include the collecting habits of 'the people', this making museums more representative of, and relevant to, their constituencies." (Dibley, 2005) However, the museum as a nonprofit organization is required to uphold its mission and be held accountable to its constituents, which creates an issue of contradiction with this elite culture. This is also reflected in the statistics of arts and culture, as the NEA reports (1991) patterns of traditional audiences and lack of diverse inclusion. The audience identified by the agency is traditionally between the age of 35-44, female, white, lived in a city suburb, and attended college for at least four years, although most had earned a graduate degree. The majority of those surveyed also saw themselves as being a 'professional' in their occupation and made a salary of $50,000 or more annually. Although the report is 20 years old, current statistics are relatively similar, and establish a pattern in general museum attendance. Part of this lack of new audience is the idea that museums do not understand how to diversify to penetrate new markets. The nonprofit sector relies on the tried and true to keep a status quo, rather than explore new options. This is in part to keep donors happy, and remain neutral. However, in order to succeed and create a sustainable future for museums, "we…must 'refuse what we are" (Dibley, 2005).

Diversity and Inclusion

There are several issues discussed in the institution's lack of marketing and inclusion of diverse audiences. Two of which are: the failure of the institution to meet their mission, fulfill public need, and present themselves as accountable, and the failure of the organization due to lack of expanded audience. The 2010 census (2011) indicates that 30% of the population in the United States identifies as being non-white. This means that museums that market to the traditional audience are completely forgetting about over 30% of the population[2]. America continues to become more diverse, and as cultural sprawl grows, the traditional audience that the museum has communicated with for so long will diminish. This means that the institution is ignoring their changing constituency, and shrinking their pool of audience. Without audience, there is no funding. Without funding, there is no museum. Therefore, this isn't only an issue of inclusion and lack of accountability to the public, but it should be seen as important to the museum because it may cause them to financially fail (Wolf, 2012).

On issues on genuine diversity and inclusion, these subjects start from the inside of the organization. Communication is more meaningful and successful when the institution believes in what they are preaching, and can define the difference between diversity and inclusion. Diversity is a fact of life, a word for the physical being of a population. Inclusion is what the institution does with diversity (Casillas et al., 2013). This message, when done improperly, can completely exclude an audience from the community of the museum and turn them away, "The message, when museums produce targeted campaigns or events or exhibitions for non-white audiences is: we acknowledge you as others in our midst. Not as humans, or artists, or scientists, or dancers. As others" (Simon, 2013).

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[2] It is not the intention of my research to discuss other populations, such as uneducated white men, or white women who are successful but didn't go to college. These members of society do not fall into the traditional audience for the museum, but are not the focus of this study and therefore will not be discussed.

The Museum, and Social Responsibility   **Section 4**

Introduction, what is a museum?

Museums provide a varying experience and take many shapes and forms, changing over history. The French Salon is considered by many to be the first museum experience in Western culture. Rather than acting as an organization of public trust this institution stood for grace, opulence, and high-society expectations. The early days of the museum assisted in shaping the museum's elitist reputation, however it is important to note that when The Salon began exhibiting in the 1720s in the Louvre, featured works were by students from the *Académie Royale de Peinture et de Sculpture*. This signifies that although The Salon was in favor of high society, it was still steeped in educational beginnings (Rosenblum, 2005).

The museum has changed significantly since the 18th century. In the United States, the institution became increasingly mission driven through the 20th century. In 1942, Theodore Low was commissioned by the American Association of Museums to define the museum. As a Metropolitan Museum educator and Director of Education at the Walters Art Gallery, Low was heavily interested in museums for the public good. He separates American museums from European museums as institutions of learning and education, stating:

> Certainly it is indicative of the American spirit that education forced its way into the museums to the extent that it did. Europe never has had education in our sense in its museums, and it has always been the educational aspects of American museums which have distinguished them from the European ones which they have tried to hard to imitate.

(Low, 1942, p.36)

Indeed, charity work and nonprofit organizations are distinctly an American tradition

(Tocqueville, 1945). It is therefore fitting that the museum should work towards public need. In

his article, Low indicated that museums typically have three mission characteristics in common,

1. Museums will acquire and preserve objects in an ethical way.
2. Museums will work towards the advancement of knowledge from studying the objects.
3. Museums will diffuse said knowledge to the public.

However, the first two points on this list will, many times, overshadow the last point, thus

creating an unfortunate reflection from the days of the Salon. This means that the collection and

preservation of objects is held at utmost importance in the museum, yet the museum's

opportunity to teach the public about these objects and cultural points may suffer.

Museums and social responsibility: **developing a case for accountability**

Low's comments were made in the 1940s, and policies and procedures have strengthened

since then to absolve this issue of educational outreach. First, museums wishing to seek the

501(c)(3) tax exemption status require that the institution be liable to the public as those

institutions do not pay corporate income tax in the same way private institutions do. Nonprofit

tax exemption requires the exempt party (the museum) to serve a form of public good, including

the

> … (a)dvancement of religion; advancement of education or science; erecting or
>
> maintaining public buildings, monuments, or works; lessening the burdens of
>
> government; lessening neighborhood tensions; eliminating prejudice and discrimination;
>
> defending human and civil rights secured by law; and combating community
>
> deterioration and juvenile delinquency.

(IRS, 2013)

This indicates that museums must put the public good in the forefront of their mission in order to be eligible for this tax status, which greatly assists in the institution's financial management. Tax relief and government funding mean that these organizations can better serve their mission and preserve culture, and that culture belongs to the people. It is to be noted that not all museums are 501(c)(3)[3] eligible, (such as museums associated with private universities), but that does not relieve them of their public responsibility,

> Even the most ostensibly private of American museums-through the combined efforts of its own tax exemption and the charitable contribution deductions claimed by its donors-receives a substantial measure of public support. Given the nature of that support, such private museums must… maintain the standards of accountability and transparency appropriate to such public institutions. (sic)

> (Weil, 1999, p.230)

As such, it is acknowledged that all museums in the U.S. hold a responsibility to the public.

The American Alliance of Museums (AAM) is the national organization that supports the furthering of all museums. AAM membership and accreditation is important for organizations for many reasons, including added credibility and a nationalized governing body that advocates for the museum field. As a top ranking association for American Museums, AAM supports over 20,000 museums, individuals and organizations (About us, 2012).

One benefit of an association such as AAM is the fluidity and consistency through organizations. AAM requires their institution members (Eligibility criteria, 2012), among other things, to be a registered 501(c) (3), to be educational in nature, to use their site for public

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[3] Some museums qualify for alternative tax exempt status (other than 501(c)(3)), and some institutions do not qualify for tax exemption at all. Each institution is judged on a case-by-case basis by the IRS.

presentation, and to demonstrate the Characteristics of Excellence for U.S. Museums.[4] The first

set of requirements of the Characteristics of Excellence for U.S. Museums (Characteristics of

excellence for U.S. museums, 2012) is characterized as "Public Trust and Accountability" which

includes that "The museum strives to be inclusive and offers opportunities for diverse

participation." (IBID) This not only requires the museum to serve the public, but the diverse

public. Without alienating any part of that public, the institution should strive to be an

educational and social tool for all populations. It is important to note that the organization is able

to specify a population it targets in terms of constituents and content, but should nonetheless be

all-inclusive to all audiences.

Percent of U.S. Adults Who Visited an Art Museum or Gallery, by Selected Demographic Variables: 2008 and 2012

VISITED AN ART MUSEUM OR GALLERY		
	2008	2012
ALL ADULTS	22.7%	21.0%**
Gender		
Male	21.4%	18.7%**
Female	24.0%	23.1%
Race and Ethnicity		
Hispanic	14.5%	14.3%
White	26.0%	24.0%**
African American	12.0%	11.9%
Other	23.4%	21.1%
Age		
18–24	22.9%	18.3%**
25–34	24.3%	22.1%
35–44	25.7%	21.2%**
45–54	23.3%	21.9%
55–64	24.3%	22.4%
65–74	19.9%	22.5%
75 and over	10.5%	15.5%**
Highest Level of Educational Attainment		
Grade School	3.8%	3.6%
Some High School	9.2%	4.3%**
High School Graduate	9.6%	9.9%
Some College	23.8%	19.7%**
College Graduate	40.6%	37.2%**
Graduate School	52.2%	49.3%

**change is statistically significant at the 95 percent confidence level

Figure 1, from the 2012 Survey in Public
Participation in the Arts

Although the above policies

attempt to strengthen the public trust of the

mission driven institution they do not

always work, making Low's points from

1942 on the institutional superiority

complex of the museum relevant over 70

years later.

Every four years, the U.S.

Census collects data about arts

participation as research for the National

Endowment for the Arts (NEA). The NEA

is the government agency established in

1969 to further the excellence of the arts in

---

[4] This is the title of another certification, capitalization is as original title.

the United States. This Census data is then compiled into the Survey in Public Participation in

the Arts, or the SPPA. Figure 1 indicates the findings from the 2012 survey, indicating that only

21% of adults surveyed attended a museum or gallery in 2012 (NEA). The NEA and U.S. Census

show that museum audiences are most likely to be female, well educated with a college degree or

graduate level degree, and white.

This particular audience is an established pattern for art museums. In 1991, the NEA

put out a survey indicating most museumgoers were female, white, fell between the ages of 35-

44, lived in a city suburb, had attended at least four years of college but more likely had a

graduate degree, and made at least $50,000 a year (NEA, 1991).[5] Between the comments Low

made about those working within the institution and the NEA data on those visiting the

institution, the argument can be made that the seasoned audience of the museum is continuing to

return, while new audiences are not being cultivated, educated, or communicated. This further

supports the historical reputation of the museum and upholds the status of object collection and

protection, while leaving education behind.

Who is responsible for reaching out?

As established, the institutional architecture of the museum indicates that the museum is

there for the good of culture and for the good of the public. The public is not in place for the

good of the museum. Additionally, education and the spread of information to a wide and diverse

public is the one of the three pillars of the institution, as discussed in the previous section.

Therefore, this research operates under the clear understanding that it is the institution's

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[5] The 2012 survey used in this study is not the complete version of the 2012 census survey. The complete report will be available in the first quarter of 2014, but upon writing this portion of my research it was not yet available. For this purpose there are more details about the 1991 survey than the 2012 survey.

responsibility to reach the public, rather than the public's responsibility to ask the institution for inclusion.

With the knowledge that the museum is liable to their public, and the statistics from the NEA SPPA data, some may ask: are these attendance results a reflection of who is interested in the exhibitions and programming, or who is being invited to attend?

As it is the responsibility of the museum or institution to reach out to their intended audience (any audience), their initial point of conversation is the first step of welcoming that audience into the institution, and their continuous conversations thereafter are steps in the ultimate process of inclusion which lead to a lasting relationship. These conversations are referred to in this research as marketing. Although this will be mentioned again, it is important to understand through the context of social responsibility of the museum. Due to the museum's responsibility to reach their expanding audience, they must invite that audience into the institution. This is not just done in one way, but many ways, and includes a complete understanding of inclusion policy throughout the entire institution.

In terms of attendance, there are several answers to the question of museumgoers based on invitation or interest. The first issue on this is that, when a museum decides to diversify their audience, they need to understand the full commitment they're making. During the 2013 Arts Marketing Conference in Portland, Oregon, The Oregon Shakespeare Festival (OSF) gave a presentation on their diversification strategies titled "Working from the Inside Out: Putting Diversity and Inclusion into Action". As one of the leaders in diversity and inclusion in the arts, they formally discussed the importance of commitment to this task throughout the institution (Casillas , Morgan, & Rauch, 2013). The organization wrote an institutional Audience Development Manifesto, which outlined their commitment to their audience as a whole. This

change took place throughout the entire institution, which included hiring members who represent diverse audience and working with audiences directly to develop programming. Their commitment to inclusion policy included their marketing department, but that was just a piece of it. They understood the need for inclusion to saturate the organization. Carmen Morgan, The Director of Leadership Development and Interethnic Relations (LDIR) and diversity and inclusion consultant to OSF, remarked, "It's about the importance of articulating the values and letting that be part of the brand identity" (Casillas , Morgan, & Rauch, 2013). The reason this is of utmost importance is this: when an organization decides to diversify their audience and commits to inclusion policy, it will change the entire organization and the institution needs to be prepared for that change.

The next issue is that of interest and programming. Museums are, as previously stated, institutions that serve the public good. Therefore, exhibitions and programming should reflect the needs of the public, and serve the mission of the organization. If the organization creates content for a new audience that alienates their historic audience, that is not a failure. It is change. This means that creating new content and programming equates to a conscious institutional decision to serve a varied constituent,

> "Pick a group of people to whom you would like to be relevant, and work with them to deliver programs that meet their needs. When their needs conflict with other pre-existing communities' needs, make a choice. Prioritizing a community demonstrates that you care about them and are willing to defend their needs."

> (Simon, 2009, August 3)

This is where the organizational commitment becomes very important. When the institution makes a decision to change programming, they need to commit to serving the intended audience.

If the commitment waivers, audiences will know the institution is ungenuine. Related, audiences know when institutions create programming for the wrong reasons. As an example, museums who attempt to bring in black audiences by holding exhibitions by black artists during Black History Month and only reaching out to those audiences specifically for that show come across as ungenuine. Many times, these intended audiences may only feel welcome at the specific exhibition or program that the institution has invited them to. This causes 'untraditional audiences' to miss out; "Even great urban museums that organize ethnic exhibition find that a single ethnic group involved visits its own exhibition and fails to visit other ethnic exhibitions" (Kotler, 2001). Not only does this seem inauthentic, but can make that audience feel targeted. Audience development and appropriate programming is about a consistent connection with the intended community, and a very large part of that is about communication and inclusion. Museum content is relevant, many times, to all audiences no matter their personal demographics or identity. Communications, marketing, and audience outreach and education is the key in making those audiences feel welcome at all times, and ensuring that positive relationship which assists in creating an understanding of content accessibility.

Interestingly, many times exhibitions and programming have little to do with attendance. In John Falk and Lynn Dierking's lecture and book by the same title, "The Museum Experience Revisited" (2013), the theory of personal decision in museum attendance is explained. The role of Identity (with an upper case I) and identity (with a lower case i) are separated. Identity is defined as demographic information to contextualize an individual, while identity refers to the role each individual plays at any given point in time. For example, as the author of this research my personal Identity is 20-something, female, Jewish. However, my personal identity can be different as I play the role of researcher, partner, sister, feminist, and native Floridian (native

Floridian being an excellent example as demographically, I live in the Pacific Northwest. The two identities of southern girl with a tan and coffee-enthusiast of Oregon will play two different roles in the way I make decisions). The terms of Identity and identity are important to understand because the assumption that demographics and Identity will define the way an individual will react can have a negative impact. Falk indicates that decisions are made based on identity, and not demographics.

Falk goes on to explain that the museum experience for each individual is ephemeral. A visitor can have two different tours with two different docents and have two completely different experiences, and leave the institution feeling different emotions. Visitation, and subsequently continued visitation is based on an identity related need. The identity related need and motivation provides a window of outreach that museums need to create in order to market inclusion to specific audiences. Additionally, understanding the difference in audience demographic and identity will assist the institution in genuinely serving their public, and therefore fulfilling their mission and creating accountability to the public because they are creating a genuine profile of their visitor, rather than making assumptions about them.

The final point that Falk identifies which pinpoints the issues of the *non*-museumgoers experience is that many times, when institutions collect audience feedback and insight, they survey audience members physically *inside* the institution (Falk, 2013). This means that institutions are only asking engaging questions of those who are already participating in order to continuously build content. If organizations want to diversify their audience, research must be done outside of the organization's physical plant. Otherwise, the institution is creating a cyclical pattern of continued *exclusion* by only discussing the matters of the museum with those who already feel comfortable visiting. If the institution wants to invite new community members, they

need to ensure that those community members will feel comfortable entering and engaging with the institution. The institution has a responsibility to newly developing audiences to make them feel heard, make them feel welcome, and create a consistent open dialogue with them.

Modes of communication do not solely affect the audience, or external policies of the museum (such as tax code or AAM standards), but they directly influence the internal policies of the organization as well. Museums as mission driven institutions have a guiding purpose that they follow. This is the definition of their mission; the cause for what the museum stands for and continuously operates. Most missions have the three commonalities that Low described: Collecting, maintaining, and educating. In order to fulfill the final piece of education, the organization must adequately communicate. It is an unfortunate misnomer that marketing is against the ideals of a nonprofit, some thinking that this is a waste in financial distribution or that advertisements can't reach all constituents. Firstly, one single advertising campaign is not going to reach all constituents. However, separate advertising campaigns targeting specific audiences and tailored to those audiences with a consistent message that are also financially well-managed can properly reach constituents, and can do it while meeting the needs of the issues discussed above. Additionally, one of the best-kept secrets in nonprofits is that marketing works *for* the mission, not against it, "In the nonprofit sector, marketing is the engineering of *satisfaction* among a variety of groups" (Wolf, 2012). By satisfying the needs of different constituent identities throughout different constituent Identities, we are drawing audiences, and *new* audiences to museums. Without that vehicle of communication, we are not welcoming new audiences, we are not meeting financial goals (more visitors, and varied audiences equate to additional funding from ticket sales and patron related sales, and access to more grant funding

based on the communities served), and we are not serving the mission. The key is to understand

the needs of the intended audience and how they want to communicate, and fill that need,

> Developing a variety of appropriate marketing strategies using multiple tools can help
>
> organizations succeed at what they set out to do, meeting programmatic and financial
>
> goals, satisfying the needs of their constituents, and telling a positive story over and over
>
> again to different people in a variety of coherent and consistent ways.

(Wolf, 2012)

Organizations are accountable to the public at large, and part of that accountability is

communication. Marketing is, by definition, the key tool to reaching out and communicating

with new audiences. In terms of institutional responsibility, museums should be opening their

doors to new audiences, and welcoming those audiences with a genuine and consistent message.

The Museum and Marketing   **Section 5**

Marketing as the Mode of Communication

Overall, communications and marketing are sensitive subjects in the museum and nonprofit spheres. Organizations that are primarily supported by public funding, grants, and donations often run into roadblocks concerning the way they spend funds. Some argue that marketing is too close to for-profit business methods.[6] This is a dangerous way to look at museums, and nonprofits as a whole. Nonprofit businesses are still businesses; they simply have a different end goal. While for-profit businesses strive to end with a quarterly profit, nonprofit organizations strive to meet the public need. This does not mean they require less money to run, and it does not mean they require less communication and publicity than for-profit businesses to meet their end goal. As Jim Collins discusses in his well-known management manual *Good to Great* (2001), and the accompanying manual for the public and nonprofit sectors, *Good to Great and the Social Sectors* (2005), great organizations are not about the financial outcome, but the measure of performance. In for-profit organizations, performance can easily be measured by financial gain. In nonprofit organizations, performance is measured by how well the mission was upheld and accomplished. Therefore, under this example, when a museum's mission requires the organization to serve the public need, marketing and outreach is a requirement under the mission. The museum cannot meet the needs of a public with whom they do not communicate. The Collins method of management stipulates that organizations shouldn't worry about the differences and similarities of nonprofit and social sector organizations, but rather focus on what

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[6] It should be noted that marketing is a very broad term, and will be different for each organization. For the sake of this research, marketing is defined as outreach and was explored more deeply in the previous chapter. Marketing can also mean advertising and market research, but this research defines those things as part of marketing in order to reach the new audience and explore their needs in order to serve them as a nonprofit mission-driven museum.

great organizations have in common *over* organizations that are not great, no matter their tax

status.

Others think that marketing and outreach is a waste of donated dollars, especially if

marketing can be donated. However, as Dan Pallotta argues in his book *Uncharitable: how*

restraints on nonprofits undermine their potential, there are many issues with donated

advertising, "what if the advertising that is donated isn't the advertising (the organization)

need(s)? Should they sacrifice success?" (Pallotta, 2008, p. 102) Pallotta continues his argument,

indicating that if the constituent needs to receive the information in a specific way, and the

donated marketing doesn't follow that course of action, therefore leaving the need unmet, the

donated marketing didn't fulfill its purpose; "A 2007 study found that 32 percent of donated

charity TV ads and 40 percent of radio ads run during the dead hours of the night. Moreover,

only 2 percent of public service announcements play during prime time- between 8P.M. and 10

P.M." (Pallotta, 2008, p.103). If donated ads run when no one is watching, do they make an

impact? Probably not. This is especially true when organizations are attempting to reach new

audiences in new ways. Donated marketing may not meet the specific needs of a new audience,

and museums shouldn't rely on free and donated marketing to reach those audiences.

There's no question as to why some are against marketing in museums and other

nonprofits. Nonprofits have followed a bare-bones business plan, while museums have

simultaneously followed an elite audience trend, resulting in past museum educators shaping

museum leaders to consider outreach and marketing in ways that is not conducive to results.

Well known museum educator and author, Neil Kotler stated in his 1998 book, *Museum Strategy*

and Marketing, "Audiences can be identified along the lines of gender and age, ethnicity and

race, social class, and educational background. Overall, museums attract primarily adults and a

disproportionate number of higher-educated people (Kotler, 1998, p. 99). Kotler also refers to

the stated audiences as diverse. This is a poor representation of the diversity seen throughout the

United States, and further misrepresents the statistics we see in the NEA SPPA U.S. census

reports, as discussed in the previous chapter. Kotler goes on to explain the lack of visitation from

constituents not represented in the above statement, "Members of certain ethnic groups have

perceived museums as champions of European and Western cultural values and traditions and as

having little relevance to their tradition" (Kotler, 1998, p.116). These "members of certain ethnic

groups" are a perfect example of the sort of diversity the museum should be reaching as part of

their mission and service to the public. However, when our museum educators teach our museum

leaders to think of constituents as "certain… groups", they are putting marketable audiences into

the category of *The Other*, which gives both the audience and museum leaders the impression

that these are audience members that do not belong. This is, in fact, the opposite of the truth.

Marketing and communications in the museum specifically defy this mentality by inviting these

audiences into the organization and working to continue that relationship through further

marketing and segmentation strategies. The content of the museum, no matter the exhibition or

show, presented in relevant context through marketing is the key to this life-long relationship

with diverse audiences.

Kotler's writings are a prime example of the path Museum leaders have followed in the

past. Falk's more recent research highlighted in the previous chapter indicates several opposing

issues. Firstly, that museum audience research done within the walls of the institution does not

provide the entire story, and therefore we cannot make assumption about why audiences who are

not attending are doing so (or not doing so). Secondly, Falk (2013) indicates that it's much more

effective to research the identity, rather than demographic details as Kotler suggests. The

demographic information of an individual will tell us little about their intellectual and emotional

needs based on the role they are playing in each space and time. Marketing for nonprofits is

about meeting the needs of constituents, and making it clear to those individuals that your

organization can meet their needs.

It is important to understand that above all, the museum serves the public as a nonprofit

mission-driven organization. Rather than referring to marketing as part of the overhead cost of

the organization, marketing needs to be considered a part of the organization's mission as it is

the primary tool for communicating with new audiences and constituents, outlined in the
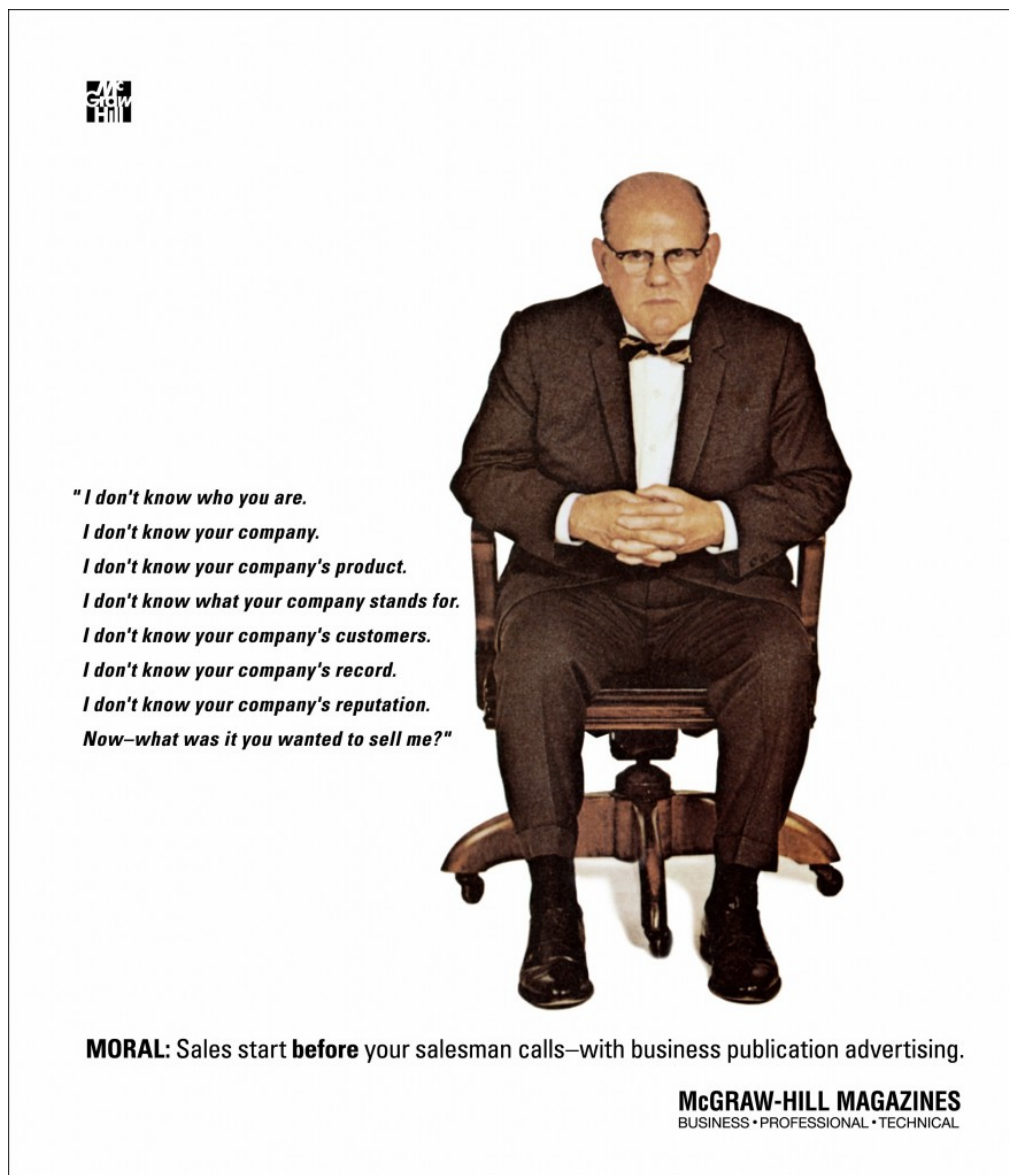
following points:

1. The initial reach of the public
2. The excitement about the organization
3. The invitation into the organization
4. The engagement with the organization
5. The emotional feeling of the experience
6. The evaluation of the experience, and turning the first-time museumgoer into a regular museumgoer.

The first point is the most important. Without any initial contact with the constituent, the only

way a new audience member would know about the museum is through word of mouth. If the

museum is trying to reach completely new audiences that are not related to the established

traditional audience, it is unlikely that particular audience segment is going to become aware of

the organization through word-of-mouth marketing. Convincing new audiences to come to the

museum with absolutely no prior relationship or information is going to be nearly impossible, as

Falk's research from the previous chapter shows us that there is an emotional and mental

connection in the action of deciding to visit the museum long before the audience member walks

in the doors.

For-profit organizations have been perfecting marketing for generations, understanding that brand establishment is the foundation for a organizational sustainability and lifelong customers. Falk's theory of the decisions audience members make before visiting a museum is identical to the relationship and brand establishment theories that so many for-profit companies follow,

"If advertising and marketing didn't work, marketing companies wouldn't spend nearly a trillion dollars a year doing it. (marketing) build(s) demand that, in their absence, would not exist. There would be no market for the products, or only a market limited to those who found out about them via word of mouth…In today's world of affluence in developed nations, there are few things you can get people to do without marketing to them" (Pallotta, 2008, p.105).

"I don't know who you are.
I don't know your company.
I don't know your company's product.
I don't know what your company stands for.
I don't know your company's customers.
I don't know your company's record.
I don't know your company's reputation.
Now–what was it you wanted to sell me?"

MORAL: Sales start **before** your salesman calls–with business publication advertising.

McGRAW-HILL MAGAZINES
BUSINESS • PROFESSIONAL • TECHNICAL

Pallotta's point is furthered by an ad that McGraw Hill Magazine ran in the 1970's, figure two. The ad is part of a marketing campaign convincing other companies to run advertisements for their organizations in McGraw Hill ads in the magazine. The advertisement depicts a would-be client, looking out as if being pitched for a sale. It reads, "I do not know who you are. I do not know your company. I do not know your company's product. I do not know what your company stands for. I do not know your customers. I do not know your company's record. I do not know your company's reputation. Now- what was it you wanted to sell me?"(2008, p. 106) The ad's writer, David Oglivy, knew it would be a perfect marketing scheme because it identifies exactly why companies need to advertise.

I recreated the ad with the museum and a new audience in mind. Figure 3 now depicts an ethnically diverse young female, providing no information about the individual's interest. McGraw Hill Magazines was showing their readers that an organization hoping to develop an audience needs to communicate with that audience in

"I don't know who you are.
I don't know your museum.
I don't know the kinds of exhibitions your museum shows.
I don't know your museum's mission.
I don't know your museum's constituents.
I don't know your museum's record.
I don't know your museum's reputation.
Now, tell me... Why should I bother to visit?"

Moral: Audience outreach starts long before the constituent walks into the museum- with marketing and outreach.

order to engage them, and the audience will then respond to the relationship. My remake

similarly shows that if museums do not cultivate relationships with new audiences, new

audiences will never engage.

This also begs the question: why do diverse audiences matter? Other than the fact that the

museum has a public responsibility, why should institutions be marketing to diverse audiences?

The for-profit industry is ahead of nonprofits on this as well. One excellent example of this is the

marine industry, which is similar to the museum industry in the fact that it has an elitist

reputation. Wanda Kenton Smith of the Daily News for Marine Industry Professionals recently

wrote an article on diversity marketing,

> "If the economic shakeup of the past (five) years hasn't taught us that lesson, the fast-
>
> changing face and composition of the country surely will. If you live in a multicultural
>
> community already or if yours is on the brink of becoming one, I suggest that you adopt a
>
> whole new positive mindset when it comes to your marketing and prepare yourself and
>
> your staff for an exciting new world of opportunity ahead. Truly, your organization
>
> depends on it. (Smith, 2013, April 1)

As an industry that holds an aristocratic stigma in the for profit sector, the recognition of

diversity marketing for boating exemplifies change in a very large way. Big companies like

AT&T, Toyota, Johnson and Johnson, and Samsung are also making strides in diversity

marketing by publishing inclusion statements and policies that apply to customers and employees

alike. If large and small organizations, and organizations that serve a large and varied audience

as well as organizations that serve a niche audience, understand the importance of diversity for

the future of their company and audience, it may be time for nonprofits to start diversifying their

markets.

Diversifications strategies by nonprofits will not go unnoticed. Marketing is the best way to reach a new audience, and based on the SPPA statistics of museumgoers current marketing is not reaching anyone new. This is problematic because, "companies need to continuously rethink how to pursue their missions. To do that, they cannot rely on their founder forever" (Kotler, 2010), or their founding audience. Continuously relying on any one particular aspect of an organization in a vastly changing society keeps a museum from growth, "America is changing, and the new population carefully evaluates how organizations relate to it" (Llopis, 2011, June 16). If museums are not expressing how they meet the needs of change, they are ignoring large populations that they are meant to serve. This also requires organizations to be genuine in their diversity marketing and inclusion policies, relating back to the commitment to institutional diversity policy from the previous chapter.

As the minority groups of America become the majority, organizations as a whole need to reevaluate their programming plans to ensure that they are still properly serving their constituents. Arts marketers must provide their organization as a strong contender for entertainment and leisure for all populations in order to stay relevant to our society, "As of 2008, minorities accounted for 48% of all births in the United State. The U.S. Census Bureau projects that by 2050, the Asian and Hispanic Populations will double, African-American populations will grow, and white populations will decline by 9%" (Bauman, 2012, January 28). As marketing provides that first step in the decision each individual makes to either visit the museum or not, museum professionals must work to diversify their audience outreach to meet these changing populations, or their will fail their mission by public exclusion.

It is important to remember that diversity is a broad term. It includes gender, ethnicity and race, age, community, religion, geographical location, educational background, financial

background, and any other aspect of individual community. Therefore, diversity is not a one-size-fits-all marketing plan. While there are some things that will be consistent in diversity marketing (for example, the organization should reflect those audiences the museum wishes to attract, such as their board and employee demographics), many things will change. However, diversity marketing is also about learning what audiences will take from each program or exhibition and provide them with the information to make it relevant to their lives. Italian native and Arts professional Alexandra M. Korey compares this idea to the way films are marketed. She compares two advertisements for the same movie, but in two different languages. Each audience was looking for a different version of the film, and therefore the commercials for the film supported this need,

> The George Clooney film '*Up in the Air'* is the perfect example. I considered going to see it at the theater so I looked up the trailer in English… (it's) a film about loneliness with a bastard as a protagonist (and slow depressing music). But check out the Italian version!...A film about personal relations set to upbeat music! A romantic comedy? Which is it? I do not know… (2001, January 25)

By finding the needs of distinctly different audiences, museums can easily market an exhibition in different ways to meet those needs.

Museums and The Marketing Plan   **Section 6**

The Proactive Museum

When change comes to any kind of organization, no matter the sector, there are two ways the organization can act: proactively or reactively. My theory of a proactive organization is that this type of organization makes change because the organization itself feels the change is necessary and welcomed. A reactive organization makes change as a reaction to an event, such as poor publicity or issues within the organization. Proactivity within an organization, and their marketing, is important because it allows the museum to stay above controversy, but also because proactive museums remain true to their mission by continued organizational sustainability.

Proactive policies and behaviors in marketing and communication departments for museums indicate that the communications department is listening to the needs of the museum's constituents, as directed by the mission of the organization. When an organization decides to undertake the task of market development through attracting diverse audiences, it's important the organization is proactive in their strategies, rather than reactive. Proactive policies help support market research and learning curves in order to fully understand the new constituent and how to serve them, rather than requiring the organization to make assumptions about their needs. This is extremely important, as without that knowledge the communication strategies will fail, "Deliberately cater to (new audiences) by getting on their turf, seeing through their eyes, and speaking their language. You must go to them, and serve them on their terms, in order to build lasting and meaningful relationships" (Hoffman, 2009, May 28).

It's important to mention that proactive policies are going to be different for each organization, each mission, each constituent, and each situation. Proactive policies simply mean

that the organization is going to be proactive about their mission and constituents, rather than reactive. They will continuously seek new ways to meet the needs of an evolving public, rather than meeting the needs of said public after outside factors intervene, or dealing with organizational issues as they come. It is better for any organization to be one step ahead in order to maintain a positive relationship with the public.

Proactive organizations will take several steps in conducting a successful diversity marketing campaign, including writing a diversity policy for the organization's internal and external constituents, defining the target audience, researching the target audience, and involving members of the targeted community in the marketing plan. Having the right people working with the organization will assist in ensuring that the marketing and communications team understands their audience's needs and will reach them with accuracy (Collins, 2005). If the audience can clearly see that the organization is genuine in its efforts, the line of communication will be much easier to establish as the audience will be more willing to participate. The organization should understand exactly the audience they're targeting because if they send the wrong message to an audience, it will break the line of trust; "Prioritizing a community demonstrates that you care about them and are willing to defend their needs." (Simon, 2009, August 3). There are many different communities, based on both the demographic Identity and personal identity of individuals at any moment. Targeting one particular community at a time with the museum's mission will yield better results than trying to target different communities with a one-size-fits-all approach.

Cognitive Psychology

One way of proactively targeting audience needs is to integrate cognitive psychology and the act of decision making into the marketing research and plan. The decision to visit an organization is a personal one, made by the individual in their mental state of 'identity' (as defined by Faulk). Therefore, comprehending the decision making process is a large part of understanding the audience, "Cognitive psychology is the study of human intelligence and how it works. This includes the study of thinking, reasoning, problem solving, decision making, memory, language, perception, and attention" (Pezdek, Deffenbacher, Lam, & Hoffman, 2006, p. 221). The experiences that constituents will have, both with the marketing and the museum, link directly with cognitive function, determining the individual's future relationship with the museum. Therefore, understanding the cognitive function of decision making, memory, and perception will help the museum to build a better marketing and communications plan to create a longer-lasting public relationship.

Even more important to the longer-lasting relationship, marketing and communications with a new and diverse audience will define the bond that the museum has with the individuals of that audience for the entirety of the acquaintance. As stated in section 4, the decision to visit the museum is both ephemeral and highly personal. The decision-making process of acknowledging the presence of the institution to visiting the institution is the exact moment in time that cognitive-minded marketing should be targeting.

John Falk's study on why audience members visit the museum underlines this topic very clearly. Falk explains that museumgoers who recall their visit to the institution days, weeks, months, or years later, express that the viewers perception of the museum before they entered the institution had an enormous affect on what they did while they were there, and how they felt

afterward, "Visitors talk about how their personal goals for the visit relate to who they thought they were or wanted to be, and they talk about how the museum itself supported these personal goals and needs" (Falk, 2012). But here's the rub: What if the individual visiting held the impression that the museum didn't welcome them before they enter the institution? What if they feel beforehand that the museum isn't relevant to their interests? They may have subconscious goals of negativity, and if they enter the museum with those negative thoughts, they may be more likely to leave the institution feeling unsatisfied. By marketing positive messages to these audiences, the institution can help guide the preliminary goals to an educational and entertainment based experience.

Positive marketing is especially important for the diverse audience members who have felt uncomfortable or unwelcome prior to their first visit. Marketing should be designed to counter-act their cognitive functions in order for those audience members to feel comfortable throughout their visit. If they walk into the museum with only the negative-public perception of being unwelcomed, and no other interaction straight from the source of the museum, they will feel defensive during their visit, which is not a characteristic that assists in positive mental change. If the only factors the new audience member knows about the museum beforehand is that they are unwelcome, their cognitive decision-making is not likely to change while inside the museum. Therefore, it is important to provide the audience member with positive communication before they enter the institution in order to sway them to understand the ways the museum not only welcomes them, but by the way the museum content is relevant to all audiences. Many times, un-traditional audiences are aware of an organization by word of mouth marketing. By taking control of their public reputation by communicating directly with the audience and showing them (rather than telling them) that they are welcome, and the content will be relevant

and stimulating to their needs, the museum is installing a positive foundation for the new

audience members to build off of.

Expanding into new markets is extremely difficult for any product or business, especially

when that product has a historical audience. However, when marketing to new audiences,

considering the cognitive function of thought process can easily help to sway a skeptical opinion,

> Mental imagery may…confer reality status (Markham & Hynes, 1993) and thus lend
>
> credibility or urgency to arguments that are otherwise vague or unbelievable. In addition,
>
> imaginal processes are akin to sensation and may provide consumers with a more
>
> complete consumption experience (MacInnis & Price, 1987). It is also possible that
>
> mental images, as arguments, may be more difficult or unnatural to counterargue… Thus,
>
> persuasive messages containing mental images should be more difficult to resist and
>
> hence, enjoy increased effectiveness. (Mazzocco, 2006, p.65)

Messages marketed to new audiences which help build a mental image for the viewer can find

success in building a positive foundation for the museum in the eyes of a consumer. This is the

why the museum *must* go to the audience, rather than the audience having to go to the museum.

Marketing allows the museum to guide the positive public image, and speaks directly to each

audience about a personal relationship, and indicates that each community member can have a

different positive relationship with the museum institution… a relationship that's special, and

based solely on each individual's needs.

Cognitive-minded marketing strategies also work farther than building an initial

relationship with the constituent and museum. The functions of decision-making and perception

help to formulate the mentality of trust with the organization. By continuously tapping into the

needs of the community that your audience is a part of, the audience will be more likely to

develop trust: trust not only in the museum creating an atmosphere of inclusion, but that the

museum will generate interesting content that is relevant to the viewer even if the viewer has no

prior relationship with that content. This is especially important as the content of museums

change regularly. By having a relationship with the overarching museum, the viewer will

automatically develop positive feelings about upcoming exhibitions, even if they have never

heard of the artist or have no prior knowledge of the subject. In this scenario, even if the viewer

doesn't enjoy one particular exhibit, they will still put their trust in the institution over changing

cycles, ensuring that they will return and continue to build a longer-lasting relationship and

viewership.

Market Research

Although cognitive psychology is an important aspect of understanding audience

decisions, market research must first be conducted to ascertain audience needs (which factors

into how they make decisions). This is another tactic that for-profits have mastered, but non-

profits are still learning. Over the last decade, nonprofits have begun to understand the

importance of understanding their audience in order to make decisions to serve them. This seems

like an obvious idea, but it falls into the same category of donor-assumed financial waste that

was discussed in the previous section with the concept of paid-marketing. This is especially

important when it comes to new and diverse audiences, as museums are branching out in ways

they never have before. The historic data museums have been collecting doesn't necessarily

apply to new audiences, and if organizations only compile research within the museum (Falk,

2013), than they won't understand the needs of these new audiences in order to create a

continuous communication with them through marketing;

Applied marketing research needs to be conducted in consumers' natural

environments…Stimuli need to be multisensory (not just verbal), multimedia (not just

print), and three dimensional, just like products in daily life. We need to move from

marketing science to consumer insight (Schmitt, 2006, p. 81).

Market research specifically targets the audience and creates a profile of their needs and

demographics, covering Falk's Identity and identity. This profile helps to define the audience,

understand their needs, understand how and where to reach them, and many other details that

will help the museum communicate and develop a relationship with them.

There are several steps to market research, and they each break down to help museum

leaders understand their new audiences. Falk explained that the museumgoers opinion prior to

the museum visit will heavily relate to their feelings after their departure, so it's important to

dissect the needs of each audience in a purposeful way in order to communicate with them

appropriately and ensure they have a positive experience from the start. Three key data-pools

help to make that possible: segmentation data, targeting data, and positioning data. Segmentation

data provides a deep understanding of the audience in order to separate the audience into specific

segments so a particular marketing message can be fine-tuned to their needs. Targeting data

explains the potential level of institutional-audience engagement with the segment in order to

align the segment with the capabilities of the institution (so that the museum's relevancy can be

easily explained to that segment). Finally, positioning data gives a snap-shot of the needs of the

segment, as well as where the museum fits into the rest of the market so that the motives of

audience engagement can be understood, allowing the institution to properly position the

museum to reach the correct segment for the correct situations (Sorger, 2012). Different

segment-individual situations (for example, a mom who is taking her kids to the museum for a

learning day vs. the same mom going to the museum by herself for a day of relaxation) will call for different positioning data depending on their identity at that moment in time (Falk, 2013). Market research also provides a map of the alternative institutions that can capture the attention of the audience. By understanding the competition, the museum can be proactive about their marketing strategies.

Marketing Strategies

Market development is a marketing strategy in which an organization targets a new audience with the same product, or in this case with the same museum experience (same exhibit, same artist, etc.). The exploration of the new audience and eventual partnership with that audience is the essential portion of the strategy. By using marketing research to understand the needs of a potential new audience, the institution is creating the preliminary outline for a marketing plan to build communications with that new audience. Before this step, most of the work the museum does to build diverse audiences is internal. Market research is the first audience-centered action step in diversifying the museum's constituent because it requires the staff or researcher to leave the museum and go directly to the individual to ask them, "what do you need?"

Current market research indicates that the trend new audiences are seeking is experience related, rather than product related (Howell, 2012). Since the US Financial Recession of 2007-2008, American markets have restructured their leisure habits across the board. Rather than spending their money and time with tangible goods, Americans are generally looking for more experiential based past-times. The museum fits perfectly into that. Not only are audiences looking for experiences over goods, but the largest current demographic (millennials) are looking to become a part of something, rather than looking to join organizations for the benefits

(Dilenschneider, 2012, October 30). This means the largest current U.S. demographic, which *is still* considered diverse among museum audiences[7], is more socially conscious, financially savvy, and interested in experiential engagement than any previous museum audience.

Due to the financial downturn, museums have a unique opportunity to fulfill the marketing strategy of market development, not only with millennials but with all diverse audiences. Americans are looking for new experiences to get the most out of their life, and by developing strong market research, museums can better understand the exact experiences each segment is looking for. This research provides the institution with the infrastructure to create financially-savvy marketing campaigns that allow new audiences to visualize themselves interacting with museums in a positive way;

> As experiential practitioners, we need to do advertising differently. First, in an experiential ad, the consumer must be there…the consumer-not the product- has the experience…We need to show the sensory experience and the feeling that the consumer is getting. We need to show-creatively- how the consumer is thinking about something and what that means to him or her. We need to show actions and relations with other consumers. (Schmitt, 2006, p. 81)

This visualization strategy can easily communicate the museum's mission, while providing new and diverse audience members with a positive experience prior to their visit to the organization, which will give them positive expectations for their time inside the institution. Additionally, the visualization will allow them to create their own understanding of institutional relevancy. The point is to allow the audience member to view themselves belonging inside the institution, and enjoying their time spent at the museum. This allows them to concentrate on their experiences, rather than focusing on the past elite reputation that may have kept them away in the past.

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[7] See data from section 4

Section 7

Developing and implementing inclusion policies and communication policies

      Diversity and inclusion policies are becoming an important factor in museum sustainability, both inside and outside communications departments. In order to properly meet public responsibility, the organization's mission, and serve constituents, these policies must be put into practice. New expanding markets have shifted the way organizations communicate, and rather than staying a reactive institution, it is in the museum's best interest to become a proactive institution to meet the growing demand for change. Although marketing hasn't previously been considered a strong investment, it has to become a strong investment now. Potential markets are changing, and by failing to communicate with those new markets, the museum not only fails its responsibility to the public, but fails its mission and eventually will financially fail due to lack of interest. With the proper communication and marketing strategies, the museum can properly expand its audience to meet the change of contemporary US society.

      The following section draws from the foundation of the previous chapters to highlight my recommendations of the step-by-step changes an institution may implement in order to understand their new audience, capture the attention of that audience, and communicate with them in order to create a lasting viewer-museum relationship.

1. Make the decision to change.

      The museum must actively decide that they will implement diversity policies throughout the institution, not only for marketing and communications departments but everywhere. In order for these policies to genuinely work, the organization must stand behind it as an offshoot of the

mission, "If you do not do anything to it at all, that status quo will just be maintained. It just

keeps replicating itself" (Casillas , Morgan, & Rauch, 2013).

2. Bring diversity into the organization

By diversifying the organization's employees, board, and volunteers, the organization is

outfitting itself with the intuitive know-how to understand the needs of a changing audience.

Diversity in this sense should be considered under all contexts, including but not limited to: age,

race, religion, educational standing, economic standing, and geographic background.[8]

3. Create inclusion policy

Once the organization has decided to make this change and has added members to the

team that can assist in this change, they will be able to draft an inclusion policy. This policy

should serve to honor all parts of the public throughout the entire organization. The specific

reason inclusion policies are so important is that they meet the changing face of contemporary

society and the public, and therefore those who the mission of the museum serves. This

conversation of diversity and inclusion ensures the longevity, not only of the culture and

institution, but of the strength of the mission while guaranteeing that the organization is meeting

the needs of their public. Creating these policies gives the organization the opportunity to

proactively respond to the needs of their communities, "It's about the importance of articulating

the values and letting that be part of the brand identity" (Casillas , Morgan, & Rauch, 2013)**.**

4. Saturate policy throughout the organization

After providing the organization with an inclusion policy, it's extremely important to

follow up with that policy and implement it throughout the organization. Organizational policies

and structures help to meet the organization's mission and meet public need. Without that

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[8] Geographic background refers to where a person is from. For example, if the organization is looking to grow the international tourist population, they should bring people into the organization who are from the countries or locations that the organization is looking to expand in their audience.

structure, the policies will simply stay on paper and not make a difference,"…The area where folks fall short is actually having organizational structures that will let that vision and action plan live" (Casillas , Morgan, & Rauch, 2013). If an organization does its due diligence by writing an inclusion policy, but then only uses it in one department of the organization, it won't create the change needed to genuinely meet the mission. Using diversity policies solely as a way to bring in new audiences will be perceived as inauthentic. By sticking to this type of change and policy throughout the organization, the communications aspect of diversity will come naturally, lending to the legitimacy of the mission and organization as a whole.

5. Define the audience

The term diversity doesn't pertain to one specific audience, or one type of audience. Diverse audiences mean an array of different kinds of audiences. In order to write a marketing plan for a new audience, the organization must pick the audience they are looking for. Is that audience defined by the members of a neighborhood or side of town that doesn't currently frequent the museum? Is that audience defined by a younger age? Is that audience defined by the use of specific technology (ex, individuals who use Twitter and not Facebook). Diversity means so many different things and will be important to so many different audiences, and the museum needs to understand the needs of each audience in order to properly communicate with them.

6. Know the needs of the audience

In order to properly communicate with the audience the institution has chosen for an individual communications campaign, the museum must research the needs of that audience. Market research will not only help to define the needs of the new constituent, but will help the museum understand how to write their marketing plan and possibly provide evaluation.

Visitor research is a spin-off of market research and develops an understanding of the needs of your audience as a continuing relationship. Because the museum experience is ephemeral, it's important that we continue to monitor the needs of our members and visitors, and meet those needs into the future. The more that is known about new audiences, the more likely they will become seasoned audiences.

7. Write a marketing plan that fits the needs of the audience

Develop a strong set of communications strategies by analyzing the completed market research and community insight, and use those strategies to complete a polished marketing plan. It's very important to implement diversity and inclusion policies long before the marketing plan is written to ensure the accountability of the institution remains intact. Additionally, by working directly with market members, the communications plan is more likely to genuinely meet the needs of that market or audience.

Remember to consider the cognitive function of decision making when developing a communications strategy, and consider the channel strategy the organization is taking to reach the audience. How does each aspect of a marketing plan meet the needs of the audience and the mission of the organization? While the marketing plan as a whole fulfills the mission by reaching and serving the public the museum is built to accommodate, it's important to reflect on each detail of the plan in order to understand.

When writing a marketing and communications plan consider the following:

- What is the environmental impact of the new audience's perception of the museum? How do the aspects of their life change the way they understand the institution?

- What trends in the audience's life will influence the museum's ability to communicate with them? What social structures will help or impede the museum's message?

- Conduct a SWOT analysis: What are the strengths, weaknesses, opportunities, or threats the museum may encounter with the new audience?

- What specific characteristics of the audience is the organization trying to connect with in their communications plan? Are those characteristics demographic/Identity related, or personal/identity related?

- How would the audience consider the position of the museum in their life?

  o Is it educational?

  o Is it entertainment?

  o Is it relaxing?

  o What does the audience gain from the position-experience?

- What is the best channel strategy to connect with the audience?

  o Is the audience technology driven?

  o Is the audience community driven?

- How is the museum relevant to the audience?

Using the marketing plan to openly establish a positive relationship with the audience prior to their visit will greatly assist in their transition from potential members to audience members.

8. Nurture audience relations for continuous communications

By keeping the line of communication open after the new audience become established, the sustainability of the organization, audience, and mission of the institution will remain in good standing. Every museum experience will be different for the individual, and therefore it's an

important part of marketing and communications to create the continuous quality of 'good' in the ephemeral experiences. Current trends indicate that audiences are looking for a quality experience, rather than a product. Continuously providing a quality experience inside and outside the institution will meet their needs. Communications and marketing plans play into that, is communicating with the individual reaches out to them directly, rather than asking them to reach back to the institution.

9. Evaluate marketing efforts

Continuously evaluate audience experience to ensure that the organization is taking the most proactive route in meeting audience needs. Evaluation for growth within the organization, leading to sustainability and long-term audience relations and mission fulfillment.

Rather than considering diversity and inclusion policies and marketing as an action that supports the mission, museums need to start considering these actions as part of the mission. By taking proactive measures, museums can grow their constituency base, donor levels, and create engaging and open community relationships that guarantee the organization fulfills their mission, remains sustainable, and most importantly, makes an impact.

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Examples of AAM Acredited Museums with Inclusion and Diversity Policies on their Website:

This short list provides some examples of organizations that have instituted diversity and

inclusion policies. This list is not meant to be all inclusive or final, but serves to provide some

clarity on what these policy statements look like for arts organizations and their viewing public.

These museums are AAM accredited and display a diversity statement or inclusion policies on

their website.[9]

- Jule Collins Smith Museum of Fine Art at Auburn University
  - **Diverse Community**: We are committed to reaching and sustaining a broad audience base representative not only of our whole university but of our entire regional community. As we expand our constituency we seek to be all inclusive and not discriminate against race, creed, color, religion, age, disabilities, gender, sexual orientation, marital status, national origin, political opinions or affiliations, and veteran status.
    - http://jcsm.auburn.edu/about/policies.html
- The Oakland Museum
  - **Diversity Statement**
    "The Oakland Museum of California advances inclusiveness and multicultural understanding by promoting equity and respect in its culture, exhibitions, and programs; and is proactive in telling stories that are relevant and accessible to the broadest community, including those affiliated by language and culture, ethnic heritage, gender and sexual orientation, age, disability, economic status, or spiritual beliefs and other assertions of identity."
    The Oakland Museum of California is a multicultural organization, committed to diversity and practicing equal opportunity employment in recruitment and hiring. Qualified candidates of diverse backgrounds are encouraged to apply for open positions posted below. We do not solicit or accept applications or résumés unless it is for a specific position posted on this website. Employment opportunities are updated regularly; please check back often.
    - http://museumca.org/employment-internships

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[9] This is not a terminal list of museums with inclusion policies, and therefore may not be complete. This is simply to provide some examples of such policies.

Diversity and Inclusion statements continued:

- The Taft Museum
  - **<u>Diversity Statement</u>**
    The Taft Museum of Art respects the dignity of all people and values what each member of our team brings to the organization. Accordingly, the Museum is committed to building an inclusive environment that welcomes and values diversity. This includes our staff, board of directors, volunteers and visitors. As an organization we recognize the importance of attracting and retaining talented people of different backgrounds. We understand how a diverse work team of staff, board of directors and volunteers benefits our organization by enabling us to draw upon a richness of resources. We want all our team members to feel appreciated for their uniqueness, so we work to foster an environment that provides everyone equal access to information and opportunities. This ensures that each person learns, grows, excels and maximizes his or her personal contributions. The Museum will thus be able to tap into a greater wealth of knowledge, perspectives, and experiences to develop and deliver programs and services to an increasingly diverse audience.
    - http://www.taftmuseum.org/?page_id=153
- Eiteljorg Museum
  - **<u>Cultural diversity</u>** enriches our world. The Eiteljorg Museum presents the art and heritage of the American West and the indigenous peoples of North America as a culturally diverse story of human accomplishment, adversity and perseverance with respect and sensitivity to all cultures. Diversity refers to race and ethnicity, but also includes gender, age, religion, sexual orientation, socio-economic status, learning styles, and even thoughts and ideas.
    The Eiteljorg strives for a culturally diverse staff, board and volunteer base. The museum seeks the best qualified candidates for its staff, board and volunteer positions from a diverse application pool. The museum wants its human resources to reflect the diversity of its communities and its subject matter.
    The American West is a multicultural story; therefore, the museum invites everyone to visit its facilities and participate in its programs.
    - See more at: http://www.eiteljorg.org/about/diversity-statement#sthash.nkTHoVkg.dpuf