

**Why Market? Exploring Resistance to Marketing and Ways in Which  
Museums Can Market Their Organization**

**by  
Sarah M. Hatcher**

**A Master's Project Presented to the Arts and Administration Program of the  
University of Oregon in partial fulfillment of the requirements for the degree of  
Masters of Science in Arts and Administration.**

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## **Chapter One: About this Study**

“Marketing” and “museums” are words that are not often thought of in conjunction with one another outside of the museum field. Within the museum field there has been resistance to the need for marketing. However, due to decreasing governmental funding for the arts, museum administrators have learned to accept marketing as a necessity. Despite this, museum administrators still need to move from thinking of marketing as something done for a special event to utilizing it in everyday operations.

Current marketing literature tends to address marketing for larger institutions. Many museums in this country are not large enough to have enough staff to initiate the type of marketing plans that are recommended by the literature. This project will assist small museum administrators in using marketing to better address their particular needs.

To come to an understanding of the needs of small museums, I chose the Lane County Historical Museum as a case study. During April 2005 the museum staff collected visitor surveys at the annual quilt show as well as from visitors who stopped by ‘just to visit.’ The purpose of these surveys was to determine market segments based on both geography and age, as well as how they heard about the museum, and where they obtain information (see Appendix A). Using the results of these surveys, I wrote a marketing plan to address what the museum’s director, Mr. Robert A. Hart, calls a need for increased visibility.

As this project is intended to serve those museum workers that are not marketing experts, a basic introduction to marketing has been provided. It should be noted that this

introduction is not all-inclusive, nor was it intended to be. It was intended to provide basic information regarding marketing.

**Definitions:**

The following definitions are used in this paper unless otherwise noted. Alternative definitions for these terms can be found on the American Marketing Association Website.

**Advertising:** “Advertising may be defined as the impersonal means for which a company pays to communicate with its target markets” (Colbert, 1994, p.171).

**AIDA:** A marketing formula in which one tries to attract **A**ttention, create **I**nterest, generate **D**esire, and provoke **A**ction (Colbert, 1994, p.176).

**Brand:** A name, term, design, symbol, or any other feature that identifies one seller's good or service as distinct from those of other sellers. The legal term for brand is trademark. A brand may identify one item, a family of items, or all items of that seller. If used for the firm as a whole, the preferred term is trade name (American Marketing Association, n.d.).

**Market Segment:** Portions of the market “characterized by homogeneous need, yet presenting a heterogeneous demand in terms of other segments” (Colbert, 1994, p.104).

Market segments are typically broken down by age, gender, geographic origin, purchasing preferences, income, or other relevant factors.

**Marketing:** The process of identifying, anticipating, and satisfying customer demand. In the for-profit sector it is understood that profitability must be a part of the equation (Colbert, 1994, p.8).

**Public Relations:** Unpaid promotion (Kotler & Kotler, 1998, p. 235).

**Segmentation:** The process of placing the market into predetermined categories or segments. See Market Segments.

**SWOT analysis:** An analysis of organizational capacity in which the organization's Strengths, Weaknesses, Opportunities, and Threats are analyzed.

**Target Markets:** The audience that is being sought; those groups that the marketer seeks to attract, typically groups that do not already attend (Kotler & Kotler, 1998, p. 133).

### **Research Methods/Strategy:**

This is an exploratory study of the Lane County Historical Museum, hereafter referred to as the museum. For the purpose of this project the term “area” will refer to Eugene and Springfield. The site was selected for three reasons: ease of access, the museum's need, and an existing relationship between the researcher and the site. The data collected was both qualitative and quantitative. The quantitative aspect is the demographics that resulted from marketing surveys conducted at the Lane County Fairgrounds<sup>1</sup> during the semi-annual Home Show. This survey sought to determine audience makeup and the way in which visitors become aware of the museum. The qualitative portion is an examination of existing marketing materials and plans, as well as interviews with the museum's director. Taken as a whole, this project was conducted as a case study.

The outcome of this instrumental case study is a description of the institution and its marketing needs. The intent is to examine how museums might change the perception of non-visitors by examining the demographic information of those who visit as well as

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<sup>1</sup> The surveys were conducted several hundred feet from the museum itself. Participants who stated they were not aware of the museum in their survey were told where the museum is upon survey completion.

their motivation. The resulting information was used to design a marketing plan for later implementation. The case study was chosen because it provided the opportunity to closely examine the functioning of one specific organization and to utilize the data obtained for other institutions of a similar size. Stake (1995) would define this effort as an instrumental case study. He states that an instrumental case study is done when we have “a need for general understanding, and feel that we might get insight into the question by studying a particular case.” This definition is in perfect alignment with the goal of the researcher. Small museums need to understand how best to utilize marketing and museum theories to their own advantage. This can be achieved by examining one small museum and translating the information gained in that research to a series of best practices for all small museums.

The major drawback of case studies is the inability to make broad generalizations from the data collected. Stake (1995) addresses this by stating that, “We do not choose case study designs to optimize production of generalizations. More traditional comparative and correlational studies do this better but valid modification of generalization can occur in case study...” (p. 8). Petite generalizations can be made and turned into grand generalizations that may be applicable to a broader array of cases and situations (p.7).

Objectivity vs. subjectivity is often cited as a problem when looking at case studies. This problem lies predominately with the viewer of the research. Stake (1995), a qualitative researcher claims that “subjectivity is not seen as a failing needing to be eliminated, but as an essential element of understanding” (p. 45). A quantitative researcher might find the lack of objectivity in case studies to be troublesome. In this



study I interacted directly with the site gaining the trust of the director through many informal and formal discussions. The information that was given to me in these informal discussions was the source of many questions asked in the formal interview. The information garnered and examined using subjective means (participation/interviews) added a layer of understanding to the information obtained in a more objective form (surveys).

Data was collected through surveys. Neuman (2003) defines surveys as “descriptive or explanatory research” (p. 35) in which the researcher asks many people a few questions over a period of time. This approach was used to help determine community awareness of the museum. As prescribed by Neuman (2003, p. 264) questions were designed not to answer why, but to ascertain behaviors, attitudes/beliefs, expectations, characteristics, and knowledge.

Questionnaires were used to increase validity in this study; information obtained via questionnaire was compared to the existing visitor information in the visitor log. “This multi-method approach to real life questions is important, because one approach is rarely adequate, and if the results of different methods converge (agree, or fit together) then we can have greater confidence in the findings” (Gillham, 2000, p. 2).

Gillham (2000) encourages researchers to take the time to develop a well written questionnaire (p.14). Use of “selected responses” helps ensure the quality of the survey (Gillham, 2000, p.28). In a selected response survey the responses are already provided for the respondent, they simply have to select the one that represents their response. Surveys used in this project were a combination of selected response and open ended questions. The researcher can more efficiently code and analyze material generated

using selected response surveys. Goulding (2000), Tyne (2001), and Yucelt (2000) all provide excellent examples of conducting visitor surveys and their studies were used to provide guidance in conducting surveys for this study. Upon completion of data collection, I asked Dr. Charles “Ken” Hudson, a faculty member in Sociology at the University of Oregon, to generate statistical information for analysis. Through various cross-tabulations, information used in the marketing plan was obtained.

### **Research Design Overview:**

In an effort to answer the question “How can small museums use existing and evolving ideas of museum marketing to enhance visitor numbers?” the Lane County Historical Museum was asked to facilitate the administration of questionnaires to visitors. Additionally, visitor logs at the museum were examined; categories based on geographical region were developed and used to sort the information from the log. A separate questionnaire was administered to people attending events at the Lane County Fairgrounds on which the museum is located. Completion of these questionnaires was voluntary. As the administration of these surveys was subject to the approval of event managers and resistance was encountered in obtaining permission to enter some events, not as many surveys were administered as initially desired.

An interview with the museum director, Mr. Bob Hart was also conducted. The focus of this interview was to ascertain the history, organizational structure, and marketing needs of the museum.

**Research Methodology:**

The purpose of this exploratory/descriptive case study is to explore the relationship between visitor awareness and attendance, and the potential uses of this information to improve the marketing of a small museum in the Eugene-Springfield area, the Lane County Historical Museum which is located at the Lane County Fairgrounds on West 11<sup>th</sup> Avenue in Eugene.

The researcher has assumed an Interpretivist/Constructivist<sup>2</sup> perspective for this project. The fundamental purpose of the project is to understand whether or not the general public is aware of the museum and to utilize this information to compile visitor demographics and a marketing plan. Because understanding is the primary purpose of the Interpretivist/Constructivist research paradigm it is the most appropriate one to use. The methodology of this paradigm is also appropriate because I am using a case study of a local museum comprised of interviews with the director and visitor surveys/questionnaires. The ontology of the Interpretivist/Constructivist paradigm contends that reality is constructed through human interaction and aligns closely with my personal biases.

**Role of the Researcher:**

My personal biases include the belief that museums are interesting and informative places to visit, not the dull, boring places frequently portrayed in the popular media. Museums have great potential for fostering social capital and community dialogue within their communities. Museums also have the potential to fill the gap left in

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<sup>2</sup> The Interpretivist/Constructivist perspective holds that the researcher is seeking to examine and understand how the world is constructed and maintained. Researchers using this method bring their own personal values into the study and may seek to create an agenda for change or reform (Dewey, 2004).

our education system as a result of budget cuts for cultural organizations and endeavors. I firmly believe that all museums need to get the message across to their constituency that they are a presence in the community and that all are welcome. Museums should not be elitist places, but I have observed that they are frequently perceived as such. Kotler and Kotler (1998) discuss people's attitudes towards museums:

People have different attitudes toward museums. Some never step into a museum, either because its existence is unknown to them or because its image is intimidating. Some visit occasionally, but *think museums are stuffy and elitist*. (emphasis mine) Some like to visit a few times a year, especially when family and friends from out of town are paying a visit. (p.100)

These sentiments can be found throughout the literature on visitor studies. This quote and the sentiment it embodies demonstrate the motivating force behind this work.

### **Research Questions:**

I have assessed the extent to which Eugene residents are aware of the museums in their community. This was achieved through the examination of visitor demographics and visitor awareness via surveys and interviews. The ultimate purpose of this project is to provide a marketing plan for the Lane County Historical Museum. In order to arrive at the knowledge necessary to write the marketing plan, I asked the following questions:

- To what extent are the people of the Eugene-Springfield area aware of the museum?
- Why do the people of the Eugene-Springfield area visit the museum?
- Are more museum visitors from Eugene or from out of town?

- What do visitor demographics tell us about the museum?
- How can this museum use existing and evolving ideas of museum marketing to enhance visitor numbers?

**Delimitations:**

This study covers only a small component of a much larger topic. Museum marketing is a multifaceted topic encompassing many issues. This study will focus on the awareness aspect of the AIDA (Awareness, Interest, Desire, Action) model of marketing (Kotler, 1998; McLean, 1997; Colbert, 2000). “The function of promotion may be defined as a series of four steps: attract attention, create interest, generate desire, provoke action. These four steps are known by their mnemonic name AIDA...” (Colbert, 1994 p.176) This model theorizes that awareness of a need and the utilization of a variety of means to satisfy it are the first steps to obtaining participation in an activity. This can best be done through the creation of an identifying brand/image and the implementation of that brand. The next steps are to generate interest, desire, and action. Moving the visitor from one step to the next is the job of the marketing department. As awareness is the first step in the process, it is the focus of this study. Specific attention will be paid to branding, logos, and the use of advertising and public relations. Visitor motivation and redefining the identity of the museum in order to promote attendance are areas of potential research for future scholars, but will be touched on only briefly here.

This study focuses on one museum. While the information obtained in a case study can be generalized to apply to other institutions, it must be noted that the specifics reported here are applicable only to the Lane County Historical Museum.

**Limitations:**

The researcher believes that by studying visitor demographics one can establish a pattern of attendance. Once established, this pattern of attendance can be used to inform decisions on how to market the museum more effectively. The obvious pitfall to studying visitor demographics is that they do not include non-visitor demographics. It is quite possible that there would be definite geographic, age, racial, or socio-economic patterns among non-attendees as well. I did not search for these patterns due to the length of time and expense a city or county-wide survey would take.

A second limitation of this study is its construction. Case studies, by their very nature, cannot be generalized (Stake, 1995), and this is a limitation that has been taken into consideration. However, the knowledge obtained through a case study does have potential implications for other institutions of a similar size and budget. In this case study a series of best practices for small museums emerged as a byproduct.

Most marketing information is aimed at mid to large-sized institutions with budgets and staff to match. Research and application of the research to small museums will enable museum administrators with limited budgets and staffing to use distilled marketing theories in their institutions.

**Expectations:**

The preliminary theory about visitors to the museum is that they are primarily out-of-town visitors who are brought to the museum by residents of the Eugene-Springfield area (R.A.Hart, personal communication, April 4, 2005). Hart feels that the

number of “walk-in” visitors or people who are just stopping by because they heard about the museum is relatively small.

The participating institution will benefit by having a greater understanding of the people attending its exhibits and programming. The increased understanding will allow for steps to be taken to increase attendance. This increase in attendance will be beneficial in two ways. The first and most obvious is the increase in earned income. The second benefit is less obvious. Since museums help foster community dialogue and democracy, a greater number of visitors means a greater number of people willing to engage in a community dialogue. The role of the museum in communities is discussed briefly in a later chapter.

## Chapter Two: Why Museums Matter

Most literature on museums usually begins by explaining the history of the museum. The history of the museum is not irrelevant to this study, but the role of today's museum is far more relevant. If museums are not important to society then there is no reason for museum administrators to increase visitation, nor is there any reason for the government to increase funding. If we appreciate the role of the museums in society, we can more fully appreciate the reasons we must make the public more aware of them.

History and cultural museums perform a number of functions, in both the local community and the larger societies they serve. Education, custodianship of the collection, cultural development, and encouragement of cultural democracy are among those functions. Current statistics from the American Association of Museums show that 93% (AMA, 2005, ¶ 6), of museums care for collections. To care for those collections museums employ specialists such as registrars, curators, and conservators.

Administrators and educators fill other roles in the museum. Museum educators not only facilitate tours, write curricula, and manage volunteers, but also encourage cultural democracy through cultural development and civic dialogue.

How do we practice community cultural development? We work in different ways in each community. Listening is central to our work. We provide avenues, safe places, for people to tell their stories, to make connections with others, to come out of isolation, to celebrate their successes, to utilize their talents and learn new skills—to be creative. We fight for justice and against all forces which limit people. (Flood, 1998, ¶7).



Cultural development is about listening; it is about providing people with space to come together to listen, feel safe, and work through issues important to their community. One role of the museum is to provide a space for such civic dialogue. Civic dialogue is defined by the Animating Democracy Initiative as:

Two or more parties with differing viewpoints, working toward common understanding in an open-ended, most often, face-to-face format; an inclusion of multiple and possibly conflicting perspectives which allows assumptions to be brought out into the open and encourages participants to suspend judgment in order to foster understanding and break down obstacles, seeks to create equality among participants...and aim for greater understanding of other's viewpoints through empathy. (Helmo, n.d., p. 1)

In looking at civic dialogue, Helmo brings to light specific case studies in which museums engaged the community in the discussion of new, possibly controversial, exhibits while the exhibits were still in the planning stage in order to diffuse any possible tension. In case studies on the Americans for the Arts website, topics such as the Holocaust and lynching were used as examples of subjects that would necessitate engaging museum audiences in civic dialogue. Racism is only one among many such controversial topics that might generate public discussion in museums. Museums might aid their community in settling disputes over land use, immigration, gay marriage, or other topics be they controversial or mundane.

In order for museums to participate in civil dialogue, museums must provide thought provoking exhibits. At times these exhibits may be controversial or at the very least difficult for one or more stakeholder to accept. In order to facilitate civil dialogue

using these difficult exhibits it is imperative that museum educator(s) and the marketing departments be involved early in the process (Helmo, n.d., p. 2). When educators plan and implement community dialogue (with the help of the marketing department) around controversial displays, the museum can risk having displays that generate controversy. The involvement of the education department helps to ensure that the visitors who feel might threatened by a controversial topic feel secure in visiting the exhibit knowing that they are welcome to participate in the dialogue around the exhibit. By being sensitive to the issues inherent in the display and working to resolve them before they become issues educators can help to diffuse or even prevent anger. When considering the debacle of the Enola Gay exhibit planned by the Smithsonian Institution in the 1990s<sup>3</sup>, one must stop and consider what the outcome may have been had there been a strong public discussion on the topic prior to and during the exhibit. The interaction between the community and the museum, like the museum itself, must be dynamic rather than static. It is constantly changing and evolving as new exhibits bring in new audiences. The role of the museum staff is to encourage the types of dynamic discussions that result in greater understanding.

While the history or cultural museum is providing space for civic dialogue it is also encouraging cultural development. By fulfilling both of these roles, museums are also aiding in the spread of cultural democracy. A phrase not frequently encountered,

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<sup>3</sup> Many news outlets reported on the Smithsonian controversy in the mid 1990s. To summarize: The Smithsonian attempted to display the Enola Gay with a discussion of the destruction wrought on Japan. Veterans were outraged that the Smithsonian dared to talk about the destruction and death visited on Japan. Given the emotionally charged topic, the lack of consultation with veterans' groups became a fatal flaw. In 1995 the Secretary of the Smithsonian issued a statement in which he decided to replace the exhibit entitled "The Last Act: The Atomic Bomb and the End of World War II" (see <http://www.exploratorium.edu/nagasaki/Library/ArtHeyman.html>).

cultural democracy should perhaps be the ultimate goal of all museums, especially those dealing with cultural artifacts.

Cultural democracy has come to be defined by a loose set of principles, rights and freedoms. A nation that is culturally democratic is one where there is no “official culture.” *Adults, youth, and children are guaranteed the right to their own history, free and equitable access to culture, tradition* (emphasis mine), education, public speech and the construction of culture (Blandy, 2001, p.10).

By helping to assure that no one segment of society has the only voice in our history, museums can encourage a multicultural viewpoint and aid in the development of our society.

Museums also serve a simpler, less academically based purpose. They entertain us and they help us remember. They have served as places for families to spend time together and as places for communities to join together in celebration, commemoration, and remembrance. In the days following the terrorist attacks of September 11<sup>th</sup> 2001, museums in New York City immediately began a dialogue on their role in coping with the tragedy. Even as impromptu altars were set up to honor the dead and give hope to the living, area museums documented both the attacks and the acts of remembrance. In an unprecedented act of organization and cooperation, New York City museums collected artifacts and gave citizens places to deal with their emotions. Ultimately they served as places of healing as well as recorders of history (Gardner & Henry, 2002). As they display recorded art, material culture, and history museums also entertain us.

Finally, museums preserve. Museums not only care for the items already in their collection, but also accept new donations to help preserve culture insofar as such

collecting serves their missions. By acquiring new items and lending new interpretations to older items, museums preserve artifacts that allow future generations to look at the past and have a greater understanding of times gone by. There is some disagreement in the museum field about the primary function of a museum: is it custodial or educational? That debate, however, will be left to others. For the purposes of this paper, it is enough to understand that the role of the museum is multifaceted and includes collecting, displaying, educating, and facilitating dialogue.

### **Chapter Three: How Funding Changes Have Created a Need for Marketing**

The previous chapter explored the role of museums in society as one reason museum administrators should be more effective marketers. This chapter will demonstrate that financial difficulties currently facing museums have created an increased need for marketing. The ability of museums to generate earned income is crucial to their survival. Current financial difficulties affecting governments at every level combined with increasing demand for a finite number of foundation grants puts the burden of establishing and maintaining adequate cash flow on the museum itself. In order to examine the important ways in which museums must become their own financiers, we must examine the funding issues facing museums today.

“Museums finance themselves in a variety of ways, varying in their financial pictures just as they vary in all other characteristics” (Kotler & Kotler, 1998, p. 46). In the United States funding is multilayered, coming from private and public sources (Kotler & Kotler, 1998, p. 47). Challenges to museum funding are identified by Kotler and Kotler (1998) as cutbacks in public funds, increasing competition for private support, increasing operating costs, and a reduction or loss of tax privileges and other subsidies (p. 47-50).

In the seven years since Kotler and Kotler (1998) wrote *Museum Strategy and Marketing: Designing missions, building audiences, generating revenue and resources* federal funding for museums has increased. Funding from the Institute of Museum and Library Services (IMLS) has increased steadily, and the most recent National Endowment for the Arts budget shows a projected increase (NEA, 2003). The Office of Museum

Services, a division of IMLS, reports that funding for museums has risen steadily after a sharp decrease in 1996. The chart below offers a view of the last ten years.

Table: OMS Annual Appropriations, FY93 to Present (in millions of dollars)

Fiscal Year	'93	'94	'95	'96	'97	'98	'99	'00	'01	'02	'03	'04
Appropriation	29.0	28.8	28.8	21.0	22.0	23.2	23.4	24.3	24.7	27.0	28.5	31.4

Notes: Figures above are not adjusted for inflation. Prior to FY03, OMS funding was in the Interior Appropriation bill. Source: IMLS. Taken from [http://www.artsusa.org/pdf/advocacy/aad\\_04\\_handbook/issuebriefs\\_ed.pdf#search='museum%20funding%20united%20states%20imls'](http://www.artsusa.org/pdf/advocacy/aad_04_handbook/issuebriefs_ed.pdf#search='museum%20funding%20united%20states%20imls') on March 21, 2005.

In contrast to the recent increases in federal funding, foundation giving is decreasing.

Foundation giving in 2003 totaled 14.3 billion dollars, a 10.1% decrease from the previous year (Foundation Center, 2005). This decrease in funding is complicated by the increasing number of non-profit organizations applying for those limited funds.

*Foundation Giving Trends* (2004) specifically identifies museums as organizations that experienced some of the largest funding reductions in 2001-2002. While the Foundation Center identifies no particular reason for this change, Kotler and Kotler (1998) theorize that it may be due to the local nature of museums. An increasing number of corporations (and thus corporate foundations) are “conglomerated and internationalized” and are therefore less likely to fund small, local museums with regional missions (p. 49).

Decreasing foundation giving has left many smaller museums suffering as city, county, and state governments change funding structures for the arts. In Eugene, Oregon, the Lane County Historical Museum underwent funding changes in recent years which led to a complicated relationship whereby the county pays for some operational

costs of the museum, while the Friends of the Lane County Historical Museum takes care of financial obligations such as paying the staff and maintaining the collections. This creative financial arrangement has created a complicated and, at times, unclear relationship between the county and the museum. It has also left basic needs of the museum unmet. The museum is attempting to mitigate its budgetary constraints by merging with the Lane County Historical Society, thereby increasing its budget and volunteer base (Hart, personal communication, April 4, 2005). However, such restructuring is not an option for many museums, so financial considerations must be met in other ways. Traditionally one of these ways has been through foundation grants.

The increased demand for accountability from grantors has affected arts organizations and made obtaining foundation funding more difficult. Grant makers want to see tangible results such as large audiences, reliable data regarding those audiences, and dissemination of the sponsor's branding (Kolter & Kotler, 1998, p. 49).

Moreover, as corporations increasingly tie their financial support of museums to achieving marketing and public relations returns, they are requiring museums to supply reliable data on audiences, their size, their composition and even the length of their visits. These potential sponsors are likely to want to ascertain the impacts museum visits have. Particularly the attention visitors pay to exhibit sponsors. (p. 102)

Small museums lack the staff to obtain such visitor information and this lack of information regarding attendance or solid visitor profiles makes it hard to seek funding. The increasingly competitive world of grants and private giving is one of the biggest challenges facing small museums today.

Increasing costs connected to museum operations and decreasing government subsidies and tax credits present additional challenges and force museums to rely more heavily on earned income. Increasing operational costs are due not only to increased personnel, exhibit, and other costs, but also to September 11<sup>th</sup>. The three and a half years since September 11<sup>th</sup>, 2001 have seen steadily increasing crude oil prices, an economic recession, and record unemployment. Museums were among the many entities that the events of September 11, 2001 affected. In the post-9-11 era, museums have seen increased costs for insurance and an increased emphasis on security. A 2003 article in the *San Francisco Chronicle* cites a 50% increase in the cost of insurance in the eighteen months following September 11<sup>th</sup> (Hamlin, 2003). "‘Insurance used to be negligible,’" Marzio said, adding that because of terrorism, insurance ‘has gone from almost not being a line item to being the determinant of whether or not you're going to do a show.’" Mr. Marzio is director of the Museum of Fine Art, Houston (Litt, 2005).

Increasing crude oil prices have caused rising gasoline prices, which in turn, have affected the way people spend their money, including their travel dollars (Herman, 2005). As gas prices go up, people are staying closer to home. This means fewer out of town visitors for museums and increased challenges in getting local audiences to become repeat visitors (R.A. Hart, personal communication, April 4, 2005). In Lane County any decrease in tourism directly affects the Lane County Historical Society. Under current county regulations, the museum is entitled to 10% of the county room tax; this translates to nearly 80% of the museum’s operating budget each year (R.A. Hart, personal communication, April 4, 2005). Although every Oregon county may not use its room tax in such a manner, changes in county, state, or federal governance have the potential to



affect cultural organizations positively or negatively. Changes in visitor trends also affect museums directly by altering the amount of earned income that is available.

Earned income for museums includes admission fees, research fees, gift shop revenue, membership fees, facility rentals, sales of licenses or rights to products or images held by the museum, and monies earned through restaurants. In many of the items on this list, the key to earning income is the visitor. Without the visitor there are no ticket sales, no gift shop revenue, and no receipts from the café or restaurant. Therefore, it is safe to say that earned income is dependent almost entirely on visitors to the museum.

Increasing reliance on earned income is forcing museums to become more reliant on their marketing departments. This increasing reliance on marketing departments has necessitated a major shift in museum management (Rentschler, 2002). The role of museum managers is no longer confined to caring for the collections or providing well-designed exhibits. It now also includes creating (or contracting for the creation of) well designed print collateral, useable websites, clear missions, and engaging programming. These must also be delivered in a cost-effective and efficient manner. Through the use of effective marketing, museum administrators can increase earned income and alleviate some of the financial stresses that have been laid upon them by shifting priorities in government and foundation funding. Though marketing is not a familiar task to many administrators, necessity has dictated that it be added to every administrator's tool set.

## Chapter Four: The Literature

Marketing is sometimes seen as a dirty word within the world of nonprofit organizations.<sup>4</sup> This vision of marketing as a less-than-savory activity coupled with conflicting ideas about the role of museums has resulted in a lack of clarity as to how to market museums. The sentiment that marketing is unsavory is due to the connection that exists between selling and marketing. Many arts<sup>5</sup> managers mistakenly equate the two and feel that the techniques involved in marketing “cheapen the work that they are involved with” (Sargeant, 1999, p.164). Managers of cultural organizations feel that their work is special and doesn’t need to be marketed; the work should sell itself. These ideas do not accurately reflect the growing need of cultural institutions and heritage attractions to increase earned income, and have slowly begun to change.

The change began in the 1960s with noted marketing researchers Kotler and Levy (1969), stating that marketing is ‘Sensitively serving and satisfying human need’ (as cited in Sargeant, 1999, p. 15). This definition removed the emphasis on profit and made marketing a more acceptable idea in the not for profit (NFP) world. As this orientation changed perceptions about what marketing is, it also changed ideas regarding the product and the consumer. It has led to an increased emphasis on the experience of the consumer (the human needs Kotler and Levy referred to) rather than on the product or organization (Brickerhoff, 1997).

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<sup>4</sup> For the purpose of this paper nonprofit and not for profit are assumed to be one and the same. European literature favors use of the latter term, while literature from journals originating in the United States favor use of the term nonprofit.

<sup>5</sup> Though not all museum administrators may identify themselves as working within “the arts,” for the purpose of this paper it is assumed that all museums, historical or otherwise are a part of the arts and culture field. The terms art and culture/cultural are used interchangeably.

While an increased emphasis on consumers has affected arts marketing, the following internal changes must be made within the organization if marketing is going to be a successful endeavor (Sargaent, 1999, p. 17):

- Gaining support of decision makers
- Changing internal attitudes towards marketing<sup>6</sup>
- Gaining a commitment to making it work
- Going from “we always do activity X this way” to “we need to do it this way to be successful.”

McLean (1997) echoes Sargeant’s list of necessary changes, adding particular emphasis on customer service. In *Marketing the Museum* McLean dedicates several pages to the importance of customer service stating that each interaction between a staff member or a volunteer and a visitor is a chance to make an impression, and it is imperative that these interactions be positive (p.144). The ‘Moment of Truth’ makes or breaks a visitor’s opinion of the museum (McLean, 1997, p.119). The ‘Moment of Truth’ is that interaction between the visitor/customer and the staff or volunteer; it is that moment in which the visitor forms her opinion of the museum. Customer service has not been emphasized in museums previously; in fact many curators fail to consider the visitor at all. This tendency of curators to keep the public at arms length has led to conflict between managerial and curatorial roles, and this conflict has created a variety of issues within museums (McLean 1995 p.607-8; Gilmore & Rentschler, 2002). Because the more conventional curators have sought to care for the collection rather than the

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<sup>6</sup> Changing internal attitudes towards marketing is imperative for the implementation of a successful marketing plan. A negative internal attitude typically manifests itself in poor customer service and a negative attitude towards visitors. Allowing visitors to witness any negativity on the part of the staff undermines the creation of a positive brand image.

customer, they have been resistant to the idea of creating an experience for the visitor. Goulding (2000) blames not just the curators, but the entire museum, stating that “Museums, particularly in the public sector have been slow to catch on to the idea of customer orientation, regardless of growing pressure...”(p. 262).

As museums move towards a marketing orientation, they must become more aware of both audience segments and visitor motivation. Segmentation or the act of breaking visitors into subgroups that describe the market (Colbert, 1994, p. 104) allows managers to market their product more effectively. By determining what activities the target audiences engage in, the museum marketer can select the most appropriate means to advertise. Visitors attend museums for a multitude of reasons: a day out with the family, education, personal reflection, identification of an object of interest, and research are just a few. While many museums advertise the product (the museum’s collection), the experience needs to be the focus (McLean 1995, p. 608; Petkus 2004, pp.49-50). Part of creating that experience is the responsibility of the education or community outreach department. As they offer activities, tours, lectures, films, and other programs that engage the visitor in more than just the exhibit, they increase the odds of the visitor having a valuable experience. As nonprofits design their marketing plan, Brickerhoff (1997) calls on them to offer what they know their customers want, not what they have. Museums have begun to respond to this call with the inclusion of shops, cafes, and other visitor amenities (McLean, 1995, p. 608), but more care must be taken in both determining what the customer needs and bringing awareness to it (Briggs, 2000). Visitor experience is a growing field for research and is addressed in a variety of works. For the purposes of this research, it is sufficient to say that museums should clearly

define what visitors want in addition to what the museum has to offer. This knowledge will allow for more effective and efficient mission-based marketing.

Despite resistance to the very idea of marketing, a slow acceptance of the need has begun to emerge. Rentschler (2002) examines this gradual acceptance within museums, identifying the increase in marketing literature in such journals as *Muse*, *Museum's Journal* and *Museum News*. She identifies not only the increase in the literature, but also identifies a significant shift in topics as authors move away from marketing as culture to marketing as a strategy. McLean (1997) and Colbert (1994) can be classified as authors who stress culture, while Kotler and Kotler (1998) have emphasized strategy. The key differences are tone and amount of direction given. In the works identified more strongly with culture a greater emphasis is given to the role marketing plays within the culture of the institution. Greater attention is paid to such issues as customer service and getting the staff on board. Those works that Rentschler (2002) identifies as addressing marketing culture also pay greater attention to the arts as a whole, taking the time to identify trends in arts participation or lack thereof. Kotler and Kotler's (1998) work is more strategic and gives direction on such things as how to market and the importance of defining segments. While the tenor of these works may vary somewhat, they are all excellent references for a museum administrator venturing into marketing for the first time.

The last ten years have seen an ever growing number of arts marketing works in both journals and books. Examining a wide variety of sources has revealed that there is a need to change the public's perception of the museum. This researcher has reviewed literature from a variety of scholarly sources ranging from museum specific journals such

as *Museums International* to more general public history forums such as the *Public Historian*. Despite the range of sources and the widely differing opinions on how to achieve effective marketing, one common theme runs through the literature: “the museum” needs to make itself more attractive, accessible, and visible to the public. Three main means to achieve this goal emerged: traditional marketing and advertising (McLean, 1997; Kotler & Kotler, 1998); redefining the museum in terms of visitor desires and needs (Tramposch, 1998; Briggs, 2000); and merchandising institution-related products to develop brand identity (Soldatenko, 2003; Yucelt, 2000, p. 6).

There appears to be an emerging realization of the need to market to the public (Rentschler, 1999; Yucelt, 2000). This has culminated in the publication of books such as *The Marketing and Public Relations Handbook for Museums, Galleries, and Heritage Attractions* by Runyard and French; *Marketing for Museums* by McLean; and *Museum Strategy and Marketing* by Kotler and Kotler. These texts serve as handbooks for museum managers to help them better utilize available resources. These resources are key to the survival of the museum, and as public funding continues to diminish, the role of marketing will continue to come to the fore (Goulding, 2000, p. 261; Naddaff, 2004, p.18).

Runyard and French (1999), McLean (1997), and Kotler and Kotler (1998) lean toward developing strategic plans and using the resulting marketing plans to increase visitor counts. These plans vary for each site but generally include an evaluation of the museum’s target audience and the best way to reach it. Colbert (1994) does not actively promote the use of a marketing plan, but provides the reader with the tools to write a marketing plan. Identification of basic marketing concepts and the ways in which they

may be used is provided in the works of Runyard and French (1999), McLean (1997), Kotler and Kotler (1998), and Colbert (1994). McLean (1997) and Kotler and Kotler (1998) take a more sophisticated and detailed approach to marketing, encouraging a thorough examination of the organization as part of the marketing process. They advocate addressing mission and long term goals as part of writing the marketing plan.

William Trampsoch (1998) and Nigel Briggs (2000), say that the best way to reach the public is to change the public's view of what museums are. Trampsoch (1998) asks why tourists are not necessarily museum visitors. He speculates that many view museums in the same light that they view churches: as boring, predictable, and unchanging institutions. Trampsoch (1998) and Briggs (2000) believe that the best way to effect this change is to redefine what museums are and what they do. Trampsoch calls on museums to "reach out beyond institutional walls through the innovative use of programmes and technology..." (p.31), while Briggs (2000) calls on museums to remember the visitor when planning exhibits and include moments in which the visitor is prompted to have a personal connection either with another visitor or with her own past. Briggs (2000) also invites museums to remember that visitor comfort is an important consideration.

Tyne (2000) and Goulding (2000) agree that museums need to redefine themselves, but they argue that the best way to do so is not through changes in visitor amenities or marketing schemes, but through an assessment of the reasons people visit museums. Yucelt (2000), Tyne (2000), Goulding (2000), and Kotler and Kotler (1998) all observe that people visit museums not just for the educational experience but also as a social outing. Using the idea that people visit museums not necessarily as an

educational experience but as a social one leads to a multitude of potential programming opportunities. Some local museums are already beginning to take advantage of such opportunities through family-oriented programming. The marketing that museums do through schools and other organizations for such family oriented programming helps build community awareness of the museum which is the first step to effective marketing.

This researcher believes that in the case of many small museums simple awareness regarding the existence of the museum must precede any attempt to make the museum more attractive to the visitor. Therefore, this project focuses on the means by which museums can make themselves more visible to the communities in which they reside. Strategic planning and marketing are two key components to making museums more visible in their communities.

Strategic planning is the process of defining long term goals and developing the best means by which to meet them; it is discussed at length in Kotler and Kotler's (1998) seminal work *Museum Strategy and Marketing*. Kathleen McLean (1997) also explores the idea that museums must engage in thoughtful and thorough research into their operations and the needs of their visitors in order to fulfill their mission.

Marketing comes out of strategic planning and is the creation and implementation of plans to either introduce a new service or maintain (or create) visitor knowledge of an existing service. There are a wide variety of marketing techniques, models and theories, but the AIDA (Attention, Interest, Desire, Action) model discussed by McLean (1997) and Kotler and Kotler (1998) and Colbert (1994) is the model of choice for this study. Promotion is the single most important component to raising awareness about a museum, and the AIDA model seeks to bring visitors to the museum by first attracting attention.



The goal is to change the image of museums. Kotler and Kotler (1998) state that:

In some cases, a museum might not be familiar to some people in a community; in other cases, a museum might have a dull image that stands in the way of building an audience. An efficient image or brand identity can entice people to visit a museum; many may ultimately become regular visitors. (p.220)

The cultivation of visitors is imperative as funding for museums diminishes, and utilizing marketing techniques is an ideal method to cultivate both one-time and repeat visitors. “As budgets tighten and competition for philanthropic dollars increases, raising awareness and visibility are more important and more challenging than ever. To meet these demands, branding has emerged as an essential tool for the non-profit organization” (Naddaff, 2004, p. 18). Branding museums has not traditionally been done, but in today’s increasingly competitive world brands have become more important. While an increasing amount of literature is available on marketing museums, little of it specifically addresses branding. In order to find information on branding one must turn to the literature on marketing, graphic design, and non-profit management. While much of the literature regarding branding is from the for-profit sector, the generalizations hold true for nonprofits as well.

Brand can be defined as:

A name, term, design, symbol, or any other feature that identifies one seller's good or service as distinct from those of other sellers. The legal term for brand is trademark. A brand may identify one item, a family of items, or all items of that seller. If used for the firm as a whole, the preferred term is trade name. (American Marketing Association, n.d.)

The public is inundated with brands on a daily basis. Crest, Colgate, Aquafresh, Ford, Chevy, and Tide are familiar brands in everyday life, and yet familiarity with cultural brands are few and far between. Colbert (2003) identifies the Metropolitan Opera, Guggenheim Museum, Comedie-Française, and the Sydney Opera House as a few of the “cultural institutions [that] are readily identifiable even among people who have never visited them” (p.37). I could not locate research about the identification of cultural brands by the public, but I suspect that few members of the general public could identify many of the logos used by these organizations. This absence of a readily identifiable logo should be a primary concern to arts marketers. Logos are a visual representation of the brand.

Logos and the other print and broadcast media used by an organization need to be consistent, clear and, most importantly, memorable. “If your logo design is going to have a chance of being noticed, it needs to have a unique personality that people will not only notice, but remember” (Williams & Tollett, 2001, p.87). The logo is not the only physical representation of the brand. Brand is conveyed in all aspects of communication from the print collateral to signage and website design. The Fitzwilliam in Cambridge, England, has recently rebranded its institution, including “internal and external wayfinding” and all print collateral. The hope is that the refreshed image will attract new visitors (Konopelksi, p.8).

Brands are more than logos however. Brands encompass everything an organization does, including their desire and ability, or lack thereof, to place the customer at the center of what they do (Sargaent 1999). Kotler and Kotler (1999) view brand image as a promise. “An organization...is expected to live up to the expectations and

benefits it has promised...” (p.220). Recent scandals in the for-profit sector regarding Enron and other organizations have shown how brands can be damaged. In the public eye, Enron is now synonymous with scandal rather than with its services. The scandal has damaged its brand, and impacted its ability to garner trust from the consumer. Trust is the key to building audiences and profitability.<sup>7</sup>

Once trust has been violated, brand no longer serves to funnel positive attention for the organization, and is therefore useless. Kotler and Kotler discuss the importance of brand as building community awareness for the museum while Caldwell and Coshall (2002) refer to brands as a means to channel our consumption (p. 383). That is they allow for positioning or placement of a product in a customer’s mind (Colbert. 2003, p. 37). Effective brands are bearers of “emotional and symbolic meaning” (Caldwell & Coshall, 2002, p. 383.) These meanings are so intertwined with the organization that, once established, they are hard to shake. In the profit sector this can be seen in the connection between Volvo and safety, Chevrolet and reliability, Ivory and purity, and K-Mart and value. The nonprofit sector has a harder time developing these connections, a problem that can be seen in the significantly smaller number of automatic associations we make in the cultural sector.<sup>8</sup>

Naddaff (2004) discusses the five P’s of branding:

- Position-- what is unique about this organization?
- Promise-- what is the organization promising?
- Permission-- what is the tone of the organization’s message?

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<sup>7</sup> Though generating profit is not the function of nonprofits, a positive cash flow is necessary for an organization to stay afloat.

<sup>8</sup> As Colbert noted the Sydney Opera House and the Guggenheim are examples of a few of the organizations the public has automatic associations with. Recognition of arts brands is a potential area for further research.

- Personability-- are the voice and attitude a good fit?
- Permanence-- is this a lasting brand image?

The answers to these questions are crucial to the development of a solid brand image.

These same questions also go towards creating an effective logo for the organization.

Naddaff (2004) uses UNAIDS as an example of a successful nonprofit brand and logo.

People readily identify the red ribbon with AIDS/HIV awareness and look upon it with a positive impression of the work UNAIDS is doing.

Petkus (2004) has a similar view on what it takes to develop a brand, though his list differs somewhat. He includes the points made by Naddaff (2004) but also adds that the organization should provide memorabilia, engage all the senses, and solicit feedback. These suggestions resonate with Briggs' (2000) recommendations that the needs of the visitor be considered in the creation of an experience.

Once a successful brand has been developed, a variety of things can be done with it. Branding can be used to generate income for the organization in two distinctly different ways. It can either be used to communicate with the public directly or it can be sold to allow others to use it in their advertising. Kotler and Kotler (1998) identify four major tools that organizations can use to communicate with their public: advertising, public relations, direct marketing, and sales marketing (p.219). Within each of these methods, the organization's brand is key. The logo is necessary in advertising while public relations focuses on "who" the organization is. Direct marketing and sales focus on both the personality of the organization and the logo itself. Mass mailings, the most commonly used form of direct marketing, are typically used by organizations to inform potential consumers of the opportunities their organization provides. It is important that

these mailings are representative of the organization and do not conflict with the message that is being sent. For example, a plea for money sent on high gloss postcards that are professionally designed might cause the recipient to question the organization's need for money. "Sales" is not selling the organization, it is offering promotions such as coupons, gifts, discounts, and the like to attract a customer. In these offers it is important that the organization keep its mission and brand in mind. Keeping track of the image in every action is key to building and maintaining a strong, consistent brand.

Sargeant (1997) suggests that brands be "shared." Corporate sponsors benefit from having their corporation linked with nonprofits. Nonprofits accept sponsorship from corporate entities and use their logos as part of their advertising. Locally Levi-Strauss has sponsored the HIV Alliance Riverwalk. By being associated with "a cause" Levi-Strauss is generating goodwill for its corporation as well as being a socially active and responsible company. Sponsorship is an area that deserves its own treatment and literature addressing the topic is readily available for the interested reader.

In marketing the museum, branding isn't enough; once the brand is created the organization must take that next step to create a marketing plan that can successfully bring awareness to the program, product, or organization. While plenty of information exists on branding and marketing in the for profit sector, and, to a lesser extent, in the non-profit sector as well, there needs to be more specific research done on these topics in regards to museums. Potential areas of research include branding the museum, public recognition of museum logos and branding, and the impact of branding on the museum. As museum administrators look to marketing to solve their budgetary woes, this growing body of literature should prove helpful.

## **Chapter Five: Marketing without a Marketing Department**

Marketing does not have to be an expensive process monetarily, although it can have a high opportunity cost. That is, the time spent on marketing means that much less time is spent on other activities. This chapter outlines the process used to create the marketing plan for the Lane County Historical Museum (LCHM). The same process can be used to create a marketing plan for any organization.

This project evolved out of an existing need and interest. While I was a practicum student at the Lane County Historical Museum in the Winter of 2004, director Bob Hart and I discussed the fact that the museum needs to increase its visibility in the community. This need fit very well with my own interest in changing public perceptions of museums. I proposed using LCHM as a case study while studying the application of marketing theories, and Hart graciously agreed. With his cooperation and assistance a marketing plan was created.

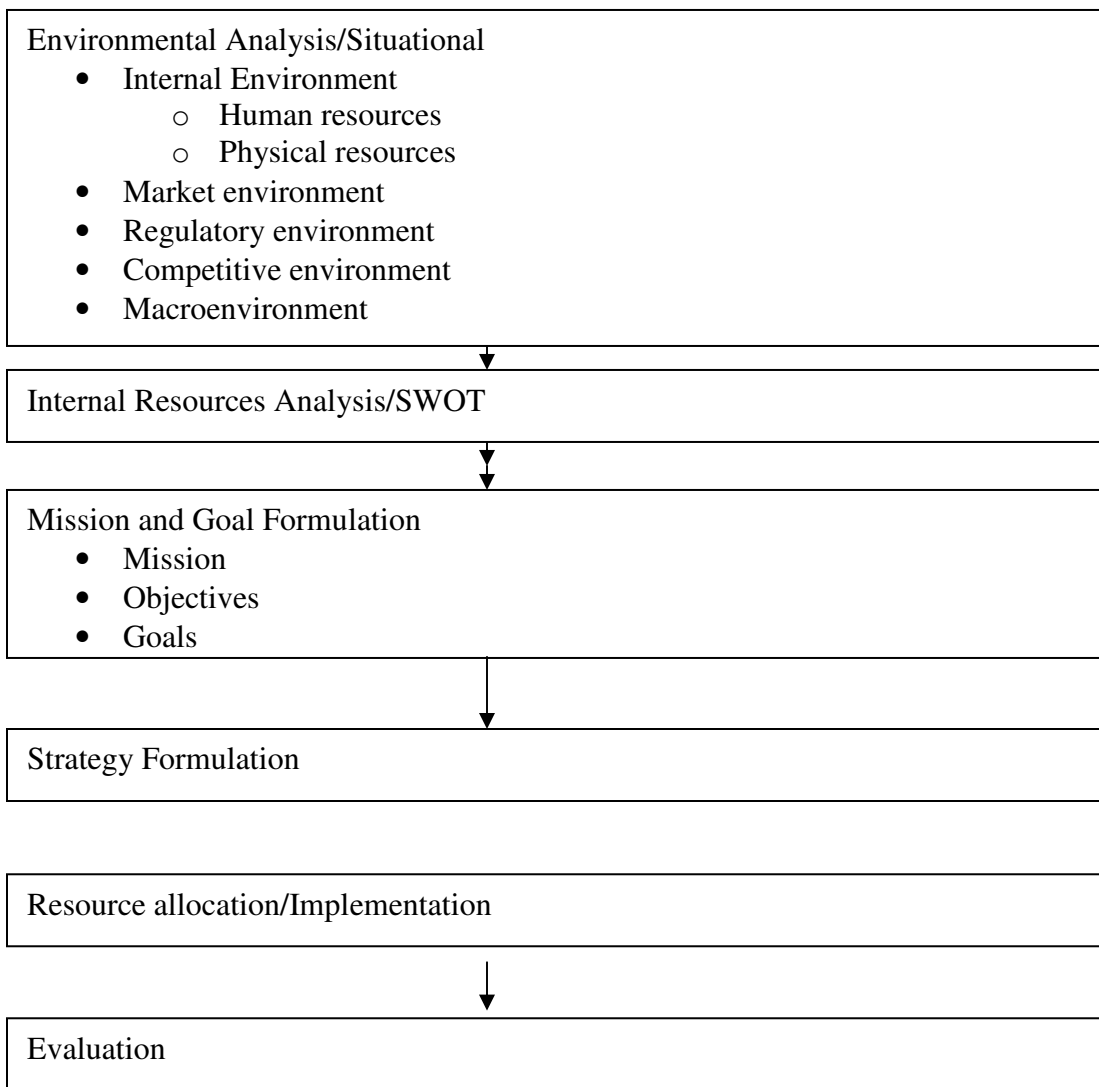
Hart provided information in a series of informal conversations and emails, a formal interview, and a written document outlining the museum's history and issues it faces today. This body of knowledge assisted the author in the construction of a marketing plan. Let us examine the information needed to complete a marketing plan. Some illustrative examples from the LCHM marketing plan will be used. The full marketing plan appears in chapter six.

The organizational background determined what resources the organization has and answered the questions, "Who are we?" and "How did we get here?" In addition the marketing plan should address the questions, "Where are we going and how are we going to get there?" as part of its analysis. The "situational analysis gathers information about

the museum's internal and external environment" (McLean, 1997, p. 184). Included in the situational analysis are the organizational history, an assessment of the present conditions, and predictions about the future. It is of the utmost importance that human resources be included in the assessment of both present *and* future conditions. While something might be possible now, will it still be possible if your director or other essential personnel go on medical leave or quit unexpectedly? How would additional staff affect the organization? Physical resources should be a part of this analysis, as well. Will the museum need to purchase additional equipment? Is there money in the budget for additional paper for more mailings? Answers to questions like these could radically change the organization's plans.

When considering the market environment marketing planners should consider philosophies and strategies about how to market so as to avoid internal conflict that could damage public perception of the museum. External forces on the museum environment include the audiences, community members, the media, and others who are regular participants in the museum's offerings. The analysis should include identification of who the museum considers to be its stakeholders and audiences.

The following chart demonstrates the steps necessary to write a marketing plan for an organization.



Modified from McLean (1997), p. 186 and Kotler and Kotler (1998), p. 61.



The situational analysis is also used to determine what regulatory or governmental hurdles might exist. Maintaining 501(c)3 status<sup>9</sup> or obtaining/maintaining professional accreditation are examples of regulatory or governmental hurdles. In the case of LCHM, 80% of the museum's funding comes from the county room tax. Should county commissioners decide to change the funding formula for Lane County it would have a severe impact on LCHM. Should LCHM decide to pursue accreditation with the American Association of Museums (AAM), that too would seriously affect what they could expect to achieve in any given time period.

Considering one's competition is imperative to the situational analysis. Competition includes not only other museums, but also any activity that competes for a potential visitor's time. Today Americans spend their time in a variety of ways, each of which is a potential competitor for the museum. Everything from the Internet to sports is a potential source of competition. As museums (or other nonprofit organizations) seek to market themselves better, they must consider how best to appeal to people whose leisure time is broken into chunks of thirty minutes here and an hour there. "Time for Life: The Surprising Ways Americans Spend Their Time," a landmark study of time usage by Godbey and Robinson, shows that 25 of 40 weekly hours of leisure time occur during weekdays and are sandwiched between work, school, children, and other obligations (Leibovich, 1997, ¶12). Such segmented leisure time leaves Americans far more apt to turn on the TV than visit a museum. In light of this, museums need to take into consideration programming that can be done in short bursts of time.

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<sup>9</sup> 501(c)3 is the designation given to nonprofit organizations by the Internal Revenue Service . It serves to identify their tax exempt status.

Macroeconomics are those outside forces like the economy, demographics, cultural values, and politics. Each of these variables affects potential audiences, the ways a museum might address those potential audiences, governmental funding, private giving, and the community's disposable income. In today's economy the price of gasoline must be considered as skyrocketing prices alter people's vacation plans. As people choose to stay closer to home, the museum must focus its energies on attracting members of the local community. An additional example of how macroeconomics affects museums can be seen in the rising costs of insurance. Insurance might affect exhibit choices which ultimately will affect how and what a museum chooses to market.

Once environmental factors have been considered, the SWOT (Strengths, Weaknesses, Opportunities, Threats) analysis must be done. At LCHM, Hart identified the collection, which includes a covered wagon, as the museum's greatest strength. LCHM owns one of the few surviving wagons to have come across the Oregon Trail. The photographic collection, in particular, is impressive. Hart identified the museum's weaknesses as being fourfold:

1. Budget—there is not enough money to do an adequate job of marketing.
2. Personnel— the employees (4.0 FTE) are overburdened.
3. Inertia—"Museums have been encapsulated in a cartoon" as boring places of torture. Locally the museum had not changed much during the twenty years before Hart's arrival in 2003.
4. Location—no one knows the museum is there.

Hart considers the length of time that the board has given him to effect change (pursuant to their directive) to be a big advantage. Since the board wants change, Hart has a much easier road ahead.

Threats drive this marketing plan. Any change in the way the county funds the museum could be potentially dangerous and destructive to the museum. Increasing earned income from visitation would lessen dependence on these funding sources. An increase in visitation would also allow the museum to begin a capital campaign to raise funds for a new building. The new building is necessary to alleviate the museum's other major threat. Environmentally the museum is "a ticking time bomb and this building is horrid,<sup>10</sup>" (Hart, personal communication, April 4, 2005). The new building would alleviate the urgent need for more space, since the collection has outgrown its storage space.

McLean (1997) and Kotler and Kotler (1998) identify mission building and objective setting as the next stage in building a marketing plan. LCHM has a mission<sup>11</sup>, and it had identified the objective of increasing visitation through increased visibility before the marketing plan was initiated. While the mission and objective need to be considered, it is not imperative that they happen in the order laid out above. Hart received a directive from his board to increase visitation upon being hired.

With the situational and SWOT analyses completed, the next step is strategy formation, followed by implementation and evaluation. The remainder of this project consisted of forming the marketing strategy that will be turned over to the director of LCHM. In considering strategy, I asked Hart what image he would like to convey. He answered that he would like the museum to be a place people do things they don't normally do (2005). He also said he would like the museum to be "lively and living," "a

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<sup>10</sup> The museum's roof leaks, the floor tiles are asbestos, and environmental controls are limited to a heating system thus leaving the museum's collection vulnerable to temperature fluctuations in warmer months. The combination of these factors leads Hart to call the building a ticking time bomb.

<sup>11</sup> The mission of the Lane County Historical Museum is to "collect, preserve, and interpret the history of Lane County from the early 1800s to the present" (Hart, 2004).

forum for discussion,” and “attractive to children—a place for experiential learning.” In conclusion he said that he wants the museum to be a valued part of the community but recognizes that in order to be a valued part of the community it must be visited and used (R.A. Hart, personal communication, April 4, 2005). In writing the marketing plan I considered all of the information obtained in the situational and SWOT analyses. I also took into consideration my own observations of both the community and the museum. In an effort to understand market segments within the museum audience, I conducted surveys to determine where visitors come from and what they think of the museum. Survey results were also taken into consideration while writing the marketing plan.

The final steps in creating a marketing plan are resource allocation, implementation and evaluation. I did not complete these latter two steps in a detailed manner since Hart wants to finish some exhibit renovations before beginning a marketing campaign. When planning for implementation it is crucial that resources be allocated to the appropriate people/departments. Without the proper resources, the marketing plan will remain that, just a plan. Implementation is dependent on the allocation of resources.

In establishing objectives, the museum should set measurable criteria for determining the level of success achieved by the marketing plan. Once these criteria are selected they should be used to evaluate. Continuing a marketing campaign or plan that does not work is not cost effective and could potentially damage the brand image of the museum.

The process used in this project was time consuming, but cost very little money. Used correctly a marketing plan is well worth the time it takes to create and implement one. Without an audience the history museum does not serve the public, it serves only to

preserve the past. The research conducted for this project revealed a disdain for marketing among professionals and a lack of knowledge of or interest about the Lane County Historical Museum. It also yielded the information necessary to create a sound marketing plan for Lane County Historical Museum. Looking at the literature on marketing and applying it to LCHM leads to a set of best practices. These best practices can be applied to those museums that don't have a dedicated marketing professional.

- Involve the whole staff—without their participation the plan will fail.
- Take some time to assess the organizational capacity to ascertain what can realistically be undertaken.
- Set short and long term goals. Ask if they follow the mission.
- Determine target audiences and potential partners in reaching those audiences.
- Form an action plan outlining all necessary details such as resources, personnel, timeline, etc.
- Have a method for evaluation.

Marketing without a marketing department is possible. Marketing is not just for professionals, nor is it just for special events. Small museum administrators must embrace marketing as they drive their organizations to a successful and financially stable future.

## Chapter Six: The Marketing Plan

**I. The organization:** The Lane County Historical Museum was founded in the 1920s when descendants of emigrants began saving family heirlooms that had been carried over the Oregon Trail. These heirlooms included photographs, diaries, books, tools, clothing, furniture, and other household items. Mr. Cal Young, a prominent citizen of early Eugene, “was determined to preserve these heirlooms and for many years housed a collection of pioneer artifacts in his barn, where he welcomed visitors and regaled them with stories of pioneer life...” (Hart, 2004). In 1951, Mr. Young’s collection found a home in a small museum on the Lane County Fairgrounds.

The original building was funded through a \$10,000 allocation from the Lane County Board of Commissioners. This small building was expanded later to become what is known today as the Lane County Historical Museum. The county and the museum have continued their relationship in a multitude of ways. Until recently the museum was a county entity. However, in the mid 1990s the museum’s relationship with the county became somewhat less direct. The contents of the building (the collection) were entrusted to the Friends of the Lane County Historical Museum, a non-profit organization “committed to helping the museum grow and flourish” (Lane County Historical Museum, n.d.) for a period of 90 years. By order of a Lease Agreement between the County and the Museum, the Friends group pays the County rent monthly. The county also provides 75- 80% of the museum’s operating budget through the county room tax. The county provides facility support for any improvements or repairs in excess of \$3000, while the Friends must provide for staff salaries, advertising, collection care, all supplies, janitorial

costs, off site storage, utilities, security, and all public programming. It is the desire of the Friends of the LCHM to merge with the Lane County History Society in an effort to better provide for the needs of the museum (R.A. Hart, personal communication, April 4, 2005).

While relocation is the ultimate long term goal for this organization, two more immediate goals must first be satisfied. We will call these *immediate objectives*. The immediate objectives are achieving better visibility and preparing to move. Although other goals are important, it is *better visibility* that will be the primary focus of this marketing plan.

In order to begin a capital campaign for a new building, increased visitor counts must be established. Increasing the visitor counts gives the museum a larger donor base upon which to draw and also allows the museum to apply for a greater variety of grants.

This marketing plan sets forth the following goals for the Lane County Historical Museum:

- Increase earned income from admissions
- Increase earned income from memberships
- Increase earned income from school tours
- Increase visitor counts to levels achieved in 2000 (10,007); this represents a 15% increase over 2004 figures.

In order to achieve these goals, the following objectives are proposed:

- Re-brand the museum to allow a new identity to emerge
- Combat negative public perceptions of the museum through the new identity and through more aggressive marketing

- Create new press packets and marketing materials
- Create an effective advertising mix and identify potential areas that are public relations opportunities.
- Create and market both educator and membership materials

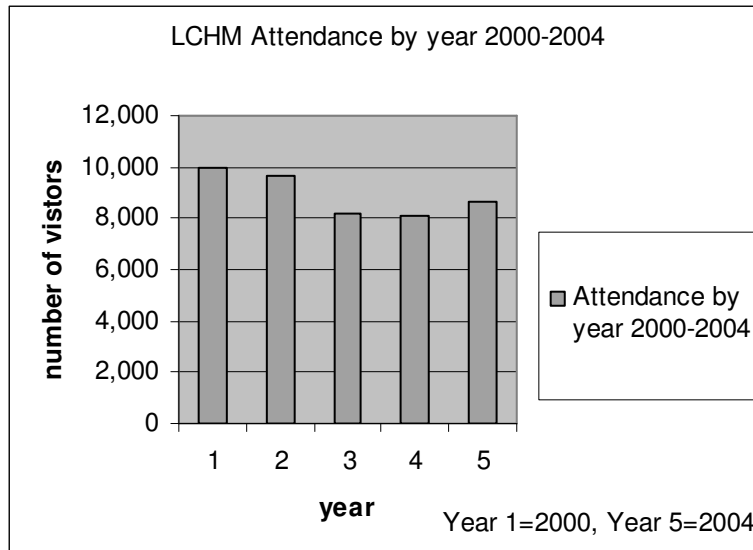
Since the museum has no current marketing plan, the identification of strengths, weaknesses, opportunities, and threats (internal and external) will allow the museum to make positive steps towards the ultimate goal of a new building. By re-branding and re-introducing itself to the community, the museum will be able to build new audiences and increase earned revenue from memberships, admissions and other sources.

**II. Situational Analysis:** The Lane County Historical Museum serves its audiences in five main ways: tours, outreach programs, historic craft demonstrations, slide presentations, and research assistance (Lane County Historical Museum, n.d.). At present, the only strong area among those five is the research assistance. A solid corps of volunteers and dedicated staff assists researchers in locating documents, texts, and photos from the museum's archives and special collection. It should be noted that research fees comprise a portion of the museum's income, as well. The primary function of the museum as perceived by this researcher, is to collect and preserve the history of Lane County. In order to fulfill the portion of the mission that calls for interpretation, the interpretive exhibits are currently undergoing change in order to make them more relevant and exciting. Since LCHM is the only history museum in Lane County that takes a county wide approach to the area's history, it serves a niche audience, and few other organizations provide competition. Potential competitors, identified as sites of



interest on the LCHM website (<http://lchmuseum.org>) include Dorris Ranch, Eugene Masonic Cemetery, Jacobs Gallery, Maude Kerns Art Center, Mount Pisgah Arboretum, Nearby Nature, Oregon Air and Space Museum, Shelton-McMurphy-Johnson House, The Science Factory, Springfield Museum, Jordan Schnitzer Museum of Art at the University of Oregon, University of Oregon Museum of Natural and Cultural History, Wayne Morse Ranch, and West Eugene Wetlands. Though none of these organizations provide the same type of experience that the LCHM does, they do compete for the leisure time of the museum-going visitor.

According to the National Endowment for the Arts 2002 *Survey of Participation in the Arts*, a decreasing percentage of Americans are visiting historic sites. In 1982, 37% of adults in a randomly dialed phone sample were visiting historic sites, while in 2002 that percentage had decreased to just 31.6% (p.12). While some attribute the decrease to tensions surrounding travel after 9-11, there is no definitive evidence to corroborate that theory. Tourism officials do show a decrease in travel for business travelers, but leisure travel did not decrease for a significant period of time post 9-11. In light of decreasing attendance nationally, it is not surprising that attendance at LCHM has also decreased in recent years, though the most recent calendar year shows an increase in the numbers.



Source: Lane County Historical Museum Attendance Records

This improvement could be attributed to new leadership at the museum. After 19 years, the former director retired in 2003, and Robert A. Hart took over as director. Hart has a new strategy devised for the exhibit space and has managed to increase media coverage. He has also improved the website which could explain part of the increase in visitation.

With a vast array of cultural options available to community members in the Eugene-Springfield area, an examination of current audiences as well as a definition of target audiences must be conducted in order to develop appropriate strategies for marketing LCHM. According to Hart, the average visitor is over the age of 62 and is visiting either alone or with one other person—typically a partner or friend. The other visitor configuration is the multigenerational family group (ex. grandparents, parents, and children.) Many museum visitors are also visitors to the city of Eugene and are here visiting friends. (R. A. Hart, personal communication, April 4, 2005). It is interesting to note that the observations of the director and staff of the museum do not always

corroborate the information obtained during a convenience survey<sup>12</sup> conducted on the fairgrounds near the museum or the information obtained through an examination of the visitor log at the museum. The Homeshow was held March 11-13, 2005 in the Exhibition Hall at the Lane County Fairgrounds, within 200 yards of the museum doors.

Approximately 48,000 people attended the event over the course of the weekend. While the survey sample was small, it did reveal that more women than men are aware of and visit the museum; that middle-aged people are more apt to know about the museum; and that respondents turn to local newspapers, the *Register Guard* and the *Eugene Weekly*, in order to obtain their information on what to do in Eugene.

The visitor log analysis revealed some interesting information regarding where visitors have come from. It should be noted that this log is filled out voluntarily and that a small percentage of visitors actually fill out the log. Visitor zip codes obtained in the surveys conducted confirm that the majority of visitors live in the Northwest. Using this information I would encourage LCHM to consider placing information in tourism guides for California as well as the Midwest as those two areas provided the second and third largest numbers of visitors. It may be that the Midwestern visitors are visiting family in Eugene, though no surveys to confirm this could be identified.

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<sup>12</sup> A copy of the surveys used in this study are in Appendix A.

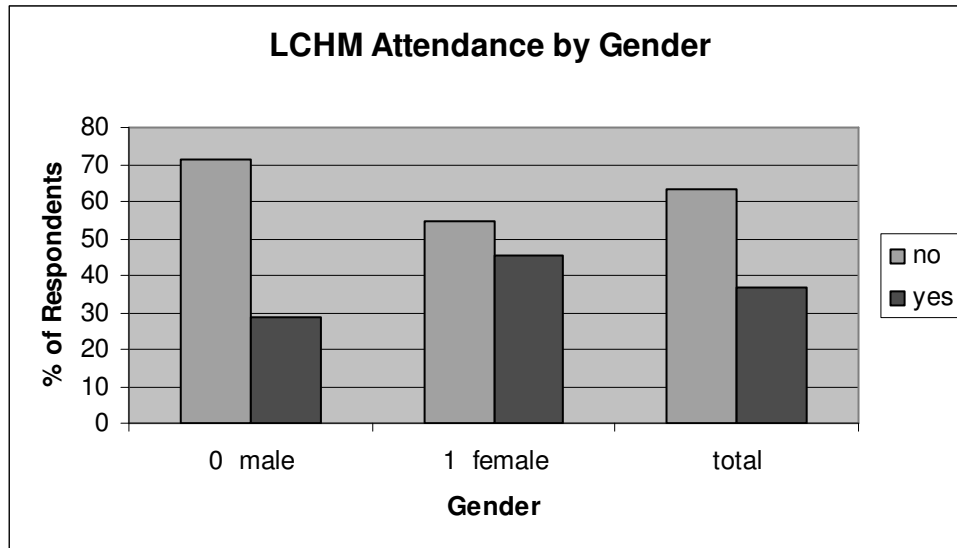
Non-Quilt Show attendance at LCHM			Quilt Show attendance <sup>13</sup>	
Locale	#	%	#	%
California	32	9.195402	3	1.477833
Southwest	8	2.298851	0	0
Midwest	13	3.735632	1	0.492611
East	2	0.574713	2	0.492611
Hawaii	1	0.287356	0	0
Int'l	18	5.172414	3	1.477833
Northwest	262	75.28736	189	93.10345
Mountain/Plains	4	1.149425	2	0.985222
South	8	2.298851	3	1.477833
Totals	348	100	203	99.50739

Figures were obtained from the visitors log at LCHM from April 1, 2004 through April 29, 2005

In an effort to better understand the demographics of the visitor, gender trends were examined by cross-tabulating data from two questions, one asking about gender and a second asking the respondent about his or her level of knowledge about the museum. Those who answered they had visited the museum (thus indicating knowledge about it) were grouped by gender. Looking at gender trends within attendance affords the museum the opportunity to more effectively identify their target audience.

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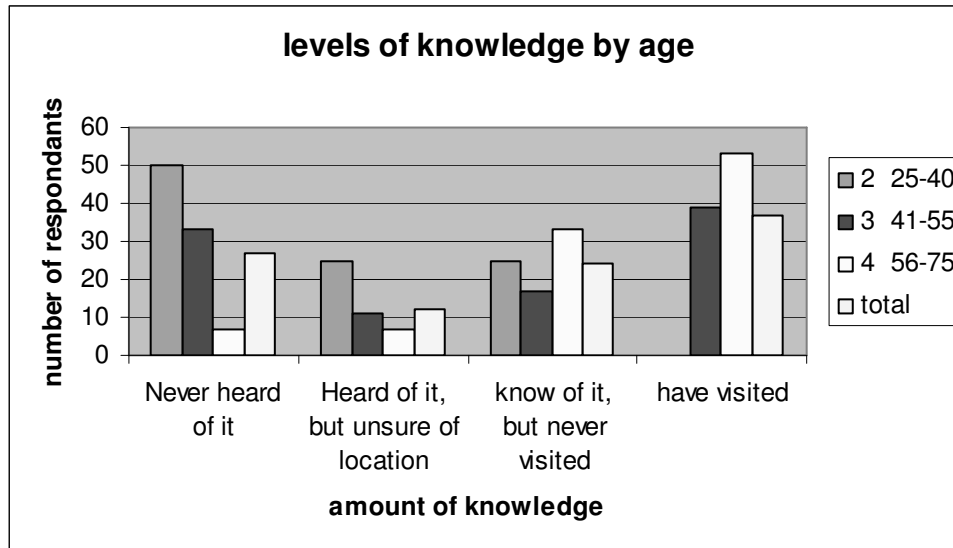
<sup>13</sup> LCHM hosts a Quilt Show in April every year. According to the museum's director visitation for the quilt show comprises approximately 1/3-1/2 of all visitation for the year (Hart, personal communication, October 12, 2004).



The majority of survey respondents were male, and yet women were more likely to have visited the Lane County Historical Museum at some time in the past. This information has potential use in designing programs to target one gender or the other. Of the four men who responded to a separate survey administered at the museum, three of them had stopped at the museum for research in the photography archive,<sup>14</sup> while female respondents reported stopping “just to visit.”

The following chart represents the responses to the question “Which response best describes your knowledge of the Lane County Historical Museum?”

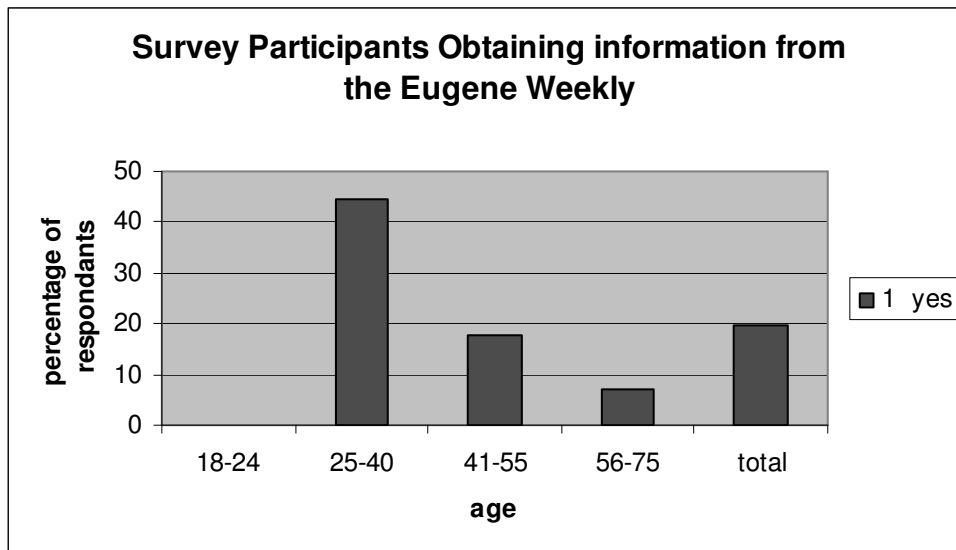
<sup>14</sup> The fourth male respondent was a Girl Scout Leader with a Brownie troop.



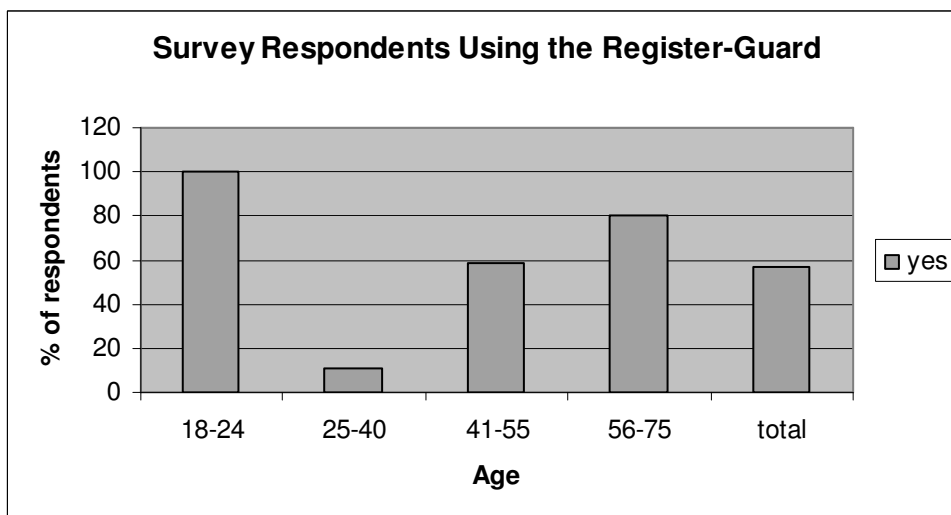
As is readily apparent, there is a distinct connection between the respondent's age and the amount of knowledge that he or she had about the museum. The youngest group<sup>15</sup> had little knowledge of the museum, while older respondents had visited at some time in the past. It should be noted that most of the respondents who had visited and fit into category four (aged 56-75) stated during the course of the survey that they had last visited when their children were in school. Those in the 41-55 age group also mentioned school visits frequently.

A connection between age and the answer to the question "Where do you get most of your information about things to do in and around Eugene?" also emerged.

<sup>15</sup> The 18-25 age group consisted of one respondent, a quirk in SPSS threw this respondent out of the data set for this tabulation. The respondent had never heard of the museum.



While the 25-40 age group represented only 20% of the respondents, over 40% in that age group reported using the *Eugene Weekly* as their source of information regarding things to do. A larger percentage of respondents identified the *Register-Guard* as their preferred source of information and for this reason would be the better place for the Lane County Historical Museum to advertise if the goal is to maximize the number of people seeing the message. The 18-24 age group in the survey was comprised of one respondent and should be disregarded.



Other sources of information identified by the respondents were TV, radio, the Internet, and word of mouth. Though a few respondents in the museum-administered survey identified travel guides as being a factor in their decision to visit, none of the survey respondents in the Homeshow survey used travel guides.

Based on an analysis of current audiences, it would be most advantageous for LCHM to target very specific demographics in order to build its audiences. Currently, LCHM has an older audience. In order to improve attendance trends, a younger demographic needs to be developed. Young people who attend museums are more apt to attend museums after they reach adulthood. For this reason, a concerted effort should be made to develop school-aged children into museum goers through the use of school tours. To this end a concentrated effort needs to be made to help teachers understand how the museum can help reach Oregon Education Standards/Academic Content Standards.<sup>16</sup> The table below shows the fifth grade<sup>17</sup> standards for Oregon Students:

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<sup>16</sup> Academic Content Standards identify what Oregon students are expected to know and be able to do in the content areas of English/language arts, mathematics, health, physical education, science, second language, social sciences, and the arts. These standards are one way to ensure that all Oregon students will have the opportunity to meet the rigorous demands of the 21st Century. (Oregon Department of Education, "Standards", 2005).

<sup>17</sup> Fifth grade was chosen as it tends to focus more on Oregon History than the older grades. The third grade standards are also heavily focused on local history.



Understand how individuals changed or significantly influenced the course of Oregon state history.
--

Identify significant people in the history of Oregon from pre-history through the period of the American Revolution.
--

Understand the interactions and contributions of the various people and cultures that have lived in or migrated to the area that is now Oregon from pre-history through the period of the American Revolution.
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Understand how individuals changed or significantly influenced the course of local history.
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(Oregon Department of Education, 2005, Fifth grade history standards, available at <a href="http://www.ode.state.or.us/teachlearn/standards/center/searchstandards.aspx">http://www.ode.state.or.us/teachlearn/standards/center/searchstandards.aspx</a> .)
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Utilizing these standards to bring teachers into the museum is imperative. Consideration should be given not only to the fifth grade standards cited here as an example, but to all the standards when designing educational programs and tours. Geography standards focusing on map reading can be addressed when students discuss the Oregon Trail and observe the maps in the museum. Writing standards can also be addressed looking at the diaries that were written on the trail. While students might not be able to handle the originals, typed text of the pages could be made available to the students to read and respond to in their own journals. Creative thinking and programming should enable educators to easily justify the expense of coming to the museum. Once school tours have been designed to meet the benchmarks, then a concerted effort can be made to market these programs to teachers.

A potential barrier to development of school-aged audiences are the strong school programs at both the Jordan Schnitzer Museum of Art at the University of Oregon and the University of Oregon Museum of Natural and Cultural History. Limited school

funding for fieldtrips and increasing demands on teachers to live up to very specific standards are adding to the difficulties in getting young visitors to the museum

Adults in the 18-45 age group also need to be encouraged to visit the museum through marketing or other means. “In the county, the population is spread out with 22.90% under the age of 18, 12.00% from 18 to 24, 27.50% from 25 to 44, 24.40% from 45 to 64, and 13.30% who are 65 years of age or older. The median age is 37 years.” (Wikipedia, 2005, Lane\_County,\_Oregon) With the 18-45 age group being the median, a wide variety of competitors for LCHM must be considered. Among them are film, television, internet, family, bars, restaurants, the Hult Center for the Performing Arts, the John G. Shedd Institute for the Arts, the WOW Hall (a performance venue owned and operated by the Community Center for the Performing Arts), the McDonald Theater, and again, both University Museums. Although not all of these venues are competitors for the attention of all visitors, they represent a large number of the institutions and organizations that vie for the attention of the visitors the LCHM needs to court.

**III. The Plan:** This section details how objectives and goals are going to be met, what specific strategies are going to be used, and how results are going to be measured. In order to achieve the stated goals, the plan will include: re-branding, advertising, public relations, and some public programming.

### **Re-brand the museum to allow a new identity to emerge.**

The Museum's current logo is a nineteenth-century tricycle.

The tricycle has no significance for the majority of people today, and its connection to Lane County is vague at best. Although it is an item from the collection, many other objects more representative of Lane County can be found among the collection. The logo should be something culturally significant to Lane County. A stagecoach, covered wagon, model T, or



buggy could be chosen if a transportation theme is desired; a logging saw, a plow, or any number of logging or farming implements could also be used. Ideally, the creation of a new logo would be used as a public relations tool. Involving the community in the creation of a new logo is an opportunity to invite dialogue within and about the museum. Such dialogue will help the museum develop trust which contributes to successful branding. The museum might hold a logo competition. An art show of all the entries could be mounted at the Eugene Public Library, Springfield Public Library, Valley River Center or another non-museum venue to invite comment and criticism from people who do not normally visit the museum. With a fresh, new, locally-created logo comes the opportunity for a new image to emerge. This process also invites media coverage from both print and broadcast outlets.

As part of the re-branding process, all materials with the current logo on them will need to be recreated. This includes letterhead, envelopes, brochures, newsletters, advertisement templates, the website, signs outside the building, and sundry other items.

Stationery bearing the old logo should not be used for any communiqué involving outside entities.

**Create new press packets and marketing materials.** Using the new logo and information regarding the new exhibits, a new set of press packets can be designed for local media outlets. Though the creation of personalized cover letters for each packet is time consuming, the process of identifying potential stories for the reporter increases the odds of having the story or stories picked up. Hart has had success in having the *Register-Guard* write stories about the museum in the past, and, with little effort, new opportunities for stories could be identified.

**Create an effective advertising mix and identify potential areas that are public relations opportunities.** By utilizing the visitor surveys conducted, a more effective advertising mix can be defined. Survey data shows that older visitors tend to get their information on events in the Eugene-Springfield area from the *Register-Guard* or radio, while younger participants obtain their information on the internet or in the *Eugene Weekly*. All four of these sources provide outlets for advertising. Once the exhibit overhaul has been completed, the newly created press packets can be sent to appropriate media outlets and follow up calls can be made one week later to see if there are any questions and/or to propose stories. Hart is a fine speaker, and has shown a willingness to participate in public speaking engagements regarding the museum, its programs, and opportunities. This strength should be exploited as public relations opportunities arise from new exhibits, acquisitions, programs, etc. Additional public relations opportunities

exist in the form of partnerships with other cultural institutions, new scholarship about items in the collection, and major changes to the facility or staff. The Shelton-McMurphy-Johnson (SMJ) House, a local historic house museum, would be an obvious partner as LCHM holds some of the items that were originally part of the SMJ House. Conversations between the administrators at both sites have begun and taking advantage of this fledgling relationship should be encouraged.

In an effort to change the image of the museum, the website should be overhauled to include the new logo and showcase the museum more fully. While the information on the current website is very useful, the site itself lacks pizzazz and offers little in the way of information about the rich and varied collection or about the stories that make up Lane County's history. The recent inclusion of the quarterly newsletter is a step towards making the website more dynamic.

**Combat public perceptions of the museum through the new identity and more aggressive marketing.** Survey results show that non-visitors either think of the museum as dull and unimportant or are unaware of its presence in the community. Both of these marketing liabilities can be changed through the steps outlined above as well as through public programming that highlights the museum's objects or stories. For example, the local Barnes and Noble Booksellers hosts an "American Girl" story hour each month. The American Girl series of books focuses on girls from a variety of historical eras. The youngsters who participate in this book group fall into one of the audiences the museum should develop. A doll from the museum's collection could travel to the bookstore in the care of a museum staff member or trusted volunteer who could tell the story of the

original owner and her times. This event, featuring Lane County's very own American Girl, would introduce the museum to the participating parents and children. This type of event would begin to change the museum's "boring" image.

One survey participant commented that she did not like anything dead. With the exhibit redesign, the stories are coming to life. The stories must be advertised either in the media, on the website, or through word of mouth to combat the fact that many people find museums dull. Book groups, lecture series, and other dynamic programming held at the museum combat the vision of the museum as static or dead.

The museum must also be more aggressive in its use of advertising. Because the budget is small, creative solutions must be found. The director is currently exploring an opportunity with a local newspaper whereby he would allow the paper to use images from the photography collection in exchange for free advertising space. Such in-kind donations and partnerships should be pursued whenever possible.

The informal professional association, MUSE—Museums of Springfield and Eugene-- also provides a venue in which the museum can advertise. Current MUSE brochures are outdated and contain incorrect information regarding institutional names and hours. In light of the newly renovated University Museums<sup>18</sup>, MUSE should redesign and update their promotional materials and pursue adequate distribution through the museums they serve. LCHM should also examine how their brochures are distributed and form a committee of volunteers to ensure adequate monthly distribution to CVALCO

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<sup>18</sup> The Jordan Schnitzer Museum of Art reopened in January of 2005 after closing in 1999 for an expansion. The University of Oregon Museum of Natural and Cultural History reopened a few weeks later in February of 2005 after being closed for a one-year exhibit renovation. David Turner, Director of JSMA, says they have seen increased visitation since reopening, but won't fully be able to assess visitor trends for some time (D. Turner, unpublished class notes, March, 2005).

(Convention and Visitors Association of Lane County), local hotels, other cultural institutions, and any sites that are identified as opportunities.

**Create and distribute educator materials.** As the current population ages, the percentage of regular museum visitors decreases. In an effort to combat this, LCHM needs to capture the school-aged visitors and encourage them to become regular museum visitors. The easiest way to achieve this end is by providing educators with firm, well-grounded reasons for coming. A focus group of educators from local K-12 schools should be sought out to aid the museum in the creation of programming that meets the needs of classroom teachers and state standards. After this focus group is completed, educator packets with key competencies, curriculum ideas, worksheets, and pre and post-visit activities should be designed. By creating educator packets the museum aids the teacher and also increases the chance that the parents of the students will visit the museum. When children have positive experiences they are more likely to want others within their family or peer group to share that experience. This fact increases the odds that the families of the children will be brought in by “young Bobby” who wants to show his dad the hearse or the old toys. By developing the younger audiences, continued existence is more likely

**Creation of new membership program and materials.** Membership at LCHM currently includes free admission, discounts on research requests and store purchases, and invitations to special shows. This should form the basis of the membership program, but additional levels of membership with additional benefits should be created at

incrementally higher prices. For example, for \$50 the member could receive a free T-shirt (or other store item). For \$100 the member could receive one free photographic print from the archive or a specific number of hours of free research assistance.

Opportunities to create endowments to contribute to the museum in other ways should also be identified in these materials. Interest in a new building should be encouraged so that the museum is laying ground for the future capital campaign. Once created, new materials advertising the membership program should be created.

**IV. Implementation:** As it stands now, the Lane County Historical Museum is not ready to begin marketing. Hart feels that the museum needs to have something to market before they begin to attract more attention. To this end he is actively engaged in creating new, more dynamic exhibits that will engage the visitor.

When the museum is ready to implement this marketing plan, I would encourage them to do the logo competition first, since it will allow for the evolution of a new brand. I envision it taking place over the course of a six week period, with the announcement coming at the beginning of that time. The pieces could be turned in two weeks later, and the last four weeks could be used to show the proposed logos in a public venue.

Creation of new marketing materials and press kits is dependent on the resources the museum dedicates to the process. I would recommend that a six-month period be dedicated to the creation, proofing, and printing of these materials. The museum has a graphic designer on staff, so costs would be limited to staff hours and printing .

An effective marketing mix and public programs that engage the community while establishing a new image are going to be dependent on the target audiences and the



resources of the museum. Therefore, this study cannot prescribe ways to implement the suggestions outlined beyond stating that this task is dependent on a marketer or staff person dedicated to outreach. It will be time consuming and should not be added to the existing list of duties of a current employee.

The creation of educator materials will need to be done in consultation with the unpaid Education Coordinator. It is recommended that the Education Coordinator be paid a stipend to offset any childcare or other costs she incurs as this process moves forward. In order to create these materials, a thorough examination of Oregon Education Standards must be undertaken to align tour goals and outcomes with state standards. It is likely that the creation of new tours or experiences will result from this examination. This planning process should result in the creation of print collateral that can be designed by the graphic designer.

The creation of membership materials will fall directly to the director. As the person in charge of generating revenue and increasing visitation, it is the responsibility of the director to work with the board and staff to outline and implement a solid membership plan. This planning process should result in the creation of print collateral that can be developed by the graphic designer.

Given that much of the work in the implementation of this marketing plan will result in more work for the graphic designer, it is recommended that more hours (and consequently more money) be dedicated to that position. Alternatively, an internship with the graphic design department at the University of Oregon might be advantageous.

**V. Evaluation:** It is recommended that separate means of evaluation be created for each aspect of the marketing plan. If a rough estimate of efficacy is desired, tracking attendance should suffice. Any notable increase in visitation should be considered a success by the administration and staff at LCHM.

**Summary:** The results of visitor surveys conducted at the Homeshow in March 2005 show that the museum needs to increase its visibility within the community. This is in alignment with current museum goals. To achieve greater visibility it is recommend that the logo be redesigned by the public. Initiating programming around a logo contest will bring in people who would not normally have attended. Once a new logo has been designed, all collateral and the website need to be redesigned. In an effort to generate a younger audience a teacher education packet outlining how a trip to LCHM fits in the curriculum standards will be available. Marketing of this packet is a separate topic. An effective advertising mix must be established and taken advantage of. Finally, a new membership program should be discussed with the Friends Board and implemented. New collateral is recommended for this as well. This process will take a minimum of 6 months as it is a substantial list of objectives. Evaluation will be done exclusively through visitor counts.

**Conclusion:**

Marketing may not be high on the “to do” list of museum administrators, but it needs to be on the list. In order to create a sound financial future visitation must be increased. The use of marketing techniques, be they simple or complex, cheap or expensive, can help provide that sound financial future. By using marketing techniques museum administrators remind their communities to visit. Museums have a responsibility not only to care for the collection, but to interpret it as well. Without visitors interpretation is pointless. Without visitors history museums are simply a collection of objects rather than a place of stories. Without visitors civic dialogue and cultural democracy will not be perpetuated in the museum. Museums need visitors as much as the visitors need museums.

Reminding the public that they need museums is one of the roles of marketing in the museum. Marketing does not need to be complicated or expensive, but it needs to be done. With a simple set of best practices anyone can market their organization. As museum administrators in small organizations write out their next “to do” list it is my hope that marketing is on it

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## Appendix A

### Visitor Survey:

Please answer the questions to the best of your ability, if you would prefer not to answer a specific question please feel free to disregard it. This survey should take less than five or six minutes.

1. Circle the age category that represents you.
  - a. 18-24
  - b. 25-40
  - c. 41-55
  - d. 56-75
  - e. over 75
  
2. Write your zip code in the space provided. \_\_\_\_\_
  
3. Please write your gender. \_\_\_\_\_
  
4. Did you come alone? Yes No
  
5. If not, who accompanied you (for example, child, grandparent, parent, spouse, friend)?
  
6. How did you hear about the museum?
  - a. TV
  - b. radio
  - c. newspaper
  - d. travel guide
  - e. word of mouth
  - f. website
  - g. other (please specify) \_\_\_\_\_
  
7. Is this your first visit to the museum? Yes No
  
8. If this is NOT your first visit, how often do you visit?
  - a. 1-2 times a month
  - b. 3-4 times a month
  - c. 1-2 times a year
  - d. 3-4 times a year
  - e. more than four times a month
  - f. more than four times a year.
  - g. rarely
  
9. Why did you visit the museum today?
  - a. personal interest
  - b. brought guests from out of town
  - c. stopped by while at the fairgrounds for another event
  - d. research
  - e. other (please specify)
 \_\_\_\_\_
  
10. Please give feedback about your experience.
  - a. Did you find any particular exhibit more engaging or enjoyable than others?
 

Yes No If so which? \_\_\_\_\_

\_\_\_\_\_
  - b. Did you have difficulties with any particular exhibit? Yes No
 

If so which? \_\_\_\_\_

\_\_\_\_\_

What was the difficulty? \_\_\_\_\_

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c. Would you recommend the museum to other people? Yes No  
Why? \_\_\_\_\_

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Thank you for participating in this survey. Your assistance is highly appreciated.



**Event attendee questionnaire:**

Please answer the following questions to the best of your abilities.

1. Circle the age category that represents you.  
a. 18-24    b. 25-40    c. 41-55    d. 56-75    e. over 75
2. Write your zip code in the space provided. \_\_\_\_\_
3. Please write your gender. \_\_\_\_\_
4. What event are you attending at the Fairgrounds?
5. How often do you attend events at the Fairground?  
a. monthly    b. yearly    c. weekly    d. this is my first visit to the fairgrounds
6. Which response best describes your knowledge of the Lane County Historical Museum?  
a. Have never heard of it.    b. Have heard of it, but am not sure where it is.  
b. Know where it is, but have never visited    d. Have visited it.
7. If you are familiar with the museum but have never visited please circle the answer the best describes why.  
a. Don't know the hours.    b. Museums are boring.    c. Too expensive  
d. Location    e. Hours don't work for me.    f. not interested
8. If you have visited the museum, when was the last time you went?  
a. this month    b. this year    c. in the last two years    d. in the last five years  
e. other \_\_\_\_\_
9. If you have visited this year please circle the word that best describes your visit.  
a. informative    b. boring    c. interesting    d. educational  
e. \_\_\_\_\_
9. If you have visited the museum, would you take out of town guests there?  
Yes    No
10. If you are not familiar with the museum, would you be interested in visiting?  
Yes    No
11. Where do you get most of your information about things to do in and around Eugene?  
a. Register-Guard    b. Eugene Weekly    c. TV    d. Radio    e. word of mouth  
f. travel guides    g. internet    h. other \_\_\_\_\_

Thank you for participating in this survey. Your assistance is highly appreciated

