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BUYING ART AT THE MUSEUM

**The photography museum with a sales gallery:
a comparative case study of FOAM, the Photographers' Gallery and the House of
Photography**

ERASMUS UNIVERSITY

ERASMUS SCHOOL OF HISTORY, CULTURE AND COMMUNICATION

Buying Art at the Museum

The photography museum with a sales gallery: a comparative case study of FOAM, the Photographers' Gallery and the House of Photography

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Abstract

In this research a study is done on an additional service that has occurred within photography museums last decades: the activity of selling photography editions within the museum. This activity is an arts marketing strategy that expands the total museum experience at the museum for the visitors. Arts marketing strategies serve as a method for the museum to create a supply that can meet the consumers demand. So to research this activity, an analysis on both the supply side and the demand side is done. First, the supply side is researched to determine the strategies to add this service to the total museum experience. This is done by a qualitative study where semi-structured interviews were held with three photography museums performing the activity of a sales gallery: FOAM in Amsterdam, the Photographers' Gallery in London and the House of Photography in Hamburg. Secondly, the demand for this activity is researched in two museums: FOAM and the House of Photography, to find out what the opinion is of the visitors about this addition of a sales gallery to the total museum experience. From both studies it can be concluded that museums perform this activity of a sales gallery to generate extra incomes for the museum and to extend the total museum experience for its visitors. Respondents of the surveys agree that this could be a successful addition to the total museum experience. To perform successfully, the sales gallery has to be developed as a well-rounded service of which all marketing components need to be synergized to prevent that visitors do not understand the concept. Additionally, these components need to be adjusted to create different experiences, for example educational experiences and engaging experiences in order to get the visitors participating actively in collecting photography.

Keywords: arts marketing, museum, sales gallery, strategy, cultural entrepreneurship, photography, total museum experience, supply, demand

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1 Introduction

“Please buy that is why you’re here!”¹

Recent decades, photography has grown into a highly popular art form (Bollee, 2013). Since the invention of this medium in the 19th century its status as art developed and obtained a new role within the art museum (Stallabrass, 2010). It changed the content of the collections of art museums, which now include photographs and it has caused the rise of the museum specialized in photography. First photography appeared only as a department of the larger art museums (Dixon, 2001; Vogel, 2013). They organized photographic exhibitions that increased the public awareness for photography and the value for different periods and individual photographers. This improved the understanding of photography as an art form. Subsequently, the museum specialized in photography art emerged all over the world. For example the Photographers’ Gallery was founded in London in 1971 and the International Centre of Photography in New York in 1974. Soon others followed such as the Museum of Contemporary Photography in Chicago in 1984, the FoMu Antwerp in 1986, Photomuseum Winterthur in 1993, Huis Marseille in Amsterdam in 1999 and the House of Photography, Hamburg in 2005.

The museum sector has experienced many issues to maintain their traditional roles of institutions that serve to collect, conserve, research and exhibit societies’ material culture while adjusting to new environmental changes. The invention of photography is an example of these changes. In this research a study is done on an additional service that has occurred within photography museums last decades: the activity of selling photography editions within the museum. This activity is part of the visitors’ experience the museum offers, which consists of a bundle of services that can be influenced by many additional services surrounding the item, such as a restaurant or a guided tour (Towse, 2010). This addition of a sales gallery to the visitors’ experience looks like a repositioning of the museum, as a new marketing strategy to expand the museums’ function with a new consumption activity and it signals a fading of the gallery and museum function.

Museums are mechanisms for interpreting, conserving, displaying and researching heritage (Towse, 2003). From a cultural economic perspective museums can be viewed as multiple productive firms; they produce a mix of outputs that are valued by others. This can be explained by the demand and supply theory. The supply theory of a firm represents various factors such as labor, materials, capital and other inputs that are combined to produce various quantities of output. The demand theory analyses the choices of consumers considering the prices of goods and services, consumers’ incomes and their tastes and preferences. For a museum the challenge lies in taking into account its mission and its objectives, while using

¹ (Krijnen, as cited from Bollee, 2013. p. 9)

theoretical and practical tools of marketing to analyze the existing visitors and potential visitors in order to provide the best considered service as an organization and to attract an audience (Luksetich & Partridge, 1997). Museums adapt according to demand and supply side changes and because of new technological, information and communication possibilities (Johnson & Barry, 1998). This provides new opportunities for innovation and new operations in the museum sector (Towse, 2003).

The use of arts marketing strategies has become more and more important for the museum sector (Rentschler, Radbourne, Carr & Rickard, 2002). Museums, for example, may choose to develop a strategic arts marketing orientation to find new sources of revenues. Arts marketing serves as a method for the museum to create a supply that can meet the consumers demand. A definition of arts marketing can be described as followed: “Arts marketing is an integrated management process which sees mutually satisfying exchange relationships with customers as the route to achieving organizational and artistic objectives.” (Hill, O’Sullivan & O’Sullivan, 2003, p. 1). Linking demand and supply can shed light on the changing nature of cultural organizations (Tufts & Milne, 1999). Hence an analysis of arts marketing activities of museums can be covered best by a supply study and a demand study, respecting Hill’s definition of arts marketing (Hill et al., 2003). Many studies already have been done on new marketing strategies for museums (Rentschler et al., 2002). However, empirical linkages between specific strategies and its performance are missing (Tufts & Milne, 1999).

Additionally, a gap in academic literature exists in research that has been done specifically on photography museums and on the specific activity arts marketing strategy of a sales gallery.

To get better insight in the arts marketing strategy of a sales gallery within the museum our study researches three organizations. Respecting the definition of arts marketing mentioned earlier, an analysis of this activity on both the supply side and the demand side is done. First, the supply side of three museums is researched to determine the strategies to add this service to the total museum experience. Secondly, the demand for this activity is researched in two museums, to find out what the opinion is of the visitors about this addition of a sales gallery to the total museum experience. The objective is to link the supply side with the demand side to get insight in whether some characteristics and aspects of this marketing strategy can be considered effective for the museums. Furthermore it will also be possible to compare both strategies and responds from the visitors. The research question can thus be formulated as: *To what extent is a sales gallery within photography museums an effective arts marketing strategy in terms of the total museum experience viewed from a supply and demand perspective?*

To understand both the supply side and the demand side different strategies seem most appropriate, therefore a mixed methods approach is used. A qualitative research is done to get information on the arts marketing strategies of the sales galleries on the supply side. This research has been done in the form of semi-structured interviews. For the qualitative part the following research question is answered: *What are the arts marketing strategies considering the total museum experience of photography museums to add this activity of a sales gallery to the museum?* The second part of two out of three cases is a quantitative study. In this part the demand for this activity is researched. This is done with surveys, which are handed out to

existing visitors of the museums. The aim of the quantitative part is to answer the question: *How do the visitors of photography museums perceive the arts marketing strategy activity of a sales gallery within the total museum experience?* The information of both parts is used to answer the main question of the research from both supply and demand perspectives. An extensive explanation of the used research methods is explained in the methodology chapter (4).

The photography museums that are studied in this research are FOAM in Amsterdam, the Photographers' Gallery in London and the House of Photography in Hamburg. FOAM was founded in 2001 in Amsterdam; it has a reach of 200.000 visitors every year, which makes it the largest photography museum in Amsterdam and the Netherlands (Lamoree, 2013). Their subtitle and mission is comprised with the words: "All about photography", which means that they want to engage people with photography in all kind of forms (FOAM, n.d.). Its budget is around €3.000.000, - every year of which 85% is generated out of own income; other incomes are from subsidies of the city of Amsterdam. It has its own collection that exists of approximately 500 photographs. The Photographers' Gallery was founded in 1971 and was the first museum in the United Kingdom completely devoted to photography (www.thephotographersgallery.org.uk). It has over half a million visitors every year, which make them the largest museum for photography in London. Its main goal is to encourage and support a varied and distinctive engagement with photography. Its budget is around £4.000.000, -. It is subsidized by the Arts Council England with approximately £900.000, - every year (www.thearts council.org.uk; www.thephotographersgallery.org.uk). The rest has to be fundraised by other trusts and foundations or generated from own incomes. The Photographers Gallery does not have its own collection. Unfortunately the Photographers' Gallery did not allow conducting a demand study; therefore in this case only the supply side is researched. The third museum is the House of Photography in Hamburg that opened in 2005 (www.deichtorhallen.de). The House of Photography describes its purpose to present temporary exhibitions on photography, from historical positions of the 19th and 20th centuries to contemporary young photography and to show the aspects of the digital revolution of the media itself. Together with the Hall for Contemporary Art and the Falckenberg Collection in Harburg it is part of the overall organization the Deichtorhallen. The Deichtorhallen is a subsidiary organization of the Freien und Hansestadt Hamburg. It is subsidized by the government with €1.400.000, - every year and 70% of its incomes is generated by themselves (Rechnungshof Freie und Hansestadt Hamburg, 2013). It owns the Falckenberg collection, which includes more than 2.000 artworks. Additionally, it has two collections permanent on loan from the city of Hamburg: the Spiegel Archive and the F.C. Gundlach Collection. The Deichtorhallen attract around 200.000 visitors every year. All three museums perform the activity of selling photography editions within the museum.

The first part of the research is a literature review considering the existing theories on this topic from a cultural economic viewpoint. This is divided in three chapters, chapter two will examine the theories about the roles and functions of museums from a cultural economic perspective and will focus especially on the development of the photography museum. The challenges museums face nowadays are described to get an overview of what the current

environment is in which the museums perform their activities. The third chapter explains the theory of supply and demand and gives a brief history and development of the concept of arts marketing applied to museums. Chapter four expounds the concept of the total museum experience. Then the empirical part of the thesis follows: in chapter five the research questions, methodology, sampling procedure, interview design and questionnaire design are described. In chapter six the results of the qualitative part are presented with the use of a coding system and commentary is given. In chapter seven the survey results are presented through charts and comments. Chapter eight provides a comparison of the qualitative and quantitative findings and conclusions are drawn. Limitations of the research are presented, and recommendations are given for two museums on what can be improved considering their strategies.

2 The Museum

“... [O]ne can assert with confidence that the most fundamental change that has affected museums...is the now almost universal conviction that they exist in order to serve the public. The old-style museum felt itself to be under no such obligation (...) The museums’ prime responsibility was to its collections, not to its visitors.”²

Nowadays museums are not cold, unfriendly, silence and quiet institutions anymore, they are growing more and more into popular leisure time attractions, where culture and commerce are combined (Johnson & Thomas, 1998). For long museums were not a priority area for economists and museums itself did not show any interest for commercial activities. Recent years however, a much greater interest into the economics of museums is evident and a clear role for economics is apparent in dealing with different economic features such as costs and efficiency of different outputs of the museum. Museums have developed into complex institutions that have much more to offer than just the art objects. New and developed services are provided which complement the function of the museum.

In this chapter the context of the museum is described from an economic approach. First the traditional role of the museum is explained and which economic features it contains. The differences and similarities they have compared with commercial organizations are discussed as well. Then we focus on the development of the museum specialized in photography. At last, the developments and challenges are examined with which museums deal nowadays and this explains why an economic approach might be useful for these organizations.

2.1 Museums from a cultural economic perspective

Traditionally the museum is defined as a cultural organization which “serves to collect, conserve, research, interpret and exhibit societies’ material culture”. Museums therefore have multiple functions (Weil, 1990, p. 57-59). This makes museums complex institutions that offer a diversified output. This output, as Hutter describes, can be divided in three separate segments: the maintenance, documentation and expansion of the collection; the display services; and the distinct service offers and add-on products (1998). The multiple outputs of museums have several economic features (Towse, 2010). The output of museums has some public good features, for example the consumption of an artwork displayed is non-rivalry (up to a certain capacity) (Towse, 2010). And the output of a museum can create externalities. Externalities are the differences between social and private costs and benefits, and these

² (Hudson, 1998, p. 43)

cannot always be measured easily (Towse, 2010). As Johnson and Thomas describe, the most obvious output a museum offers is the visitor experience (1998). This visitor experience is not only the viewing and confrontation with artworks, moreover everything surrounding the visit such as the parking, the building and the shops are part of this too.

For the production of the multiple outputs, different kinds of input are necessary (Hutter, 1998). Overall they can be divided into capital input and labor input. The capital input is the collection of works of art, the building and various kinds of hardware. A museum requires many diversified staff, like the organizations' directors, guards and restoration experts, hence the labor input is very high. An extensive part of costs of the museum is fixed because of the high capital and labor input (Towse, 2003). These costs are financed by the museums' incomes, which are generated in three major forms: income generated from add-on goods, admission tickets for the display services, endowments and public funding (Hutter, 1998).

Most museums are non-profit organizations; this entails that their main objective is to offer services and goods for non-commercial purposes (Towse, 2010). Furthermore the directors do not own the organization, or do not have economic interest that can be sold to other firms or individuals (Towse, 2003). If profits are made, they have to be re-invested in the organization in alignment with its mission. This causes that the organizations lack the possibility to raise financial resources as profit-making businesses can and that they do not have the maximization of profit as their objective (Feldstein, 1991). Consequently, performance measurement for museums cannot be covered by the profit-indicator (Mottner & Ford, 2005; Weil, 2002). The measurement of performance should be in terms of effectiveness, which reflects the overall strategy and objectives of the non-profit organization (Pearce, 1991).

Normally museums have a mission to present artistic products or services, and additionally they have an educational, scientific, historical or aesthetic mission to serve the public (Kolb, 2005; Kotler & Kotler, 2000). The artistic product or service is produced by an individual artist, and must therefore remain true to the vision of the artist. A museum can therefore not completely adjust the product for the marketplace. To manage this combination, the management must examine the nature of the missions' strength and the markets' strength and how these two relate to each other in theory and in practice (Ames, 1988). This is one of the major strategic challenges for museums, to balance the economic issues and constraints of the market with the importance of meeting the artistic and cultural mission (Hume, Sullivan, Mort & Winzar, 2007).

To find this successful balance, the museums management must set goals. The activity of a sales gallery is an example of a strategic activity the museum performs in order to reach different goals. These goals have to reflect a combination of the mission: knowledge of the museums' strengths and weaknesses, research regarding the visitors the museum seeks to serve and the competitive environment in which the museum exists (Kotler & Kotler, 2000). Goals ultimately have to reflect the interests and needs of consumers. The relation of a museum to its audience is an exchange relationship: visitors derive benefits from museums and at the same time incur certain costs (in time, convenience and expenses) by participating

in museums; and museums derive benefits from the public like revenue, donations and political support. Goals are interrelated, forming part of a larger pattern of activity, and, therefore, have to be determined as part of a broader strategic framework. Strategies occur in a given period of time and reveal how an organization can reach its goals (Kotler & Kotler, 2000). Strategy is thus creating a set of activities that fit together and match with the mission of the organization. The success of a strategy depends on integrating these activities and on doing them well. This can be done for example with strategic positioning: choosing to perform activities differently or to perform different activities than its rivals (Porter, 1995). The essence of the strategic framework is, as Porter describes, the activities an organization chooses to perform (1995).

Kotler and Kotler have described a set of three strategic categories for museums by which they can successfully reach their goals and objectives (2000). These three strategies are audience goals, product goals and organizational / competitive goals. The first will have an impact on the museums' audience and applies to goals like audience growth, membership growth and donor growth. The second strategy is about the products it offers, this can be improved by offering more and improved programs, services and with the building itself. The third strategy is about the goals of the organization and its competitive goals. This strategy concerns being consumer centered, to increase own incomes, to generate collaborations and partnerships and by image building. The division of these three strategic goals is an analytical tool. This set of goals are all interrelated and influence each other, which brings us back to the statement of Porter that all activities must be integrated with each other to be successful.

2.2 The photography museum

In this research the focus is on photography museums. Photography is a relatively new medium that evolved out of technological innovations around the middle of the 19th century (Wellz, 1997). The medium developed rapidly and it diversified its application for multiple purposes such as science, medicine and documentation (Ward, Ward, Marien Warner, Moor & Moor, 2014). Ever since its invention the discussion exists on its relationship to the arts. One of the main differences compared with paintings and sculptures is that the photograph can be reproduced. It is therefore possible to have multiple versions of the art work; these multiple versions are termed editions. This is one of the reasons that it took a while for photography to be accepted and represented as an autonomous artistic medium within museums. New technological developments and methods, such as digitalization, are constantly changing the possibilities of photography. Hence the opinion on its aesthetics, quality and artistic value is continually in progress.

The early exhibitions of photography concerned the technological advantages of photographs useful for documentation or scientific purposes. They mostly showed the history of the medium and its possibilities. The Museum of Fine Arts in Boston and MoMA in New York were one of the first museums to present photographs as object of aesthetic attention and

created their first photography departments within the museum, respectively in 1927 and 1940 (Vogel, 2013; Wellz, 1997). They showed photographs within the gallery space and appreciated them as objects of scholarship and connoisseurship. Soon the New York Public Library created a Department of Photography, likewise the Victoria and Albert Museum in London created a collection of photographs and classified them under individual photographers (Wells, 1997). In 1949 the house of George Eastman, founder of Kodak, was transformed into a museum of the history of photography and the Folkwang Museum in Germany added a photography department in 1959. Since then, numerous different types of photographic institutions developed that vary in approach, size and structure.

As a result, many different types of photography museums exist. To get an overview, these can be divided in four categories. The first category is the museum focused on the technology of photography; this includes exhibitions with collections of cameras. An example is the Swiss Camera Museum at Vevey. The second category is a museum created around an individual photographer or establishment, such as the Alinari Foundation in Florence, or the Cartier-Bresson Foundation in Paris. A third category is the art museum that incorporates a department specialized in artistic photography. As explained before, the MoMA and the Victoria & Albert Museum are early examples. Many others followed, such as the Metropolitan Museum and the Musee d'Orsay. In the Netherlands for example, until 1999 photography was represented in the Dutch art museums as a department, of which the Stedelijk Museum and the Rijksmuseum had the most developed photography departments (Lamoree, 2013). A fourth category is the museum dedicated to the history of the medium, exhibited are the technical, sociological, cultural and artistic aspects since its invention until present. An example is the George Eastman House, which is mentioned before.

During the 70's and the 80's the interest in artistic photography in general increased, consequently the nature of photography in museums changed (Wellz, 1997). The museum dedicated to photography and to all its technological, sociological, cultural and artistic aspects started to focus mainly on the artistic aspects of photography. Many new museums of this type arose, such as the Photographers' Gallery in London, the Impressions Gallery in New York and the Stills Gallery in Edinburgh. In the Netherlands for example, the photography museum Huis Marseille opened in 1999, in 2001 FOAM followed and one year later Fotomuseum Rotterdam opened. Many art museums developed an affiliated museum specialized in photography connected to the main museum. Examples are the Fotomuseum in the Hague that opened in 2002, the House of Photography Hamburg, which is part of the Deichtorhallen since 2005 or the Fotografiska Museet in Stockholm which is founded in 2010 and is connected to the Moderna Museet. Internationally the museum specialized in photography, affiliated to an art museum or not, is now a common phenomenon.

For our research it is relevant to understand that the photography museum came into existence in conjunction with the technological development of the medium itself. Photography has multiple purposes, therefore photography museums can focus on different aspects of the medium. Additionally, photography allows not having one unique artwork, but editions, therefore the museum has to deal with different conservation and collection methods. It is important to keep in mind the numerous different types of photographic

institutions that exist nowadays and how they vary in approach, size and structure. These institutions can focus on providing information on the historical development of the medium and the different techniques and accomplishments of the past. Furthermore, they can focus on exhibiting contemporary artists and make the public aware of the artistic aspect of photography. And since photography has grown into a highly popular art form, the number of museums specialized in photography has expanded worldwide.

2.3 Recent developments and challenges for museums

Now that we have a concise outline of the main economic features of the museum that are of importance for our research and we have discussed the development of the photography museum, we continue with the challenges and changes museums face nowadays. These are caused by several factors, which museums take into account while managing their organizations and in determining the right strategy and setting the right goals (DiMaggio, 1986). One of these factors is that patrons of the arts are changing and have developed into more formally structured organizations, such as governments, corporations and foundations, and these organizations require a formal accountability (Tobelem, 1998). Furthermore, state-coordinated spending and public funding has declined recent years, forcing museums to re-evaluate their traditional practices and to generate more and new financial incomes (Hutter, 1998; Tobelem, 1998; Tufts & Milne, 1999). A need to generate and show the visitation figures to either justify government funding and to remain financially stable has grown (Cole, 2008).

These policies and targets result in a shift in the focus of museums towards audience development: encouraging more visits by returning visitors and to attract new groups of visitors (Slater, 2010). These new patrons ask for new, socially diverse audiences, or activities to attract new and differentiated audiences (Kawashima, 1998). It is expected that museums are reaching out for groups of people who are infrequent visitors. The museum becomes more people-oriented, to place public service at the core of its educative mission, and to realize this goal through strategies that reflect the needs and preferences of the current and potential audience (Cole, 2008). Therefore research methods have developed to gain more information from the visitor. Museums are focusing on improving the visitor experience, to find out what the visitors' needs and motivations are and to enhance the quality of the visits and to develop the experience (Kawashima, 1998; Tobelem, 1998).

A consequence of this broadened audience focus is that the number of consumers for culture and arts has increased. These new groups of visitors ask for a blurring of boundaries of high and popular culture and they want to be entertained (Kolb, 2005). As Tobelem explains, nowadays museums are complex organizations with many activities (1998). They have developed into important providers of visitor attractions and produce many activities, such as temporary exhibitions, educational programs and publications (Johnson & Thomas, 1998). The museum provides sociable, recreational and participatory experiences that redirect the

traditional and singular focus on collections and exhibitions (Enasel, 2011; Kotler, 2001). These new developed activities are becoming part of the core business of cultural organizations (DiMaggio, 1986). In addition, the familiar distinction between the non-profit world of high culture and the for-profit world of popular culture is breaking down. While non-profit cultural organizations now sell products, for-profit companies are able to attract talented artists to work for them (Kolb, 2005).

Another challenge is the new technological developments, which are changing the way visitors experience the museum (Mencarelli, Marteaux & Pulh, 2010). In displaying the collection, new activities have developed: not only displaying the art objects with short text information is sufficient nowadays, guided tours, childrens' programs, and other new approaches are present that require the visitor to participate more in the experience. Documentation has transformed into different ranges of interactive outputs with the use of new media and technology, such as photographs and videos (McDonald & Fyfe, 1996). These technologies are expanding the virtual world, it makes it sometimes unnecessary to actually visit the museum for information. It forces museums to create digital databases of their collections and archives, to promote themselves on the internet and on social media. The material becomes accessible everywhere by the internet and makes the museum sector much more complex. Moreover, these new technologies influence the supply of artifacts as well, the art museum is not restricted to paintings and sculptures anymore. As mentioned earlier, photography is accepted as artwork as well. New problems arise in preserving these new materials, and new areas and priorities for conservation develop (Towse et al., 2003). The result of these new technologies is a multi-dimensional offer, combining the virtual and the actual world with interactive devices, such as sound, images and computer technology (Kõiva, 2007). Impressing architecture has brought a new dimension to the museum, the building itself has become an exhibit (French & Runyard, 2011). These technological changes and innovations are constantly influencing museum operations (Hutter, 1998).

Museums are not immune from forces of competition (Johnson & Thomas, 1998). They compete in a market place where public funding and private benefactors are only limited available. They compete for visitors, their visitor numbers can be affected by what other museums and other visitor attractions do. As a result of the increased mobility of artists and art works all over the world there is an expanded exposure to the worlds' cultural products (Kolb, 2005). Andreasen and Kotler describe that consumers can spend only a limited time while there is a great number of offerings how to spend it (2003). Museums have to face the indirect competition of all the market players that offer a wide variety of free-time activities and they still have to pursue their goal to preserve the cultural heritage and educate the public (Enasel, 2011). This has encouraged museums to develop even more new activities to generate income. To compete successfully, museum practitioners actively engage with the worlds of economics, management and marketing (Tobelem, 1998).

At last, evidence exists that museum visitors' numbers are affected by the product life cycle (Johnson & Thomas, 1998). The idea of a product life cycle exists because the needs and preferences of consumers change, while technology continues to evolve (Colbert, Nantel & Bilodeauet, 2001). It can be applied to a specific concept or product, or to a brand or

organization. At first museums are subject to the development and finding of an audience (Kolb, 2005). Once that is reached and the organization is successful, it could be copied by other organizations. The organization is mature once all the potential consumers that can be attracted are reached. Eventually a period of decline will follow, and the organization is forced to revitalize its products and services. The relative importance of different types of museums changes over time. Consequently, it is important for museums always to review its products and their relevance to the audience. Hard decisions need to be made about initiatives, which are not successful anymore and awareness of changes in the environment is necessary. Adjusting to these changes and to train and develop the staff to keep its attitude relevant for the audience they encounter is part of this (Hill et al., 2003).

It is evident that museums face many challenges nowadays that have influence on all aspects of the organization. As the funding system and patrons are changing they are forced to generate their own incomes. The focus has shifted to audience development and to increasing visitor numbers. To attract these visitors, the museum is improving the quality of the visit, by offering many activities that create a divers experience. In addition, the divisions between commercial and non-profit and high and low culture are blurring. And even more important, due to technological developments the museum operations has to include interactive activities at the museum and online. This does not only influence the exhibitions, thereupon the promotion and conservation and supply of artworks. They compete with other leisure activities and are subject to changes in taste. For the research it is important to take these challenges into consideration, since these maybe the cause for photography museums to develop new activities such as a sales gallery.

2.4 Conclusions

Nowadays museums are complex organizations that struggle with being a combination of the traditional collecting, conserving, research, exhibiting and educational institution and being the more popular, competitive and complex organization with many activities (Kotler & Kotler, 2000). Due to technological changes the output of museums has become more complex, their activities, their digital interactive assets and their collections have changed. This gave rise to the museum specialized in photography, by which photography is a technological invention in itself that allows to produce artworks in editions. Other challenges are the change in the patrons of arts, museums are obliged to generate more income on their own, to focus more on audience numbers and development, and experience an increasing competition for visitors with other leisure time providers. The museum has to create a more diversified program, enhancing the quality of the visitors' experience. Therefore museums create a strategic framework, a set of activities, which it wants to perform to create an effective output that attracts an audience, while staying in alignment with its artistic mission. It is up to them to decide how they want to balance their output to face those challenges. It is important to take these challenges into consideration, since these may be the cause for the museums to develop new activities, such as a sales gallery.

3 Arts Marketing

“Museums and galleries cannot simply rely on the world discovering that they are good.”³

In the previous chapter we have discussed the economic features of the museum and the challenges they encounter today. As we have read, museums set strategies in choosing the activities they perform in alignment with their artistic mission. Due to the changing environment, museums started to integrate some concepts of traditional marketing within their strategies. By taking into consideration the offer the museum is striving to create: the supply of the museum; and how the market responds to this: the demand for this offer. However, they cannot just copy traditional marketing strategies, as they have an artistic mission. Therefore the discipline arts marketing developed, which is based upon the framework of supply and demand adapted for cultural organizations. This relatively new discipline went through different periods and is nowadays an inevitable activity within museum organizations. Hence, in this chapter the concept of arts marketing is described. Beginning with the supply and demand theory to provide a framework for arts marketing. Then the history and development of arts marketing is expounded to create an overview of this concept. Simultaneously, the useful arts marketing tools for this research on the supply and demand side are explained. After all things considered, we have an outline of useful arts marketing strategies for the museum on both supply and demand side.

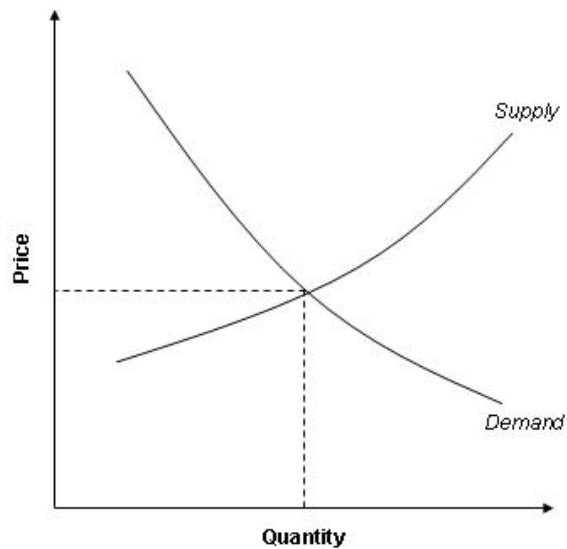
3.1 Arts marketing strategy

Supply and demand

Museums perform on a market. Exchanges take place between the organization and the consumer when the services are supplied by the organization on the market, and consumers buy them at a price on the market, which is the demand (Towse, 2010). This mechanism is represented by a supply and demand graphic, seen in the figure below (Fig. 1). Here the market is represented by a service, the vertical axis represents the price for the service, the horizontal axis the quantity supplied. Market forces can change the supply for a certain service or the demand for it. For example, when there is competition on the market, or when the uses of resources change. This mechanism works for the inputs and the outputs. With the theory of demand and supply it is possible to explain how exchanges take place within a market (Towse, 2010). It is not always easy to find out what the quantities are in which output or input should be measured. As explained, museums have an artistic mission and therefore supply and demand cannot completely be measured in financial means. Supply studies for museums are relevant because they can shed light on what kind of combination of

³ (Nairne, as cited from French & Runyard, 2011, p. viii)

multiple outputs it can produce best. And because they cannot completely adjust their supply to demand. Continually, the theory of demand tries to explain the behavior and the participation of consumers in terms of the economic factors that affect consumer decision-making. Studies of demand for the participation in cultural goods and services form another important aspect in the study of museums' activities. Therefore both supply and demand form the basis of the marketing of cultural goods and services for museums. For that reason we have to keep both perspectives in mind for our research as the exchange takes place between both supply and demand.



1 – SUPPLY AND DEMAND SCHEDULE, own elaboration

History of arts marketing

As we have already mentioned, arts marketing developed from the commercial marketing concept. In 1967, Kotler was the first to remark the relevance of marketing for the arts. In this book he argued that arts organizations produce cultural goods and services, which makes them competitors for consumer attention and resources compared with other cultural organizations. At first arts marketing experienced a difficulty in gaining acceptance in non-profit organizations (Andreasen & Kotler, 2003; Kolb, 2005). As marketing was to be seen as a technique to conform to the tastes of the public, it was thought of not be able to keep the innovations and evolution of the artistic products. And it was considered as a tool that serves only materialist and financial ends. However, nowadays arts marketing has grown to a discipline that is no longer only a department or a promotional activity within museums, it is central to the organizations' functions (French & Runyard, 2011). It is accepted as an approach that can make an important contribution to the success of arts organizations: in improving their resources, in operating effectively and accountable, in helping them think strategically and to engage better with their public (Hill et al., 2003). Subsequently it has gone under a rapid professionalization and developed into an academic discipline (Boorsma, 2006).

The development of the arts marketing discipline can roughly be categorized in three periods (Rentschler, 1998). The period from 1975 to 1984 can be defined as the Foundation Period of arts marketing. This period is characterized by the recognition of museums and performing arts organizations that a new approach to marketing was required (Kolb, 2005; Rentschler, 1998). Museums and performing arts organizations started to analyze their economic impact and data on visitors. Awareness of their competitiveness and attractiveness increased, strategies to enhance their market position arose, and the elements of the marketing mix were analyzed. Marketing was seen as only an element of the overall strategy of the museum (Kolb, 2005). The second period is described by Rentschler as the Professionalization Period, this period took place from 1985 to 1994 (1998). In this phase arts marketing became recognized as applicable for museums and other cultural non-profit organizations and arts marketing departments developed. Cultural organizations started to segment and target their marketplace and determined the variety of their audiences. The period after 1994 until now is called the Rediscovery Period or the Creative Period (Fillis, 2010; Rentschler, 1998). This period focusses on the application of creative entrepreneurial marketing to differentiate cultural organizations within the increasingly competitive cultural marketplace. Arts marketing practitioners are encouraged to place creativity at the center of marketing thinking (Fillis, 2010). This means a proactive attitude towards innovation from within the organization to find new ways to deliver products or services, to communicate with the consumer, to organize the company and to manage relationships (Fillis, 2010).

In discussing the most recent period of the arts marketing development, there is a definition that needs mentioning: cultural entrepreneurship. As Klamer explains, this definition is relatively new in the field (Klamer, 2011). The cultural entrepreneur is someone who is focused on the cultural content, while economics and the market is an instrument for the cultural entrepreneur to achieve the mission of the organization. As a museum has to find a balance between the market and its mission, cultural entrepreneurship could be a method to achieve this. As Klamer explains there are several characteristics that are cultural entrepreneurial: be alert to opportunities, being creative in the artistic content and in organizing the conversation and the finances, the art has to remain the main focus, by being persuasive and prudent and at last by having courage, hope and faith in their actions (2011). Cultural entrepreneurship could help museums nowadays in developing its strategy and the activities it performs, and aligns with the Creative Period in that it has a focus on creative entrepreneurial marketing strategies to achieve their artistic mission.

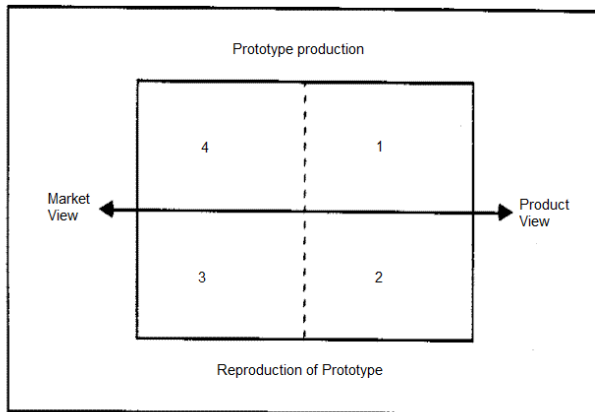
Arts marketing concept

Arts marketing originally adopted the theory of commercial marketing. Commercial marketing is defined by the American Marketing Association as: “the process of planning and executing the conception, pricing, promotion, and distribution of ideas, goods, and services to create exchanges that satisfy individual and organizational goals” (Bennet, 1995). Arts marketing and commercial marketing have much in common: both need to make a balance between consumer and organizational needs; both need to take into account the immediate consumer and a range of stakeholders; and both pay attention to creating and maintaining long term exchange relationships with mutual value (Hill et al., 2003). Marketing implies the

next elements: that there is a consumer need; that consumers can have a satisfaction of these needs; that there is a relationship between consumer and the company; and that the company tries to optimize its profits (Colbert et al., 2001). The optimization of profits is especially important for cultural organizations, as this is different than the maximization of profits. Optimization means to reach the highest possible profits while taking into account organizational or environmental elements. Thus for cultural organizations the difficulty lies in the combination of using progressive arts marketing tools to meet the audience needs while remaining true to the creative mission of the organization (Rentschler, 1999).

As the mission already shows, the context of cultural organizations is unique and therefore it is inappropriate just to copy the commercial marketing approach (Rentschler, 1999). Some important differences need to be remarked that cannot be ignored (Diggle, 1994). As the products of cultural organizations have some specific characteristics, many available marketing methodologies suffer failings in attempts to discover the value of the exchanged products (Kawashima, 1998). The characteristics of cultural products are that they are abstract, subjectively experienced, unique, holistic (they are encountered as wholes), non-utilitarian (products are valued for their own sake) and can be considered as a common good (Hirschman, 1983). In traditional marketing, the market is both the start and the finish of the process (Towse ed., 2003). In arts marketing the cultural product is created by artistic independency, therefore arts marketing cannot conform the product to the needs of the consumer as in commercial marketing. As a result arts marketing developed into a practice to match the artistic product with an appropriate audience; this approach is emphasized by Diggle and Melillo (1994; 1995). The artistic product is seen as independent from market forces, and is excluded from marketing tools (Colbert et al., 2001p; Hirschman, 1983). Marketing activities are not applied to the artwork itself, but instead to the surrounding activities such as the inscribing, pricing, packaging, delivering, exhibiting and enhancing the work (Boorsma, 2006).

Colbert described a model that is useful to understand the differences of both arts and commercial marketing approaches (fig. 2) (2001). In this model a distinction can be made between market-centered companies and product-centered companies. Furthermore a distinction can be made between companies who produce prototypes, and companies who make reproductions of prototypes. Four categories become clear, one category is typically for the commercial marketing approach, where it is market-focused and does not produce unique cultural products (3). The opposite category is the product-focused company with a production of unique cultural products (1). Between these two opposite approaches, a mixed approach is possible, where compromises can be made between product adjustments, or consumer preferences (2 & 4). For museums, these options are most suitable, as they provide many activities, for example the exhibitions are product centered and display unique pieces, yet the catalogue of the exhibition and the museum shop merchandize can be reproduced and produced for a specific market.



2 – CRITERIA FOR DISTINGUISHING CULTURAL ENTERPRISES (Colbert et al., 2001, p.17)

All differences and comparisons with commercial marketing considered, we continue with a useful definition for arts marketing: “... an integrated management process which sees mutually satisfying exchange relationships with customers as the route to achieving organizational and artistic objectives” (Hill et al., 2003, p.1). In this definition it is emphasized that arts marketing needs to be integrated within the organization as a whole, and that all activities need to be organized around the customer and the objectives of the organization. It is a process, because it is about a constant satisfying exchange of mutual values between the supply and the demand. It stresses its relationships with the customer over a longer period of time, as both the organization and its customers can grow from the interaction they have together. Therefore it is important for our research to take both supply and demand in consideration and link them together (French & Runyard, 2011). As both perspectives are the bases of the concept of arts marketing, and can shed light on why museums have chosen to perform the activity of a sales gallery. The following paragraphs will describe different arts marketing tools for museums on the supply and demand side that will help us to investigate this specific activity.

3.2 Supply strategies

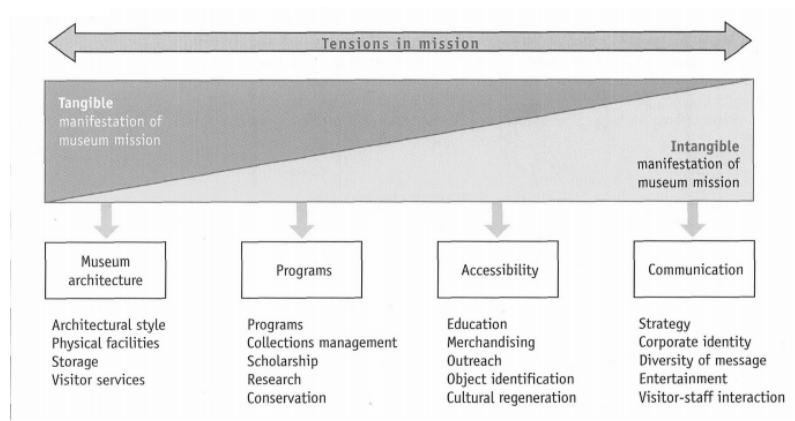
The organization is responsible for its supply and can choose which positioning strategy it will use to demonstrate its place in the market and how it will communicate this to its audience. The offerings of a museum to its audience can be described as a service, which the visitor experiences; both have specific characteristics. For that reason we start analyzing the service elements of supply, and continue with the experience elements.

Service marketing

A service has several characteristics that are different from products. Bateson and Hoffman outlined four important aspects (1999). First, services are intangible: a visit to a museum cannot be bought and taken home, it is rather an activity instead of an object (Hill et al., 2003). This makes it difficult to set and justify the price for a service. The consumer needs to be assured that it is worth paying for, and it needs to be user-friendly and approachable. The

second aspect is that it is inseparable of production or consumption. The experience of the artworks or the displayed objects in a museum are filtered and controlled by a time-restricted environment. A third characteristic is heterogeneity: every artistic experience is unique and a large number of people are involved in the delivery of this experience. Another aspect is perishability: cultural organizations provide experiences that need immediate consumption. And at last, McLean added the aspect of lack of ownership to services (1994). Services are served in a mixture of visible and invisible sources: visible are the visitor experiences, invisible are the internal systems and processes in an organization.

Moreover, services are delivered in a mix of intangible and tangible aspects (Rentschler & Gilmore, 2002). This can range from the actual building to communication with the visitor at the wardrobe. So service marketing is about continuous series of social and economic processes to the consumer (Vargo, 2004). All these various aspects are illustrated in the next figure, originally designed by Gilmore and Carson in 1993, which is adapted for museums by Rentschler and Gilmore (fig. 3) (2002). With this illustration it is possible to get an overview of all the aspects involving the museums' services that can be analyzed schematically from the intangibles to the tangibles. It emphasizes the complex interaction within a museum and its multiplicity of combinations in output (McLean, 1994). In our research only one element is researched of the museums' output, however it is important to keep in mind that this element is part of this multiplicity of combinations in output, as visible in the figure below (fig. 3).



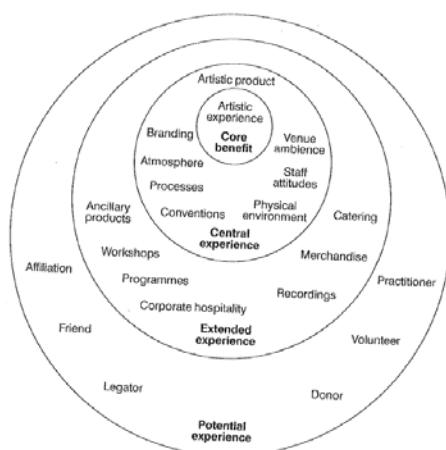
3 – DIMENSIONS OF MUSEUM SERVICE DELIVERY (Rentschler & Gilmore, 2002, p. 65)

The 7P's

This supply of services can be ordered with one of the core concepts of marketing: the marketing mix. Traditionally the marketing mix is composed of four components: price, product, place and promotion, together called the 4 P's (McCarthy, 1994). Booms and Bitner extended this framework to make it more applicable for service marketing (1981). Since museums offer services, this framework is adopted for this research. By including process, physical evidence and people to the 4 P's this marketing mix framework consists of 7 P's (Booms & Bitner, 1981). A successful marketing strategy depends on the balance and synergy of the components of this framework and can be defined as: "the set of controllable

marketing variables that the firm blends to produce the response it wants in the target market” (Kotler & Armstrong, 2001, p.45). All the 7P’s are interrelated to each other, as the experience visitors have is influenced by the product, the price, the place, the promotion, the people, the process and the physical environment (Booms & Bittner, 1981; Yelkur, 2000). The individual elements of the marketing mix are explained in the following text and provide us a framework to research the different controllable marketing variables of the museums researched in the empirical part from the supply side.

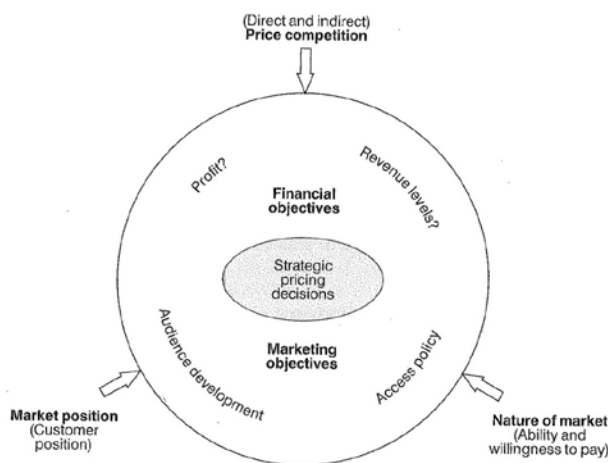
The product that a museum provides is an experience. The experience can be distinguished in distinct levels, as visualized in the figure below (fig. 4) (Andreasen & Kotler, 2003). These levels make it easier to analyze the service provision a museum can offer. At the center of a service offered is the core benefit; for a museum this is the artistic experience. The artistic experience is the communication between the artist and the audience. This communication is a creative process that happens when the public experiences what the artist wishes to communicate (Hill et al., 2003). The next level, the central benefit, covers the tangible aspects of the artistic experience, such as the artistic object itself, the location and its environment, the behavior of the staff, the branding of the organization and the access to it. These elements are important influence factors for the experience of the consumer. The third level is the extended experiences, which are services and products that are related to the core product itself, however they provide extensions and other aspects to the consumer experience. They enhance the offering of the service to specific sectors of the market, with workshops, merchandise, catering and so on. The fourth level is the potential experience; this level encloses the forms of deeper involvement. This level makes sure that museums keep their offers interesting for current audiences, keep attracting new audiences and that they adjust to the changing environment. Examples of this level are the consumer becoming a volunteer, donor, member, friend or participant of the museum. It is important to recognize these differences of the experience a museum offers and that the museum is able to change different aspects of the artistic experiences: the art works it chooses to show; the central experiences: the atmosphere, the staff attitudes; the extended experience: workshops, catering and additional services, and the potential experiences: becoming part of the museum or influencing the participation. With this division of levels, it is possible to analyze the service offered, to divide the different activities it provides and to find new opportunities.



4 – FOUR LEVELS OF PRODUCT IN THE ART EXPERIENCE (Hill et al., 2003, p.120)

Every cultural organization has to generate income. The museum has several different sources to generate income of which the most important are: public subsidies, sponsorships and donations, trusts and foundations, entrance fees and sales revenues from ancillary services (Hill et al., 2003). Therefore it has to set prices; however, a museum not only exchanges monetary values, the organization and the audiences exchange other benefits as well, such as time and knowledge. The setting of prices effects demand; this makes it a very important strategic variable. Prices imply the level of quality, and different pricing levels can split the market into different segments. Prices should reflect the value that consumers place on the experience offered, which contain tangible and intangible aspects. The problem of services is that the consumer has expectations about it beforehand. Only after the experience of the service the consumer is able to judge whether it was worth buying a ticket. In the end, the pricing policy should encourage demand, generate sufficient revenue to cover costs and should meet the artistic and social objectives of an organization.

The different influences on pricing strategies are shown in the illustration below (fig. 5) (Hill et al., 2003). Financial objectives are set within a museum to ensure that all sources of income are sufficient to cover costs. The marketing objectives are decisions on the pricing strategy to gain a stronger position in the market, like building a loyal audience or attract new audience groups. The market position influences pricing decisions as consumers have a perception about the organization and the quality of the services its offering. The nature of the market determines the ability to pay and the willingness to pay for the consumers. And at last, the competition of prices of competitors, similar services, and internal competition or substitute activities has influence on the pricing strategy.



5 – INFLUENCES ON PRICING STRATEGY (Hill et al., 2003, p.160)

Another element of the marketing mix is place, which is also known as distribution (Hill et al., 2003). Distribution is about creating relationships with a maximum of consumers at a minimum cost for the organization. It deals with the effectiveness of supply and is very linked to price and product. The distribution within museums is done by marketing channels, which are a number of intermediaries connecting the organization with its customers. The shorter the marketing channel is, the more control the organization has on how the service reaches the consumer. Technology or innovative organization can create new ways to reach (new) audiences. The physical access to the museum, and the physical elements of the

environment of the venue itself are very important for the perception of the museum experience for the consumer. And time is an important element, such as opening hours, which have an important impact on the accessibility of the museum.

Promotion is the element of the marketing mix in which the benefits of what is offered are communicated to the targeted audience (Hill et al., 2003). Hence it is the most visible element of the marketing mix. To make a promotion plan, one has to take into consideration the nature of the audience, the nature of the message and the size of the available budget. Promotion contains advertising, public relations, sales promotion, personal selling and direct marketing. Advertising is a form of promotion when an organization pays to get media exposure to inform (potential) consumers. Public relations is a form of creating an understanding between an organization and its audience by looking after its reputation, and by influencing opinion and behavior. Direct sales is face-to-face presentation and sales promotion is a technique that offers something for nothing, like subscriptions. At last, direct marketing nowadays comes in the form of relationship marketing, in which the organization tries to have a direct relationship with the consumer. This can be in many forms, like e-mail, by phone, personal letters or social media channels such as Facebook and Twitter or a blog on the internet, by these channels the organization can have direct contact with the consumers and they can respond online.

The last three elements are people, physical environment and process. People are all the human actors who are involved within the exchange of the service, such as the firms' personnel and the consumers (Rafiq & Ahmed, 1995). Not only the consumer who buys the service, also the other people in the consumers' environment should be taken into consideration, as they can affect the service quality. It emphasizes the importance of the human interface during a museum experience (Hill et al., 2003). People and personnel have a co-operative role and are a key element of the service provided. The process stands for the procedures, mechanisms and flow of activities (Rafiq & Ahmed, 1995). In a service situation, the consumer experiences a process. All these factors influence how the consumer will judge the quality of the service provided. This means managing the care for the customer during the whole visit. Physical environment is the surroundings in which the service is delivered (Rafiq & Ahmed, 1995). This could be the building, or other tangible goods that facilitate the performance and communication of the service. The physical environment is part of the service provided itself, as people assess the quality of the service provided by using tangible clues. With an appropriate environment in which the service is delivered, it can reinforce a positive valuation of the intangible aspects of the artistic experience.

Experience marketing

In summary we have discussed all the seven elements of supply that can be adjusted to a service. As we described before, the visitors experience the service offered by a museum. We already have mentioned that its product has different levels of experiences: the artistic experience, the central experience, the extended experience and the potential experience. Additionally, the tools of experience marketing can be useful to understand the experiential dimension of the multiple services of a museum for their consumers (Petkus, 2004). First, the

development of the experience economy is described, to get an overview of how this concept came into being. Followed by an explanation of the characteristics of the total museum experience and a model to visualize the range of the total museum experience a museum can offer. At last the meaningful experience is explained and the different methods to create this.

Development of the experience economy

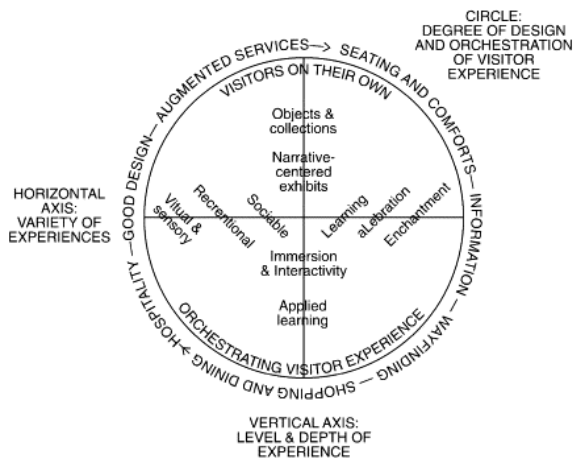
The experience economy has its roots in the entertainment business, such as theme parks, sports and the arts. In 1998 Pine and Gilmore explained that nowadays experiences are no longer only offered by entertainment businesses, other businesses started to provide this as well. They explain the evolution to an experience economy as a historical development, which started with agrarian trades (Pine & Gilmore, 1998). People started with the trading of animals, vegetables and minerals from nature: a market arose in which these commodities were traded. Mostly they were traded by family owned small companies or groups of people. This period is called the agrarian economy. In the 19th century the bigger companies started to rise and slowly took over the family companies. This was enforced by the Industrial Revolution, which developed the big companies that traded mass produced goods. Due to improved technologies, work became a routine and machines were used. Goods were sold in large amounts, to anonymous buyers and the market became competitive.

The development to a service economy happened in the second half of the 19th century. In this economy services are valued higher than goods, and soon other firms adopted this approach. It became more difficult to differentiate their offers from each other. Hence competitive advantage and satisfaction diminished for services. This has caused that companies in the 21st century try to find new ways to reach the consumer in a unique way (Pine & Gilmore, 1998). In the 21st century an economy based on experiences emerged, which are different from goods and services and offer a unique experience for consumers, based on memorable elements.

Characteristics of the museum experience

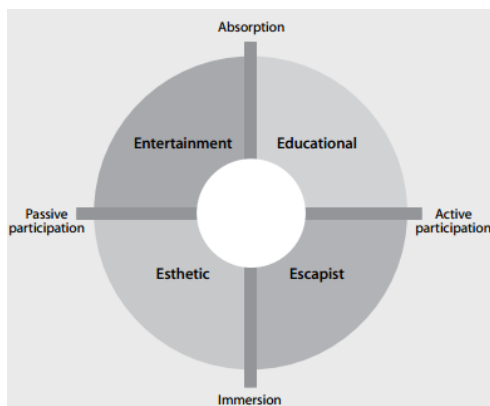
Kotler and Kotler emphasize that it can be a very effective tool to consider the range of visitor experiences and the range of the museums' offerings and services an integral part of the total museum experience (2000). They developed an illustration that demonstrates all the dimensions of a visitor experience (fig. 6). The horizontal axis indicates the range of visitor experiences, the vertical axis demonstrates the levels of intensity of the experience. The circle shows the degree of the services provided. By approaching the museum offerings as a combination of experiences the museum is able to extend its offerings beyond the traditional focus on the objects, collections and services. In an experience the visitor can directly participate, sensory perceptions can be combined and visitors can be immersed in unique and memorable visits. Kotler and Kotler state that there is no singular formula for shaping the visitors' experience; every museum has to create its unique balance, and this visual tool helps to create an overview of all dimensions of the experience to the visitor (2000). This tool emphasizes that every museum creates its unique balance, with all different dimensions of an experience, which we have to consider in researching different museums in the empirical part

of our research, as all three museums create their own unique visitors' experience.



6 - DIMENSIONS OF THE MUSEUM GOING EXPERIENCE (Kotler & Kotler, 2000, p.280)

Within this model, different characteristics of the museum experience become clear. This can be explained by the four characteristics that Pine and Gilmore developed (1998). A distinction can be made concerning customer participation in an experience. The customer can participate in a passive way, which does not affect the performance at all; or in an active way, when the customer plays a key role in the creation of the performance that creates the experience. A second distinction can be made by the environmental relationship, between the customer and the event or performance. People can be absorbed by the experience, this means the experience reaches the mind of a consumer; or they can be immersed by it: the consumer goes into the experience. In the illustration below the experience is categorized with a spectrum of these four dimensions (fig. 7). The horizontal dimensions are passive and active participation, while the vertical dimensions are absorption and immersion.



7 - THE FOUR REALMS OF AN EXPERIENCE (Pine & Gilmore, 1998, p. 102)

Within these two distinctions lie four domains, these domains can be divided in an entertaining experience, an educational experience, an aesthetic experience and an escapist experience. The entertaining aspect is an experience in which the consumer participates in a passive manner and the experience is absorbed; an example of this domain is watching a movie. The educational domain requires more active participation; however, the consumer is not immersed, but absorbs the experience, as he or she keeps a certain distance from the experience. The escapist domain requires the consumer to be completely emerged in the

experience and to participate actively, for example a theme park. The last domain is the aesthetic experience; in this case people have to immerse with the experience, but act in a passive way. This happens for example when people watch art in a museum. Pine and Gilmore argue that the most memorable experiences have some aspects of all four domains (1998).

These four domains can be stimulated within the museum (Petkus, 2002). The entertainment domain can be applied holistically and can be incorporated into areas outside the actual 'art' itself. The second domain is education. A museum provides many educational dimensions. By actually training its audience in different dimensions, its educational objectives can be enhanced. The escapist dimension demands an active participation in the experience; museums can develop this aspect by providing activities that the consumer actually becomes the artist or to create a new role for him within the museum. The last realm, the aesthetic realm, can be varied in the intensities of sensory experiences to avoid boredom. Combining these four disciplines with the model of Kotler & Kotler creates an extensive and complete overview of what kind of visitors' experience the museums try to create with the activity of a sales gallery (2000).

Meaningful experience

Nowadays a theory regarding the further development of the experience economy exists, which is described as the significance economy (Kuiper & Smit, 2011). Kuiper and Smit state that companies have to create meaningful experiences for their consumers to connect with them on an emotional, rational and social level, and to connect them with their brand (2011). This is possible with an experience that transforms the consumer. This transformation can be created in an interactive experience, which is lasting and adds something to the needs, values and wishes of the consumer. According to Kuiper and Smit four different methods can be used to give meaning to an experience: the first is by enabling, which means offering extra services to the consumer to make things easier. The second is by educating, to increase the knowledge of the consumer. The third is by engaging, to increase social welfare and responsibility. And the fourth: by enlightening, by inspiring the consumer and to realize immaterial happiness.

For the museum this would mean that it tries to create an experience by which the visitor transforms. It has to create an offer with extra services, to enable, or to increase the knowledge of the visitor by educating. The museum can try to increase the responsibility, or social welfare of the visitor, by engaging them. A cultural institution normally has an artistic mission; therefore it seems more appropriate that it wants to engage the visitors on a cultural level and make them feel more involved and responsible for culture. Museums could try to enlighten the visitors, by inspiring the consumer during a visit, and try to increase the immaterial happiness of the visitors by what it has to offer: culture. Since this new theory involves the total experience a consumer encounters, it could be interesting to see if the museums to be studied took this idea into consideration while deciding on their strategies for their offering. And second, it is interesting to research whether these meaningful elements reach the visitors.

3.3 Demand research

The supply side is only one aspect of the museums operations, as it exchanges their offerings on the market. The market comprises all the people with whom an organization has some form of communication (Towse ed., 2003). A museum has to deal with several different markets: the stakeholders, such as donors, sponsors and the state; the ultimate consumers; intermediaries, distribution agents, gate-keepers; and the artists. One of the main tasks of arts marketing is to reach the consumer market for the services it has to offer. This means that the museum as an organization needs to motivate (potential) consumers to experience the services provided and to share the artistic experience (Hill et al., 2003). To be able to do this effectively, the museum needs to find out what the motivation, the needs, desires and expectations are of these (potential) consumers. Marketing research is necessary to examine the visitor patterns and profiles, to be able to adjust the service and goods provided to satisfy the consumer (French & Runyard, 2011). This can be done by demand studies. Demand studies for cultural goods and services are mostly measured by surveys (Towse, 2010). Socio-economic characteristics provide insight in the profile of a consumer and reveal factors of influence on arts attendance. Audience surveys provide understanding in the characteristics of visitors, which can be important for an organizations' marketing and planning purposes. Hence, demand studies can provide insight in the impact of factors such as marketing or the demand for different products (Johnson & Barry, 1998). Therefore demand studies can provide insight for our research on how visitors' perceive the activity of a sales gallery within the museum.

Visitors' profile

Information that can be obtained from surveys is a visitor profile (Kawashima, 1998). This mostly analyzes demographic characteristics, educational and income levels and geographic characteristics. It may be referenced with participation rates, like frequency, representativeness in a certain community, content of activity, context of the activity and attitudinal dimensions of participation. Between consumers, many different patterns of art attendance are visible (Hill et al., 2003). This is dependent on several factors that influence the choices consumers make. Ranshuysen explains five important factors that influence the cultural participation of visitors (1999). First is the complexity of the offer: culture is better understood by people who have more cultural capital. Cultural capital can be obtained by being confronted with culture, for example during childhood by your parents. Therefore the cultural offer can be adjusted in complexity to attract a wider range of people with less experience. Second is the social status, cultural activities can provide status for people in specific social circles, and people visit in social groups. The third factor is time: people have different ranges of free time to spend. The fourth is the budget people can spend, if the cultural offer is affordable for them. And the fifth is geographical reach: are people able to travel to the organization and how often? Kotler and Scheff argue that most factors affecting the consumers' attendance go beyond the specific offering of the cultural organization (1997). They believe that the main factors that are of influence are social factors: reference groups and social classes; personal factors such as age, gender, income and education;

cultural factors: nationality and subcultures. Continuing with psychological factors like perception, beliefs and attitudes, personality and motivation (Kotler, & Scheff, 1997). It is therefore important to construct a visitors' profile from a market research, to be able to discover factors that could be of influence on the attendance of the museum and it can explain some of these factors that might have influence on how visitors' experience the museum or specific activities.

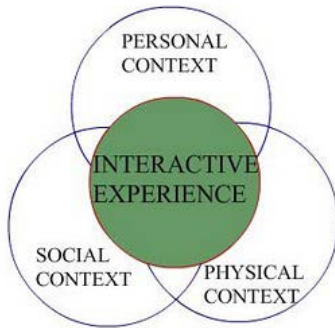
And it can be interesting if specific demographic characters might be more interested in a specific activity compared to others. The museum can anticipate on this by segmenting the audience. Segmenting means that the audience is divided into different groups. For every group an organization can develop a different marketing strategy and marketing message. A market segment consists of consumers with similar needs and wants (Hill et al., 2003). The strategy and message are made to meet most of the needs of each group and to communicate this with them most effectively (Kolb, 2005). This can be done in two ways, by reaching out for market depth; this entails a consumer group that is already attracted to the museum, and the museum wants to attract more people of this group. The other method is by reaching out for market breadth; then the museum tries to reach out for new market segments. To use market segmentation, first different groups need to be identified (Kolb, 2005). Likewise, this can be done by visitor research, thus for the empirical part it is important for us to gain information on the visitors' profile.

Visitors' experience

With visitor research the opinion on the different elements of the service offered can be obtained, based on the 7 P's. However, the service marketing approach suggests that the customer will process the visit in its entirety, and that it does not separate tangibles and intangibles (Hume, Mort, Winzar, 2007). We can describe the offering of the museum as "...a service that is produced and consumed simultaneously, and consumed by the user participation in it" (Kawashima, 1998, p. 30). A character of the museum service is that it is holistic, which means that the quality of a visit is affected by all factors that include the visit. Consequently the additional services a museum offers influences the overall quality of the visit. This makes it very difficult to define the product, the service itself and to extract particular elements that have affected the consumer (Kawashima, 1998). For our research it is therefore important to keep in mind that the visitor experiences the museums' offering as holistic, and that because of the service elements it does not separate the tangible aspects and the intangible aspects.

Visitor research can give insight in which characteristics of the experience reaches the visitor, or which experiences the visitors prefer to have at the museum. Again questions concerning the different characteristics can shed light on this. This can concern active and passive participatory experiences, or absorbing and immersive experiences, or the four dimensions of educational, aesthetic, escapist and entertaining. Additionally the different methods to reach a meaningful experience can be researched. Again, we have to bear in mind that experiences are holistic too, therefore it could be difficult for visitors to separate the different characteristics of the total museum experience.

A useful model to perceive the visitors experience from the demand side is the Interactive experience model (Falk & Dierking, 1992). Falk and Dierking created this model to present a coherent picture of the total visitors' experience (1992). This model presents the similarities and differences among visitors and museums and the unique complexities and common strands of the museum experience. The model is illustrated below (fig. 8).



8 – INTERACTIVE EXPERIENCE MODEL (Falk & Dierking, 1992, p.5)

This model approaches the museum experience from a visitor perspective and involves the interaction of three contexts. The first is the personal context: each visitor is unique; it has various experiences, motivations, interests, concerns and knowledge. The second context is the social context. Most people visit museums in groups, or are confronted with other visitors or museum staff. The perspective of every visitor is strongly influenced by this social context, as we explained before, visitors are constantly influenced by other visitors and staff, it is a service and these encounters influence how the total experience is judged. The third is the physical context: visitors enter a physical setting when entering a museum. The physical context is about the architecture, the ambiance and the collection. The visitors' experience is a continuous shift of interaction between personal, social and physical contexts. The model demonstrates that all three contexts contribute to the museum experience and function as an integrated whole, while the museums cannot control every element of all these three contexts. This emphasizes that demand research is important for our research to find out if the experiences a museum wishes to supply, actually reach the consumer.

To summarize, from the demand side it is possible to do visitor research. This can give insight in demographic characteristics. These characteristics can create a visitors profile to which the museum can adjust their activities. Furthermore it can explain factors that influence how the visitors experience the offerings of the museum and what they expect to experience. At last, the Interactive experience model can be used as a tool to understand how this experience takes form in the mind of the visitor (Falk & Dierking, 1992). Hence, these tools provide a useful framework to research and evaluate the practices for museums from a visitors' perspective.

3.4 Conclusions

Concluding, arts Marketing can be defined as: "... an integrated management process which sees mutually satisfying exchange relationships with customers as the route to achieving organizational and artistic objectives" (Hill et al., 2003, p.1). By viewing arts marketing from a supply and demand perspective it is possible to research and analyze the museum activities and to gain knowledge on how the visitors perceive these. The museum offerings appear to have unique characteristics, which need to be taken into consideration while using art marketing tools and concepts. One of these characteristics is that it offers services to their visitors, and visitors experience these services. Therefore the offering has tangible and intangible aspects and is inseparable, perishable and it has heterogeneity. It can therefore be approached as holistic. The supply theory provides us with a 7 P's marketing mix in which seven service elements are emphasized that can be adjusted in the offering of the museum. These are price, product, place, promotion, people, processes and physical environment. All categories provide instruments to reach the aims and goals of the organization. The experience can be categorized with different characteristics, such as participation level and distance: to be absorbed or immersed by it. An experience can therefore be divided in four domains: education, aesthetic, entertainment, and escapist, which are all provided by the museum. Furthermore, it may be possible to give meaning to an experience by being enabling, engaging, enlightening or educating. From the demand side, it is possible to get information on the visitors by doing visitor research. Important information can be obtained on the visitors' profile, this makes it possible to segment the visitors in groups and to gain knowledge on how visitors perceive the services. Furthermore it can provide information on what service elements visitors appreciate and what type of experiences they prefer or have at the museum. Falk and Dierking created a model of the different contexts that visitors experience at the museum, which makes it understandable how visitors interpret all different elements of a service (1992). As Tufts and Milne emphasize, research linking the supply and demand perspectives can provide insight in the changing nature of cultural organizations (1999). And by combining the theory of demand and supply, it is possible to explain how exchanges take place within a market (Towse, 2010). As a result, by combining the arts marketing tools of supply strategies and demand research a useful framework is provided to research and evaluate the practices for museums, which will be used for the empirical part of the research.

4 Objectives and Methodology

4.1 Research approach

In social research there are three different approaches: the positivist, the interpretive and the critical social science (Neuman, 2006). The focus of our research is on social behavior, therefore it has a clear predisposition towards the interpretive epistemology. Some components of the research can be positioned in the critical perspective as well, since the research aims to offer recommendations by observing effectiveness of actions and strategies of organizations.

4.2 Research questions

Our primary research question can be formulated as:

To what extent is a sales gallery within photography museums an effective arts marketing strategy in terms of the total museum experience viewed from a supply and demand perspective?

So our objective is to determine whether this activity is a successful arts marketing strategy from a total museum experience viewpoint. We will be looking at the supply side: the museum itself, as well as at the viewpoint of the visitor: the demand side. In order to get our result, sub-questions are made to allow a refinement of the answer:

- 1) What are the arts marketing strategies considering the total museum experience of photography museums to add this activity of a sales gallery to the museum?
- 2) How do the visitors of photography museums perceive the arts marketing strategy activity of a sales gallery within the total museum experience?

These sub questions cover the perspectives of supply and demand; from both answers a general position on the effectiveness towards the additional service of a sales gallery within the museum can be made.

4.3 Research strategy, design and methods

To answer both sub questions a mixed methods approach with qualitative and quantitative strategies is chosen. With mixed methods it is possible to use multiple methods to explore the research question from different perspectives (Seale, 2011). Since we deal with a demand perspective and a supply perspective, a combination of both strategies enables us to

understand the complex issue of the arts marketing strategy from both viewpoints. The research design is a comparative case study; case studies aim to produce in-depth understanding of organizational or social processes by an intensive analysis of complex data situated in a social context (Bryman, 2008). A comparative case study makes it possible to research two or more cases using identical methods. In this research the three case studies are FOAM Amsterdam, the Photographers' Gallery London and the House of Photography Hamburg. The intention was to compare both demand and supply for every case, to be able to answer the main research question for every situation, and to compare cases with each other. Unfortunately, this was not possible, as we were not permitted to do a demand study at the Photographers' Gallery in London. Therefore, the research is imbalanced, as we have three cases from the viewpoint of supply, and only two cases from the viewpoint of demand. In spite of this imbalance, we decided to keep the supply study of the Photographers' Gallery within the research as interesting elements were discovered. With the analysis of all three cases, connections between theory and practice can be made and a comparison of major themes and patterns is possible.

Accordingly the empirical research is divided in two parts, a qualitative research and a quantitative research. To research the supply side perspective for all three case studies, a qualitative method is chosen. Qualitative research is useful to explore a field of research and its foundations (Bryman, 2008). Since the topic of this research is a phenomenon of which we do not have any knowledge from other studies, the necessary information is gained by semi-structured interviews. With semi-structured interviews it is possible to get in-depth information on the specific topic of a sales gallery within the museum and this method can be repeated for all interviewees (Seale, 2004). It is possible to generate scope information, as the interview can be long and the interviewee does not have to write down the answers; furthermore complex questions can be explained to the interviewee. First a preliminary study was conducted to gain general information on the topic for every case, this was done by desk research. On the basis of this preliminary study, an interview guide was created covering all relevant topics used during the semi-structured interviews. Adjustments were made depending on the responds of the interviewee. The motivations for the semi-structured interview are recapped in the figure below (fig. 9).

Necessity	Approach
Explore a field of research	Qualitative approach
In-depth data collection	Semi-structured interviews
Sample	Professionals working at the museums
Representative comparable findings	Interview guide covering all topics, based on a preliminary study

9 – METHODOLOGICAL CHOICES FOR THE QUALITATIVE PART, own elaboration

The second part is a quantitative study in which the demand side is researched. A market study among the current visitors of the cases in Amsterdam and Hamburg is done to analyze how they perceive the activity of a sales gallery within the museum. We have made the

methodological choice for self-completion questionnaires. With self-completion questionnaires it is possible to reach a large sample group within limited time, and it is possible to gain unbiased information, as more people can fill out the questionnaires at the same time and the researcher is not directly involved when they fill out the survey (Bryman, 2008). Furthermore interview effects, prejudices and social desirable biases are diminished. The questionnaires were undertaken among visitors of both case studies to research the demand for this activity. By handing out the questionnaires personally in the museum, the response rate is maximized and this makes it easier to be sure they actually have visited the museum. In the figure below the motivations for the quantitative part is summarized (fig. 10).

Necessity	Approach
Represent a large population	Quantitative approach
Unbiased data collection	Self-completion questionnaires
High respond rate	Personal administration
Representative museum visitors sample	Location within the museum

10 – METHODOLOGICAL CHOICES FOR THE QUANTITATIVE PART, own elaboration

In the end the objective is to link supply and demand in all case studies, although this will not be possible for the Photographers' Gallery. For the other two cases a comparison can be made and conclusions can be drawn whether this activity can be considered an effective arts marketing strategy regarding the theory of the total museum experience. In the following text the methodology for the research is further explained, with an extensive description of the research strategies, designs and methods used. At last, challenges and solutions for the empirical research are described. In the figure below the construction of the research is summarized, including the strategic, methodological and design decisions (fig. 11).

	Strategy	Design	Methods
<p>Main Research Question</p> <p>To what extent is a sales gallery within photography museums an effective arts marketing strategy in terms of the total museum experience viewed from a supply and demand perspective?</p>	Mixed methods: Qualitative and Quantitative	Comparative Case Study	Desk – research Semi- structured interviews Surveys
<p>Sub question 1</p> <p>What are the arts marketing strategies considering the total museum experience of photography museums to add this activity of a sales gallery to the museum?</p>	Qualitative	Case study 1: FOAM Case study 2: The Photographers' Gallery Case study 3: House of Photography	Preliminary study Semi- structured interviews
<p>Sub question 2</p> <p>How do the visitors of photography museums perceive the arts marketing strategy activity of a sales gallery within the total museum experience?</p>	Quantitative	Case study 1: FOAM Case study 2: House of Photography	Surveys

11 – CONSTRUCTION OF THE RESEARCH, own elaboration

4.4 Qualitative part

The first part of the empirical research is the qualitative part. The interviews provide data generation to find the reasons for adding this new activity to the total museum experience of the researched photography museums, and answers the following question: *What are the arts marketing strategies considering the total museum experience of photography museums to add this activity of a sales gallery to the museum?*

The following sub-questions are made, to answer this question:

- a) How has the museum interpreted the arts marketing components for the activity of selling photography editions within the museum?
- b) What is the museum trying to add to the total museum experience by having a sales gallery?
- c) What strategies does the museum use in offering this additional activity of a sales gallery?

Sampling

Several photography museums were contacted, all of them having a sales gallery within the museum where they sell photography editions. Selection criteria were that the museums all sell them within the museum; that this activity has commercial goals; that they sell photography editions of living artists, or of photographers' estates which are signed, equally as photography editions sold by commercial galleries. Thus they distinguish themselves from a museum shop by selling limited edition art works, no merchandize. The museums approached were: Fotografiska Stockholm, Fotomuseum Winterthur, FOAM Amsterdam, Deichtorhallen Hamburg and the Photographers' Gallery, London. Targeted participants were staff members working at the sales gallery department, or working at the museum with

sufficient knowledge on the sales gallery. As the aim is a comparative case study, first Fotografiska and FOAM were approached to cooperate with interviews of one hour. As Fotografiska refused to cooperate, the Photographers' Gallery was approached. After this, also Fotomuseum Winterthur and the House of Photography in Hamburg were contacted. In the end, FOAM, the Photographers' Gallery and the House of Photography were willing to cooperate.

The semi-structured interviews were conducted with Marloes Krijnen, director of FOAM, Floor Haverkamp, director of Foam Editions, Gemma Barnett, Print Sales manager at the Photographers' Gallery, Ingo Taubhorn, curator of House of Photography and Michael Klein-Reitzenstein, director of the photobook shop at the House of Photography. These people are considered to have specific knowledge on this topic and give access to a representation of the aims and arts marketing strategies of the sales galleries within the museums. The interview with FOAM was conducted in October 2013, the one with the Photographers' Gallery in January 2014 and the interview with the House of Photography in February 2014.

Data Collection Methodology

In preparation for the semi-structured interviews, general information was collected regarding the different organizations and its activity of a sales gallery. All these documents included information on the organizations' mission, the program and photographers of the sales gallery, their formula and their organizational structure. We have created a summary of the general information on the activity of a sales gallery for every museum below:

At FOAM, limited editions of photographs can be bought at Foam Editions (www.foam.org). This gallery represents a selection of signed prints by young talented photographers at attractive prices. In addition, Foam asks celebrated international photographers who have already exhibited their work at the museum or who are scheduled to have an exhibition there to make a 'special edition' to be sold at Foam Editions. Foam Editions does not specifically represent photographers, they only represent a selection of works that are offered as a limited edition. Besides prints it offers a selection of signed photo books or copies with limited – edition prints. Additionally, they organize collecting courses to help first-time photography buyers. During these courses participants learn about the basic elements of the process of acquiring photographic works. The revenues from Foam Editions are used to help set up permanent educational projects and to further expand the Foam collection. FOAM added the activity of a sales gallery to its operations in 2007.

The Print Sales department of the Photographers' Gallery is a commercial gallery. It stages exhibitions of group and solo work for sale throughout the year (www.thephotographersgallery.org.uk). They represent thirty-five photographers, which are acclaimed contemporary photographers offered at affordable prices. Furthermore it offers rare buying opportunities through a Gallery Edition scheme, which is a scheme that offers previously unavailable work by some of the biggest names in photography today related to the exhibitions of the Photographers' Gallery. Print Sales provides expert advice to a new generation of collectors as well as major buyers, corporate collections and public institutions.

It also offers a guide to collecting photography. All profits from Print Sales return to support the public program of The Photographers' Gallery. The Photographers' Gallery was founded in 1971, since then Print Sales has been operating as part of the museum.

At the House of Photography, special photography editions are offered for sale (www.deichterhallen.de). The editions are presented at a wall within the exhibition space of the museum and they are visible on the website. The editions on offer are always related to the exhibitions of the museum and specially made for the House of Photography. The aim is to offer low priced editions in smaller sizes and in higher multiples than at galleries, to create an opportunity for the visitors to have a piece of art at home. The profits from the editions support the museums operating budget. Ever since its existence in 2005, the House of Photography offers the editions for sale. All three sales galleries have commercial goals. Print Sales and the Photographers' Gallery both have a separated space within the museum designed to function as the sales gallery. Furthermore Print Sales and the Photographers' Gallery both present themselves as sales galleries at art fairs. This is not the case at the House of Photography.

An interview guide, which is attached in the appendix (Appendix A), has been made covering all the topics based on the literature review. The interview guide follows a clear schedule, although it is used flexibly in the interviews. This guide forms an important structural basis for the three case studies; it provides a composition for case comparability in the coding and analyzing phase of the research (Bryman, 2008). The interview guide is divided into three parts and contains questions covering all topics to be sure all three sub questions can be answered. At every museum the overall interview time with the staff lasted approximately one hour and all interviews are recorded and transcribed. The complete transcriptions are filed in the archive of the author of this thesis. The interview texts as well as the recordings can be retrieved by the researcher upon request. The symbols used in the transcriptions are according to the transcription system of Jefferson (Seale, 2004). As Seale describes, an important distinction in the analysis of the material of the interview is to treat it as a topic or as a resource (2004). We have chosen for the viewpoint of resource, since the interviews are reports of the experience of the interviewees. The data from the interviews provide directions for future research on this phenomenon and are an effort to investigate arts marketing strategies for additional services in practice.

Focus of the interviews

The literature review provided insight into arts marketing strategies for museums. Based on these theories the sub questions were made. To answer these sub questions the following themes form the basis for the interview guide:

Part 1

Components of the 7P's: product, price, place and promotion, people, process and physical environment. A focus in the interview on these arts marketing components makes it possible to determine how the museum has strategically chosen to use these elements.

Part 2

The addition of value to the total museum experience by this activity. An interview topic will focus on how the museum tries to stimulate or influence the visitors' total museum experience with the sales gallery. Questions are designed on determining which of the four domains of the museum experience their focus is and whether it uses methods to create a meaningful experience.

Part 3

Arts marketing strategies. Arts marketing strategies are set by museums to achieve different goals, and to balance the economic issues and constraints of the market with the importance of meeting the artistic and cultural mission of the organization. This topic will create an understanding on what the museum is trying to achieve with this additional service, and how its strategy affects the total museum experience offering.

Coding and Analysis Procedure

The grounded theory framework is used to analyze the interviews, which can provide concepts derived from the data that are collected systematically and are analyzed through the research process (Bryman, 2008). This method creates a framework by coding the textual data of the interview, which seeks to analyze the texts in terms of the presence and frequency of specific terms, narratives and concepts (Seale, 2004). This analysis can map the motivations and strategies that caused the development of a sales gallery within the photography museum, and how this fits within the total museum experience theory. The purpose of the coding is to exclude irrelevant material and to group things together that are similar. First, the open coding method was used, to classify general concepts. Then categories were developed to group the general concepts (Bryman, 2008). This is done with a qualitative thematic analysis and then subcategories were created. Unexpected issues that emerged during the interview are also taken into consideration. This way, a set of codes is developed that reflects the aims of the research question of the qualitative part of the research, it enables the identification of patterns between topics and makes comparisons possible with the related theories. The final coding scheme is attached in the Appendix (Appendix B). Simultaneously, this framework is used to interpret the content of the interviews.

4.5 Quantitative part

The second part is the quantitative research in which surveys are undertaken to gain insight in the demand for this activity. The objective of this part is to research the opinion of the visitors on the additional service of a sales gallery within the museum seen from the total museum experience viewpoint. The aim of the quantitative part is to answer the question: *How do the visitors of photography museums perceive the arts marketing strategy activity of a sales gallery within the total museum experience?*

Sub questions are designed to refine the different elements of this additional service:

- a) What is the opinion of the visitors on the product, price, place and promotion arts marketing components of the 7 P's framework for selling photography editions within the museum?
- b) How do they perceive the people, process and physical environment arts marketing components of the 7 P's framework that can influence the social and physical contexts of the visitors within the total museum experience?
- c) What does the sales gallery add to the total museum experience in the opinion of the visitors?

The methods to present each question to the respondents in the survey will be explained later on in this chapter.

Sampling

We want to represent a large population of respondents for every museum, however decisions in choosing the right sample size are somewhat arbitrary as there is no rule of thumb in determining the sample size in social research (Aguinis & Harden, 2009). Bryman observes the precision of research is affected by the sample size, which diminishes after a mark of 1000 (2008). However this size was unachievable due to time constraints. Therefore the sample size is decided upon the indication of Hill et al., who advises a sample size with 300 as a minimum (2003). This is one of the reasons why the quantitative approach is used. To collect the surveys, we positioned ourselves in the museum with permission of the staff working at the museum. We considered the best position in a hallway between the various exhibition halls. This way museum visitors have some time to fill out the surveys, and we were able to approach them, without disturbing them. We decided handing out the surveys within the museum between exhibition floors, and not at the sales gallery, to have a representation of the average museum visitor. The sampling occurred randomly, with each first entering visitor being approached to participate in the research. In the month December 2013 all data was collected at FOAM, including one test day. In the month of February 2014 all data was collected at the House of Photography. In total 330 surveys were collected from each museum. The small excess making it possible to compensate for some missing data.

Questionnaire Design

The questionnaire design is a single page, with a clear overview of all questions and how to answer them. This to make sure that the visitors know what to expect, and how many questions need to be answered. The survey has been tested among different people and among a group of visitors beforehand to make sure the questions were clear and unambiguous, and to secure that all the questions are understandable and interpreted in the same way. The final survey was a modified version, after several times of receiving feedback from the test respondents. Main changes were making the questions shorter, and the introduction text was changed to be more obvious it is about their opinion as a visitor of the museum and not necessarily as a visitor of the sales gallery.

Firstly, we must assume that not all respondents are aware of the existence of a sales gallery within the museum. Secondly, the specificity of our topic requires some background information for respondents. Therefore an introduction text was included, that explains three main points: first, a short explanation what the sales gallery is; second, that the visitor is asked his/her opinion about the sales gallery; third, that it is not a requirement to already know about the sales gallery to participate in the research. The final introduction text can be found in the questionnaires in the appendix (Appendix C). The questionnaires were handed out in the native language and in English, to make sure that international visitors could participate in the research as well.

Then respondents were asked to fill out some questions with socio-demographic variables that could be interesting for possible correlations. These questions were:

- Gender, which is dichotomous.
- Age, ratio.
- Citizenship, dichotomous: Dutch / non – Dutch, or German / non - German.
- Education level, ordinal with multiple choices, based on a general division in the education system: primary school, secondary school, higher education and university.
- If visited in the past 12 months, dichotomous.
- Number of visits in the past 12 months, ratio.

After the socio-demographic part, the survey presents three parts. The first part answers the first sub question, the second part the second sub question, and the third presents the third sub question. These three parts have a total of 23 elements. The attitude of the visitors is measured in terms of agreement with a 5-point Likert scale, which is a multiple-indicator of a set of attitudes that relate to a particular area (Bryman, 2008). With the Likert scale it is possible to measure the intensity of feelings. The scale presents numerical labels from 1 to 5, with explanation that 1 resembles “totally disagree”, until 5 which resembles “totally agree”. The choice of a 5-point is made by the motivation of Cicchetti, Shoinralter and Tyer and Likert that reliability is best at 5 or 7 points (1985; 1923). The structure of the Likert items is outlined in the table below (fig. 12).

The first part aims to provide statements on the first four arts marketing concepts of the 7 P's framework: product, price, place and promotion. Here the opinion is asked of the visitor on different important aspects of those four concepts. The first question also provides us information on the general opinion of the additional service of a sales gallery within the museum. The second part researches the 7 P's marketing concepts specifically for services: people, process and physical environment. These three elements are strongly connected with the total museum experience contexts: social and physical. Therefore, with this part information is obtained about how these tactics could influence these contexts as well. The third part combines questions about the total museum experience and giving meaning to this experience. These two are combined because to give meaning to an experience four different

methods are possible: by enabling, by educating, by engaging and enlightening. The first two, enabling and educating are already covered in the four domains of the total museum experience, since enabling is the additional service itself, and educating is covered by the educational domain. Hence, only extra questions are added regarding engaging and enlightening.

Part 1: 4 P's	Part 2: Service elements	Part 3: Experience characteristics
1 - Item related to product: photography editions 2 - Item related to product: young, new talent 3 – Item related to product: related to exhibitions 4 - Item related to price: below €7.000,- 5- Item related to place: separate room 6 - Item related to place: within the museum 7 – Item related to place: prominent location 8 - Item related to promotion: independent promotion	9 - Item related to people: expert advice 10 - Item related to people: interact other visitors 11 – Item related to physical environment: comfortable 12 – Item related to physical environment: permanent location 13 - Item related to process: buy photography 14 - Item related to process: talk about buying photography	15 – Item related to enabling: additional experience 16 – Item related to enabling: new experience with photography 17 - Item related to educational: learn about buying photography 18 - Item related to aesthetic: immersed by the editions 19 – Item related to escapist: stimulates becoming a collector 20 – Item related to entertaining: fun 21 - Item related to enlightening: inspiring 22 - Item related to enlightening: increase happiness 23 – Item related to engaging: more socially and culturally involved

12 – QUESTIONNAIRE LIKERT ITEMS, own elaboration

Coding and Analysis Procedure

The results of the surveys are analyzed with SPSS, which will produce ordinal variables for the Likert items. The discussion exists that Likert-scales could be measured as interval variables due to the large number of categories (Kislenko & Grevholm, 2008). However, we remained with the dominating opinion that strictly they are ordinal in nature and therefore we analyzed the data as ordinal-type (Bryman, 2008; Field & Miles, 2010).

4.6 Validity and credibility

To increase validity, some different aspects were taken into consideration while conducting the interviews. The first is face validity: first of all, the people interviewed have knowledge of the area researched. Second, construct validity is increased, since the questions asked at the interviews all considered theories from the literature review. An interview guide was prepared, the questions were tested beforehand to make sure the question indicated the concepts used, and whether all concepts of the literature were covered. If terms were not clear during the interview, the definitions and concepts were explained before they answered the questions. With the comparison of concepts, Foam Editions, Print Sales and Editions, it is possible to compare them and to increase concurrent criterion validity. External validity and generalization concerns are not as important for the qualitative part as they are for the

quantitative part, as the goal of the interviews is to provide an in-depth analysis of both cases (Bryman, 2008).

To increase validity for the quantitative part, some different aspects were taken into consideration while constructing and handing out the surveys. First, face validity is established by testing the survey first with other students who have knowledge of the topic to make sure all concepts were covered and whether the questions were relevant to the research. Then the survey was tested among visitors at FOAM one day, before starting the actual research, to be sure that all questions were understood and that all concepts were clear and understandable for them. The final survey was the result of several adjustments after the tests, after this, the survey was not changed anymore. Considering the many questions it was hard to add control questions to the survey, since the survey would not fit on one page. However, several questions touch upon similar points; these serve as control questions to confirm the validity of the responses. Our location made sure to represent the average museum visitor. However, it could be that only people who were more interested in the museum (and not the gallery in particular) were willing to cooperate, while others could refuse to fill out the survey.

In the end, the results of the interviews and the surveys are compared and analyzed, so that conclusions can be drawn (chapter 7). Recommendations are given for both museums on what can be improved considering their strategies (chapter 7).

4.7 Possible challenges and solutions

Since the research topic considers the marketing strategies of the organizations, it could be that the interviewees are reluctant in revealing the strategies of their organizations. To make sure they wanted to cooperate and would reveal their strategies in the interviews, all cooperating organizations are asked whether they wanted to sign a confidentiality agreement. This agreement makes sure the information will only be used for this research and will not be published anywhere else than in this thesis. However, all organizations did not find that necessary. Furthermore, it could be that the interviewees are not familiar with the arts marketing concepts discussed in the questions, and therefore might feel uncomfortable during the interview or do not know how to answer them. Therefore, these theories were explained when they were not familiar with it, so they could answer the questions properly.

Regarding the questionnaire, it could be that the visitors are not aware of the existence of a sales gallery within the museum, or have not made use of this service before. Therefore the survey is designed to only ask their opinion about this service. It is not necessary that they already made use of it before. This is described in the introduction of the survey.

We were not able to explain the used arts marketing concepts in the survey for the visitors. Therefore the questions were designed to be understandable even without any knowledge on these concepts. For that reason it could be that the visitors might not exactly understand what

information we are trying collect and the survey as a whole might therefore be confusing or a bit vague. We have tried to diminish this affect by staying close to the visitors who were filling out the surveys, and offer the possibility for them to ask questions about the survey at the researcher. Additionally, the topic researched in the questionnaires are services and experiences, these are holistic for the visitors. It could therefore be that the visitors may find it difficult to have an opinion on the different elements of the service or the experience. To make sure we still received the correct information from them, our main focus was to make every single question as clear as possible, and we have taken these risks into consideration while analyzing the surveys.

Questionnaires always have the risk that respondents are filling in the questionnaire at random and are just ticking boxes (Adam & Brace, 2006). Another risk exists that visitors can not fill out the survey in their leisure time, therefore the risk that the validity of the answers could be threatened is present, since they are not interested in the subject or they could be in a hurry. Therefore, as mentioned before, the survey was tested and limited to one page.

5 Qualitative Analysis

“A question for museums is how best to organize the museum-going experience so as to offer a deeper level of meaning than theme parks yet also makes it inviting, orienting, and comfortable.”⁴

In this chapter the semi-structured interviews with FOAM, the Photographers’ Gallery and the House of Photography are analyzed. The transcripts of the interviews are filed in the archive of the author of this thesis. A set of codes is developed from the textual data of the interviews as a guide to be able to answer the research question of the qualitative part: *What are the arts marketing strategies considering the total museum experience of photography museums to add this activity of a sales gallery to the museum?* This coding scheme is attached in the appendix (Appendix B). With this coding scheme, quotes and information from the interviews regarding these topics are classified. An extensive coding scheme with short descriptions and quotes concerning every code per interview can also be found in the appendix (Appendix D). Thereupon this framework is used to interpret and analyze the content of the interviews. In this chapter, the analysis is divided into three parts; these parts match the sub questions for the quantitative research mentioned in the previous chapter (4). Therefore we start with the arts marketing components of the 7 P’s framework of the activity of the sales gallery for all three museums. Then the characteristics of the total museums experience the museum wishes to create for its visitors with this activity are discussed. And at last the arts marketing strategies of every case study are described for this activity and compared.

5.1 Arts marketing components

As a starting point, the arts marketing components of the 7 P’s framework that is discussed in the literature review will be examined for the activity of the sales gallery for all museums researched. These components consist of product, price, place, promotion, people, physical environment and process, and can be used as a tool to find out what every museum wants to offer with the sales gallery. In the following text for every component the cases are compared and noticeable elements are discussed in order to get insight in how every museum has interpreted the arts marketing components for this activity. At last we consider how they try to synergize all these elements to create one rounded offer.

Product

The activity researched is part of the extended experience, it is related to the core product of the museum and it provides an extension to the experience for the consumer at the museum.

⁴ (Pachter, in: Kotler & Kotler, 2000, p. 28)

The sales galleries provide the service to buy photography editions at the museum. At Print Sales and Foam Editions they also provide an information platform on collecting photography. In both cases they extend the sales gallery to the potential experience with this, as they want to attract potential collectors, and involve them with collecting. In Hamburg this is not the case, as they only offer the editions for sale and have not created an information platform surrounding this activity.

Every case has a slightly different offer. One thing they all have in common is the offering of special editions of artists who exhibit at the museum. They mostly receive these images as gifts from the artists to sell at the sales galleries. These editions are from established artists, and in general there is already a demand for these editions. At the House of Photography this is the only offer of editions they have. At Foam Editions this is extended with special editions of young, emerging artists. For these editions they try to create a demand. Foam Editions also offers collecting courses, to extend the service of providing information on collecting photography. At Print Sales they also represent artists, next to the special offered editions. These artists are a combination of established, historical photographers and new, emerging talent. So they have a combination of an already existing demand and creating a demand. In addition they organize exhibitions of their artists at the sales gallery.

Price

FOAM and the House of Photography have a similar pricing strategy, they set the prices in consultation with the artist or the representative gallery. They have prices in the lower segment, to attract the museum visitor, and the non-collector. They are able to offer low prices, because the artist is emerging, and therefore still affordable, or they create larger editions in smaller sizes. For the House of Photography the price range is between €500, - and €1.000, -. At Foam Editions this is between €125, - and €3.000, -. At Print Sales they work differently with prices: they try to set the prices at the lower end, at price brackets of which they think the editions will sell. They try to grow the artists' careers, to grow demand, and therefore to increase the prices. They have no price limit within their offering.

Place

All three museums offer the editions within the building. At FOAM, Foam Editions has its own floor, at Print Sales they have their own space in the basement. Foam Editions has its own opening hours which not always correspond with the opening hours of the museum. At Print Sales, they have the same opening hours as the rest of the museum, which makes them more accessible. At the House of Photography they try to have a wall for editions with every exhibition; however this is not always possible due to little wall space. If they have a wall, the editions are always visible when the museum is open and as a result they are very accessible. However, the House of Photography endorses that not having a permanent location appears to be problematic for the accessibility of this activity.

Promotion

The promotional activities of the sales galleries are mostly linked with the promotional activities of the museums as a whole. So the activities of Foam Editions, Print Sales and Editions of the House of Photography are communicated by the websites of the museums. Other communication forms are by the social media channels of the museums and the newsletter. Some independent promotional activities are present at FOAM and the Photographers' Gallery such as a flyer. Print Sales has its own marketing poster in the window of the museum. And Foam Editions and Print Sales are present at art fairs. Additionally, Foam Editions and Print Sales both have direct marketing activities, they have their own mailing lists and personal contact with the regular clients. They often organize special events, or previews to create long-term relationships. FOAM and the Photographers' gallery both state in the interview that it is sometimes problematic to promote the sales gallery within the overall promotional strategy of the museum. As it is a different activity than the exhibitions the museum organizes, and visitors do not always understand this.

Service: People

At Print Sales and Foam Editions there is always someone present at the sales gallery. They want to offer the service of providing information on collecting photography to their visitors. Moreover at Print Sales and Foam Editions they try to get people in conversation with each other on collecting. At Foam Editions they do this with the collecting courses, and the special previews at the sales gallery. At Print Sales they underline this as well and they organize special events for their clients: "And we gave them a way of meeting some of the other people in the gallery, our colleagues, other collectors, the director, and just having a sort of an intimate experience at the gallery really excites them, and it makes them feel included." They both really try to make people feel more involved with collecting photography and to make them meet other people in this social sphere. At the House of Photography this is not the case: the exhibited editions are in the exhibition hall, while in the bookshop the owner is present who can answer questions and sell the artworks. So if somebody has questions or wants to buy something, he or she has to go to the bookshop.

Service: Physical Environment

At the House of Photography the editions are on a wall in the exhibition room near the entrance, with information signs that it is for sale. At Print Sales the staff decided over the physical environment of the location. They choose to give it a different lay out than the rest of the gallery. They try to create an environment that is: "...accessible, make it welcoming, and hopefully that would appeal to anyone." They do not show prices next to the artworks on show. Foam Editions is located in the attic of the building, it therefore looks differently than the rest of the museum. However, the aesthetics inside are designed in the same style as the rest of the museum. Furthermore there are signs on the wall next to every edition with information on the artist, the title, the price and the material, mainly to make clear the works are for sale.

Service: Process

There are two main ways to buy an edition at the House of Photography: with Michael Klein-Reitzenstein in the photo bookstore, or people can contact him by mail or on the phone and the sale will be arranged. At Print Sales they experience that interested people most of the time did some research before on the website and approach them in the gallery, or they call them. At Foam Editions, if someone buys a work they have contact with the staff of editions, and they pay there and receive an invoice. Additionally, people can order the work online by the web shop.

These three elements make clear that the House of Photography does have the extra service that it is possible to buy editions at the museum, yet it has no specific focus on the people, how the process goes and the physical environment of this service. It functions more like an add-on that happens between all the other things the museum has to offer and is managed by the bookshop owner. Foam Editions and Print Sales for mostly try to offer the extra service that it is possible to buy photography editions at the museum. With this service they want to give the opportunity for visitors to learn more about collecting photography. They try to offer this by creating a welcoming physical environment where people can have personal contact with the staff and ask for advice, furthermore the process to buy an artwork is always with the same contact person.

Synergy

At the House of Photography the marketing components of the editions are not developed yet into a synergized activity, although they are aware that that might be necessary to be more successful. At Print Sales and Foam Editions it looks like they try to fit all the elements together if this is possible. Both are restricted by the location and the promotion, as these are decided by the museum as a whole. Nevertheless, when we look at all the elements, it appears that Foam Editions and Print Sales have synergized most of the marketing components such as price, physical environment, process, people and place to make everything fit within their strategy.

These different elements make clear that there is a different level of development of this activity between the museums. Print Sales is the oldest example, and the most professional one. They are the only case where they actually represent artists and organize exhibitions, therefore they function as a commercial gallery. At FOAM they professionalized this activity by creating a permanent gallery space within the museum for Foam Editions and by having one staff member managing the Foam Editions fulltime. They did not professionalize the in- and outflow of editions yet, because it is still in its infancy. The House of Photography has developed the activity the least, they offer editions at the museum, but they do not have anybody fully responsible for this activity. They do not have a permanent space, contrasting to the other cases, and have not thought about synergizing all the arts marketing components yet.

5.2 Characteristics of the total museum experience

We will continue analyzing what value the three museums try to add to the experience of the visitors with this extra activity. The first part evaluates the four domains of the total museum experience as discussed in the literature review and compares the three museums researched. After this, the characteristics of a meaningful experience are discussed and analyzed, making an overview of what kind of experience every case tries to create and how they do this.

Total Museum Experience

At all three museums it is stimulated to have an escapist experience. At Foam Editions they try to make people aware that the visible art is for sale, people can participate actively by buying art at Foam Editions and immerse in the collecting experience. At Print Sales they try to create an escapist experience by making the visitors realize they can buy art: “To feel empowered, and to feel a sense of how it is to be an art collector.” At the House of Photography the escapist experience is stimulated, because the artworks are for sale. The curator explains this: “...a lot of people see the exhibition and maybe they can live the experience of the exhibition a bit at home [...] that you experience art at home, that it gets further then the museum.”

FOAM and the Photographers' Gallery emphasize the importance of the educational domain. Foam Editions and Print Sales both try to provide this by having personal contact with the visitors and providing information on collecting. Foam Editions organizes courses on collecting. At Print Sales they try to provide the visitors all the information they want and need on collecting photography, like the manager explains: “I think we are just trying to offer the first insight into how to start a collection. So our service here is to give people an opportunity to learn about collecting, and to begin with collecting artworks.” At the House of Photography they realize that the educational experience is an important element of the service of editions, however they have not the sufficient time, money and people to add this to their offer. It is remarkable that all three museums state that it is important to educate the visitors, in order to actually sell an edition. Like the manager of Foam Editions explains: “So I think and a product but also the service of creating a bridge between the collector and a gallery. (Dus ik denk én een product maar ook de service van een brug slaan tussen de verzamelaar en een galerie.)” So the educational domain is important to stimulate active participation; it is the first step from absorbing the activity to being immersed by it. Hence, the educational domain continues in the escapist domain: learning about collecting continues in collecting itself.

Print Sales definitely puts most effort in the aesthetic domain as they organize exhibitions on their own. This is related to the fact that they actually represent artists, like the manager explains: “...the idea of having exhibitions, it was really important for us to being able to engage the public with an individual artist, to promote an artist. And without that the artists did not really want to be here either.” At FOAM it is also possible to have an aesthetic experience: “First of all, it is of course outside the exhibits, or at least there is a lot more to

see than just the photographer of the four exhibitions that we have here at the moment. (Ten eerste, het staat natuurlijk buiten de tentoonstellingen, of tenminste er is veel meer te zien dan alleen de fotograaf van de vier tentoonstellingen die we hier dan op dat moment hebben.)” At the House of Photography they consciously decided to show the editions in the general exhibition hall. They do this to let people see them as special as the other artworks exhibited, like the curator explains: “Because when it is shown in the exhibition hall, it makes all the editions look a bit more important, than when it is shown in the bookstore.” So visitors can watch the editions passively and be immersed by it and have an aesthetic experience.

At all three museums the entertaining experience is possible, however this is not their focus. At Foam Editions this is possible as people can just sit and relax in the space, and absorb the environment and what is happening there. At Print Sales the entertaining experience is stimulated in a passive way, as they try to create an experience where people feel welcome and comfortable. At the House of Photography this is also possible, as the editions are in the exhibition hall and people can absorb them by remaining passive. As the literature already mentioned, the entertaining experience can be applied to every aspect of the museum experience outside the actual art. In all three museums this is the case.

As these examples show, museums can add many extended activities to their offerings that extend the different types of experiences visitors have. The categorization into four domains, divided into participation levels and absorbing/immersive appears to be a very helpful tool to analyze the different characteristics of the created experience. In these cases, adding a sales gallery to the museum in some way stimulates all four domains, foremost the escapist and aesthetic experiences. However it needs to be mentioned that it is still dependent on the visitor, as he or she decides how intense he/she wants to participate and what kind of domain the experience will reach.

Meaningful Experience

All three museums try to transform the visitor by enabling, they all offer the extra service that the visitors can buy photography editions at the museum and want to make the collecting of photography easier and more accessible. At the House of Photography they explain: “The barrier is very much lower, yes. When people buy photographs, prints here, these are normally other clients, they come more from books, and then they see okay, you have nice prints, they are not as expensive as the gallery prints, and then they start buying.” At Print Sales, the enabling experience is even more extended, as they really provide the experience of a commercial gallery within the museum: “And so, I think a lot of people that come in here would never, never have otherwise had that experience of walking into a commercial gallery, and we are in fact working in exactly the same way as a commercial gallery.” The House of Photography and Print Sales both mention that people could buy art as an investment. The House of Photography believes that this is not the case for the editions they offer: “I think people buy editions because they think I like this image, it is an artwork but it does not costs so much, but it is not an investment.” At Print Sales, they do believe that investment is one of the reasons that people buy editions, because in the unstable financial times, it could be a stable investment and people get to enjoy the work in their home. This could be categorized

within an enabling experience, as the museum expands their offer for visitors and makes it possible for them to make investments.

By increasing the knowledge of the consumers, they can be transformed. This educational aspect is already discussed within the total museum experience. All three museums state that this is important. However, Foam Editions and Print Sales integrated this in their activity, at the House of Photography this still is open to develop more in the future.

The third option is by creating an engaging experience. In the literature this is explained as initiatives that improve social welfare and responsibility. We have already added that a cultural institution might use this to improve cultural involvement and responsibility, as they have a cultural mission. In all three interviews several elements of engaging are mentioned, however most of them focused on engaging with culture by transforming them into collectors, not necessarily by becoming more socially responsible. This is the case at Foam Editions and Print Sales, as both are conscious on creating activities to engage people more with photography, by making them realize they can buy photography. Like the manager of Print Sales explains: “And I think what it offers is the opportunity to engage at a collecting level whether you are in a position to buy or not.” The House of Photography is aware that personal contact is important, and that they have to create an experience by which people might get more involved to make them actually buy things and become collectors, but they have not developed this into their activity yet.

It is noteworthy that Foam Editions and Print Sales not only want to transform people into collectors by creating an engaging experience, they also want to make people more involved with the museum with this activity. They are anticipating on the need of people to feel included within the photography world. The manager of Print Sales explains, they organize events for clients that “...wanted to engage and needed more experience, a more immersive experience in the gallery. And we gave them a way of meeting some of the other people in the gallery, our colleagues, other collectors, the director, and just having a sort of an intimate experience at the gallery really excites them, and it makes them feel included.” Likewise at Foam Editions the manager explains: “But just because they like to be part of that world. (Maar gewoon omdat ze het leuk vinden om er onderdeel van uit te maken van die hele wereld.)” Therefore they try to engage people, but contrasting to the literature, not to make them socially responsible, but to make them more involved with culture and their cultural organizations.

The last element of a meaningful experience is enlightening. All three cases believe that having photography at home can create immaterial happiness for their visitors, that they can experience art at home, and enjoy it, whereas this is one of the main reasons why people buy editions. The manager of Print Sales explains: “And to be able to gain some happiness from a piece of work that you have on your wall, that you have always loved, and know that it is fairly save.” It is remarkable that the House of Photography mentions that they believe the editions mostly do not increase the immaterial happiness of their visitors, on the contrary, it brings disappointment. Because people see the exhibition, and are inspired to buy a work from the artist, but the editions never have the most popular artwork. The curator explains:

“...because sometimes you understand why a picture in an exhibition is a very important print, because a lot of people like it, but it is not possible from this print to make an edition. So, the way from the inner circle of the exhibition to the special room where you can see the picture, disappointments happen, a lot of disappointments happen.” He explains that people therefore turn to merchandizing, such as posters with the favorite image. So it might be worth to have a look at the strategy of the sales gallery and look for improvements as for now it does not create the experience they want it to be in Hamburg.

On the whole, all three interviews demonstrate that the museums do try to create an experience in which a transformation takes place. First by enabling, with the sales gallery they make it easier to buy photography, and even in London to make an investment in art. At Foam Editions and the Photographers’ Gallery they also try to increase the knowledge on collecting. It is evident from the research that FOAM and the Photographers’ Gallery try to engage the people, and transform them to making them feel more culturally involved, and to make them feel more related with the organization with this experience. And at last, they all believe that culture can make them feel enlightened, that it can increase their immaterial happiness, by having art at home. So all four levels of transformation are in some way present with this experience to stimulate transformation.

5.3 Arts marketing strategies

Now that we have an overview of how each museum has considered the arts marketing components of the service provided at the sales gallery, and what kind of experience it wishes to create for its visitors with this, we can examine the arts marketing strategies set for the sales galleries. This is done to extend our understanding on why they perform this activity and why they added this to their museums’ offerings. For each museum, it is examined whether this activity is in alignment with the overall mission of the organization. The most important goals and objectives for this activity are described according to the three categories of audience goals, product goals and competitive goals by Kotler and Kotler (2000). After a global view of the strategy for every museum, noticeable similarities and differences between every case study are compared. So that in the end we have a clear overview of the strategies of this additional service for every museum and of noticeable aspects compared with each other.

Case 1: Foam Editions

The overall mission of FOAM is to create enthusiasm for photography in the widest sense with many different projects. In the interview they emphasize that they are cultural entrepreneurial, so they organize different activities to create more interest for its mission and for FOAM as an organization. The director explains: “That is what we are of course, we are cultural entrepreneurial. Yes it really is a circle, everything interacts or reflects with each other, everything comes together. (Want dat zijn we natuurlijk, we zijn cultureel ondernemend. Ja het is echt een cirkel, een wisselwerking van alles bij elkaar, alles komt wel

weer terug of samen.)” Foam Editions can be considered a cultural entrepreneurial activity that fits within its overall mission, as it is a new activity to create interest for collecting photography and it expands the offer of the museum with a sales activity that generates incomes to support the organization.

Foam Editions tries to reach different audience groups. They have a client group of more experienced collectors, or people who are highly interested in photography. They try to organize private events for them and activities where they can talk about photography, to create a community around it. Another group is the first time buyers and interested audiences; for them they have the collecting course, and they want to reach them as a first information point on collecting photography at the museum. At last they have the visitors who encounter Foam Editions by accident during a visit at the museum; for them they try to be accessible and approachable. As explained before, they have divided their offer in two parts, the first part contains the special editions of established photographers related to the exhibitions, and the other part consists of special editions of young, emerging artists. Considering the organizational and competitive goals, they want to attract a different audience than a commercial gallery; therefore Foam Editions is located within the museum and the prices are in a lower segment. This makes the barrier to enter lower and they can be a platform where people can ask information on collecting photography: “So as a sort of first place, free of charge perhaps, to obtain noncommittal information on collecting photography. (Dus als een soort van eerste plek om gratis, misschien wel, vrijblijvend informatie te verkrijgen over verzamelen van fotografie.)” Moreover, they do not represent artists like commercial galleries; they only offer special editions. The profits Foam Editions generates are used for the educational projects of FOAM. They do not want to set strict goals and targets for Foam Editions for now, as they want it to develop organically and be able to adjust this to changes in the environment, so that they can remain sustainable.

Case 2: the Photographers’ Gallery

The mission of the Photographers’ Gallery is to present photography in all its forms (www.thephotographersgallery.org.uk). They came up with this activity of Print Sales, as they believed that collecting is an integral part of photography. In the offer of Print Sales they represent latest emerging talent, established artists and historical archives, which correspond with the mission of the institution as a whole. The additional activity of Prints Sales therefore fits within their overall strategy. Their general strategy is to remain self-sufficient and to be able to support the public gallery. The Print Sales used to be an add-on activity, but over the years it has become an absolutely central part of the institution to generate incomes. The manager explains that they try: “...to beat the target that they have set for us, or when we beat the amount of money we have made the year before and if we continue to grow what we are doing, and to continue to growing our business, grow the finances coming in from it.” Their vision is: “...to home what we do. And to make sure that what we do, we do really well.” So they want to look after the artists they represent, increase their profile, and to manage their clients. They try to remain flexible to be able to adjust things to make it function and work.

Since the Photographers' Gallery is a public institution they have a very varied audience, as the manager explains: "...the gallery generally is trying to be a lot of things to a lot of different audiences. [...] So we are always trying to find new stimulating ways to, at least to show anybody that they can collect art." They have a client group of collectors; with this group they try to build long-term relationships. They try to engage the audience that has a slight interest or wants to buy their first artwork. For all the visitors that walk in at Print Sales they want to offer the opportunity to feel welcome and to feel encouraged to gain information on collecting photography. Prints Sales represents approximately 35 artists, and they offer special editions related to the exhibitions of the public gallery. They try to grow the careers of their artists. Print Sales has a very unique position in that they really function as a commercial gallery. Their position allows them to be an accessible platform for objective information on the photography market and to connect with clients who want to support a public institution. They try to strengthen this distinguishing position by adding new artists to their offering that have not been on the market yet. Due to this unique position they also experience a down side, as many visitors do not really understand what they do.

Case 3: House of Photography

The House of Photography is a museum that wants to show photography since its existence in the 19th century until now; herewith they do not only focus on artistic photography, they want to show all aspects of the medium (www.deichterhallen.de). Therefore having editions fits within this overall strategy, as collecting photography, having it at home, is part of the medium as well. Furthermore they find it important that all activities in their offer are of high quality; for editions this is safeguarded as they are always related to the exhibitions and as a result have the reputation of the artists they show in their exhibitions. So it fits within their overall mission. The House of Photography has not developed editions yet into a central part of the museum; it is more some kind of add-on. In the future they have to decide what they want with the editions, and set a strategy. The curator acknowledges this when he answers a question in the interview if the editions are successful now: "No, it is not successful. It could be more successful. But we have to think about what it ((the editions)) means for us. I think that we need more work to bring it out, to bring the understanding what it means to have this ((the editions))." For example, now editions is organized by the curator, who selects the editions, and organizes the exhibitions of the museum. And the bookshop owner sells them in his shop, while he runs the bookshop and their clients. If they want to expand the activities of editions, they might need someone who is responsible for editions fulltime. The curator explains: "Because we have a lot of very interesting images, a lot of very nice editions. We have done in the last ten years, there is a good gallery of this, but this is something where we have to think more about how can we develop selling these images."

The audience goal is to create an offer of editions attractive for the visitors of the museum and the non-collectors. They have not created a community around the editions to build long-term relationships. A product goal is to offer the possibility to buy editions at the museum, this offer is related to the exhibitions. They select images of which they think they will sell. They are more accessible than a normal commercial gallery, and they offer artworks at lower

prices. Additionally, the editions take advantage from the reputation of the museum. Overall the objective with editions is to generate incomes to support the museum.

Comparisons and differences in strategies

If we compare all three strategies, it is evident that all emphasize that they are organizations that want to show all aspects of photography to the public. Their missions encompass not only exhibiting photographic art works: showing the medium and what you can do with it is also part of their mission. The development of a sales gallery within the museum supports this mission: as they all agree that collecting is an important part of photography, the sales gallery is part of a broader strategic framework. So as described in the literature review, all three organizations are aware that they create a set of activities that fit together and match with the organizations' mission (Kotler & Kotler, 2000).

Moreover all three museums are aware that they have their artistic mission, and that they have to find a balance between the mission and the market. As the literature review mentioned, museums nowadays have to face declining subsidies and have to develop activities to generate own incomes. The sales gallery seems to be a consequence of this, as all three organizations are looking for opportunities and activities to generate income and it is becoming part of the core business of the organization. So all three organizations are cultural entrepreneurial with this activity. For example, Foam Editions explains they have to be cultural entrepreneurial and find opportunities and develop activities to strengthen FOAM itself. At the Photographers' Gallery, Print Sales has developed as a central part of the organization to generate incomes. The House of Photography endorses this, as they have the editions to increase their own incomes. Although, a difference appears in how cultural entrepreneurial they are with this activity. The Photographers' Gallery and FOAM are really aware of the opportunities they have with the sales gallery and try to develop these; at the House of Photography it remains as a sort of add-on and the museum is not trying to develop this at the moment. Continuing, at Foam Editions and Print Sales, they have a strategy to remain flexible to be able to adjust the concept of the sales gallery to the changing environment, contrasting to the House of Photography where they have not considered this at all for this activity.

The audience goals at FOAM and the Photographers' Gallery are similar, both want to reach a varied public with this activity, from the expert to the museum visitor. As the literature mentioned, museums are forced to develop their audiences and focus on social diversity. Both museums explain they want to build a community of clients, engage them with private activities and build long-term relationships. And they want to be accessible for the museum visitor and instruct them on collecting photography. At the House of Photography these audience goals have not been developed yet.

All three museums have in common that they have the competitive goal to be much more accessible compared with commercial galleries, because they are located within the museum. At FOAM and the Photographers' Gallery they try to extend that, by being an accessible information point on collecting photography. Print Sales is the most advantaged, as they also

try to distinguish themselves from commercial galleries by having an offer of artists that have not been on the market before. Therefore they are only sold at Print Sales.

The product goals at FOAM and the Photographers' Gallery are a combination of an offer where there is already a demand for, and an offer where they want to create a demand for. At Print Sales they have the most extensive offer with the Gallery Editions of established names, and the artists they represent that have a reputation of their own in combination with the new, emerging artists that enter the market. At Foam Editions they combine existing demand for the editions related to the exhibitions of the museum with creating demand for the editions of young, emerging artists. At the House of Photography this is different: they mostly try to create an offer where there is already an existing demand. Unfortunately, they do not always have the possibilities to do this, since not all best images are always available; then they try to create demand for the less popular images.

5.4 Conclusions

Concluding it is evident that all three museums added the sales gallery to their museums' offering because they believe collecting is an essential part of photography, and it fits within their mission. With this activity they try to combine non-profit with commercial activities to generate extra incomes for the museum and to offer a more participating experience. They distinguish themselves from commercial galleries by being more accessible, and by offering photography editions at lower prices. Difference is evident in the development of this activity at all three museums. Print Sales is professionalized and functions as a commercial gallery, at FOAM it is developed into an important department of the museum, and at the House of Photography it is still some kind of add-on of the museum. This becomes apparent in how they try to set out the different arts marketing components on the supply side, as Print Sales and Foam Editions have considered to synergize the elements of process, people and physical environment to create not only a sales service but also an informational service surrounding this activity. At the House of Photography this is not (yet) the case.

All believe adding a sales gallery to the museum stimulates different experiences at the museum, of which the most important one is the escapist experience: to stimulate the collecting activity of its visitors. The enabling experience also dominates as the sales gallery foremost makes it easier to buy photographs. Additionally, they all believe that collecting photography can make the visitors feel enlightened, that it can increase their immaterial happiness. At Print Sales and the Photographers' Gallery they try to extend the experience even more with an educational experience and an engaging experience, as they try to make the people learn more about collecting photography and to make them feel more related with the organization and with collecting art. Hence, all three museums explain they do try to create an experience that stimulates different domains of the total museum experience in which a transformation takes place. Now that we have considered the arts marketing

strategies from the supply side for the activity of a sales gallery, in the next chapter it will be interesting to examine how the visitors actually perceive the activity of a sales gallery.

6 Quantitative Analysis

“Being an art buyer these days is comprehensively and indisputably vulgar.”⁵

6.1 Introduction

This chapter analyzes the quantitative part of the research to answer the question: *How do the visitors of photography museums perceive the arts marketing strategy activity of a sales gallery within the total museum experience?* Our sample consists of two groups: FOAM and the House of Photography. At both museums 330 questionnaires were handed out to the visitors. Questionnaires containing missing data or invalid responses are discarded. Questionnaires from individuals younger than the age of 18 are removed. Hence our sample consists of 311 cases for FOAM and 317 cases for the House of Photography, which is a response rate of 94% at FOAM and 96% at the House of Photography.

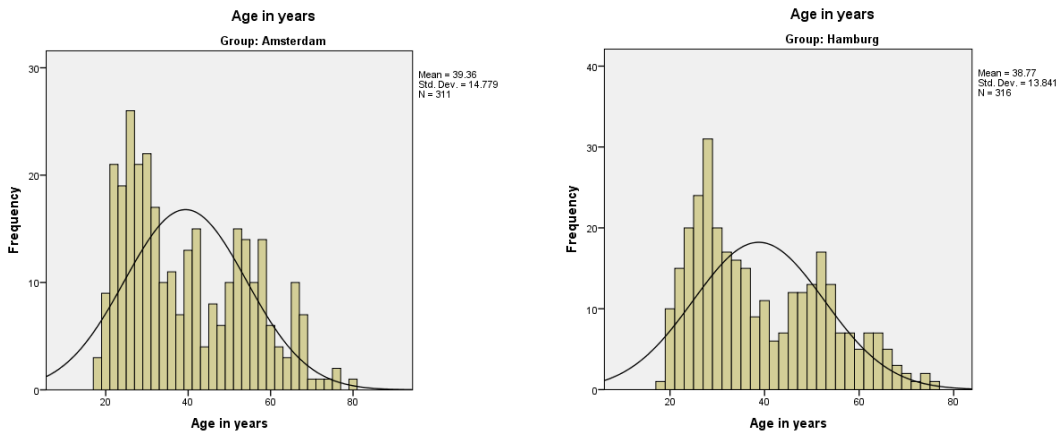
First we start with the demographic profile of the respondents to analyze whether typical characteristics are present among both visitor groups. Then the different questions scored using a 5-point Likert scale are examined in three parts in congruence with the sub questions described before (chapter 4). In the first part four arts marketing components of the 7 P's framework of the sales gallery are discussed: product, price, place and promotion. Thereupon the service elements people, process and physical environment, are examined and what this could reveal about the social and physical context of the visitors within the museum. Later on the opinions of the visitors on the various experience characteristics are explored. In the end relations between the various data items are tested and observed to find out what type of visitors are most interested in the sales gallery and to validate the data.

6.2 Socio – demographic profile

First we look at age distribution for both visitor groups at the two museums. After creating a clustered boxplot, one outlier was found in the Hamburg group, one female with the age of 88. After removing this case from the results, our sample consists of 311 cases for FOAM and 316 cases for the House of Photography. Using the Kolmogorov-Smirnov test of normality, and as inspection of figure below shows, that age was not normally distributed, it was not divided equally and symmetrically around the central tendency, $p < 0.05$ (fig. 13). This can be explained, as FOAM has a general audience that mostly consists of people at the age between 20 and 40. Similarly, at the House of Photography the exhibition on show while the questionnaires were handed out attracts mostly younger people. This is visible in both

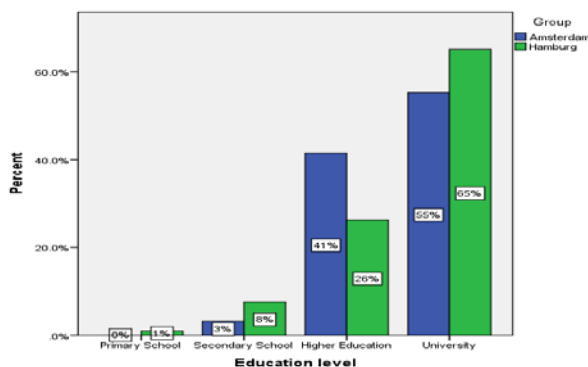
⁵ (Saatchi, 2011, section Charles Saatchi: the hideousness of the artworld, paragraph 1).

histograms, as the age groups between 20 and 40 are overrepresented. In congruence, a t-test shows that there is no significant difference in age between the two groups $t(625) = .52, p = .60$.



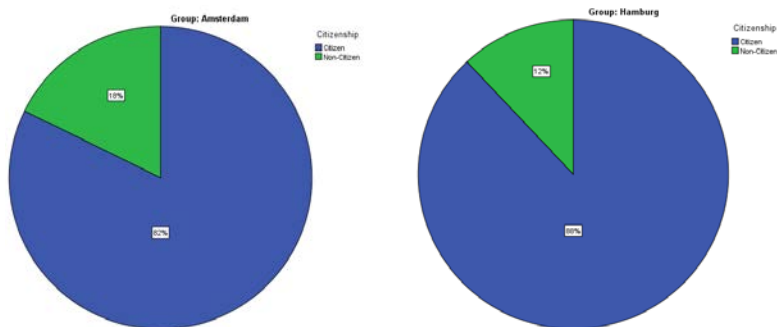
13 – CONTINUOUS AGE DISTRIBUTION SHOWING NORMALITY CURVE, own elaboration

As far as education goes, the graph below shows that most visitors have a university degree: 55,3% in Amsterdam and 65,2% in Hamburg, 41,5% has a higher education degree in Amsterdam and 26,3% in Hamburg (fig. 14). In Amsterdam 3,2% has a secondary school degree as has 7,6% in Hamburg, and a negligible amount possesses a primary school diploma. This corresponds to the international overrepresentation of the higher educated segment within art museum audiences (Ganzeboom & Haanstra, 1989). In congruence education was not significantly different between both groups $t(607) = .73, p = .47$.



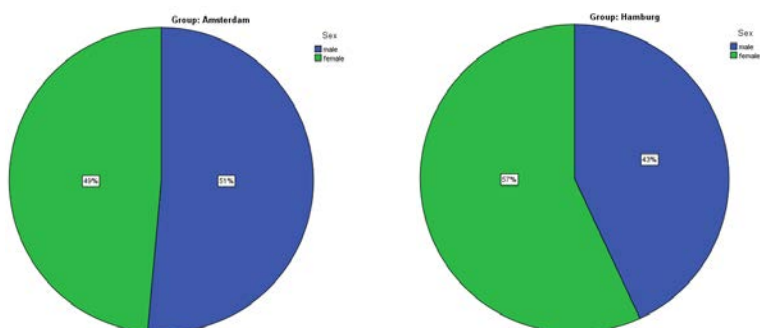
14 – CATEGORIZED EDUCATION LEVEL, own elaboration

When we look at citizenship, at FOAM 82% is Dutch and 18% has a different nationality, at the House of Photography 88% is German, while 12% is non-German (fig. 15). There is no significant difference between groups objectified, $t(609) = 1.88, p > .05$. Suggesting that both museums attract a comparable audience of international and national visitors.



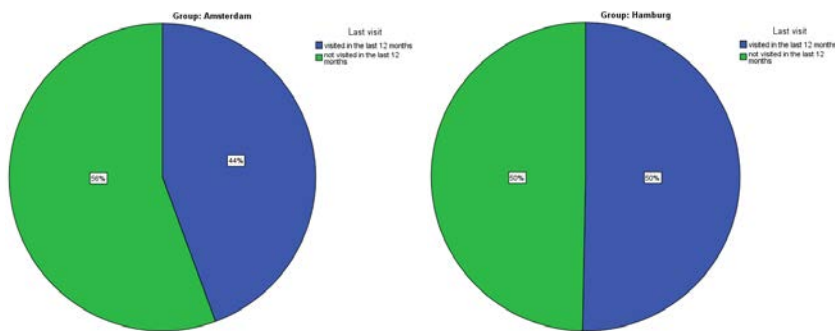
15 – CITIZENSHIP DISTRIBUTION, own elaboration

Comparing gender distribution within the groups, a significant difference is objectified between the group of FOAM and the House of Photography, as $t(625) = 2.11, p = 0.04$. As the pie charts below explain, at FOAM both genders were almost equally represented with 160 male cases and 151 female cases, which is a difference of 2% (fig. 16). Whereas at the House of Photography male cases were 136 and female cases 180, hence female dominates with a difference of 14%. Cultural activities are more visited by women, especially art museums, which could explain the difference at the House of Photography (DiMaggio, Useem & Brown, 1978; Ranshuysen, 1999). Nevertheless it remains unclear why this female dominance is not observable at FOAM.



16 – GENDER DISTRIBUTION, own elaboration

When we look at the question whether the respondent has visited the museum before in the last 12 months, we see that there is no significant difference between both museums, $t(625) = 1.49, p = .14$. As the pie chart shows at FOAM, 44% has visited the museum before in the last 12 months, while 56% has not (fig. 17). At the House of Photography this was 50% against 50%. Though, inspecting the group that has visited the museum before in the last 12 months, the frequency of recurrent visits to a museum is significantly different between both museums, $t(202) = 3.12, p < 0.001$. The bar charts and the table with valid percent below show that the frequency of returning has an outspread distribution for both cases (fig. 18 & fig. 19).

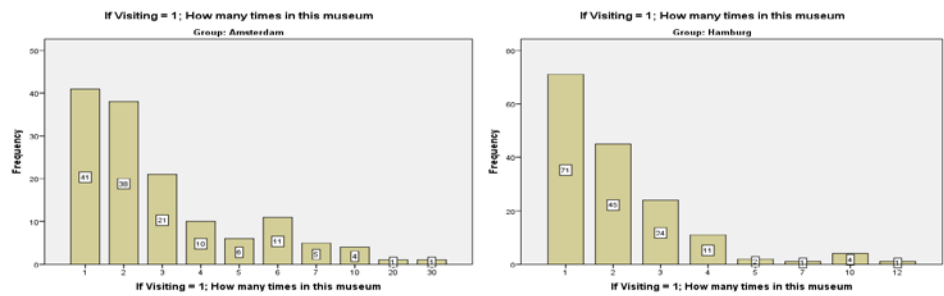


17 – LAST VISIT WITHIN 12 MONTHS DISTRIBUTION, own elaboration

If Visiting = 1; How many times in this museum

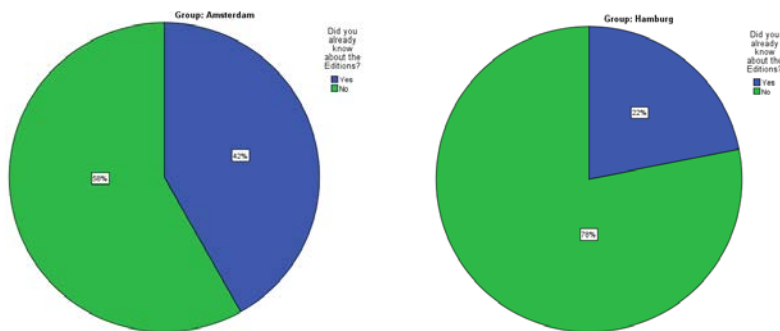
Group	Valid	Frequency	Valid Percent	Group	Valid	Frequency	Valid Percent
Amsterdam	1	41	29.7	Hamburg	1	71	44.7
	2	38	27.5		2	45	28.3
	3	21	15.2		3	24	15.1
	4	10	7.2		4	11	6.9
	5	6	4.3		5	2	1.3
	6	11	8.0		7	1	.6
	7	5	3.6		10	4	2.5
	10	4	2.9		12	1	.6
	20	1	.7		Total	159	100.0
	30	1	.7		Missing System	157	
	Total	138	100.0		Total	316	
Missing System	173						
Total	311						

18 – MUSEUM VISITS TABLE, own elaboration



19 – MUSEUM VISITS DISTRIBUTION, own elaboration

Lastly, it was assessed whether pre-existing knowledge about the existence of a sales gallery within the museum differed for both visitor groups. A significant difference is present in which FOAM visitors have more pre-existing knowledge about the sales gallery compared to House of Photography visitors, namely $t(603) = 5.48, p < .001$. The pie charts show that at FOAM, a 42% already knew about Foam Editions, contrasting to only a 22% at the House of Photography (fig. 20). Therefore, it may be implied that FOAM reaches its audience more effective on this activity.



20 – KNOWLEDGE ON SALES GALLERY DISTRIBUTION, own elaboration

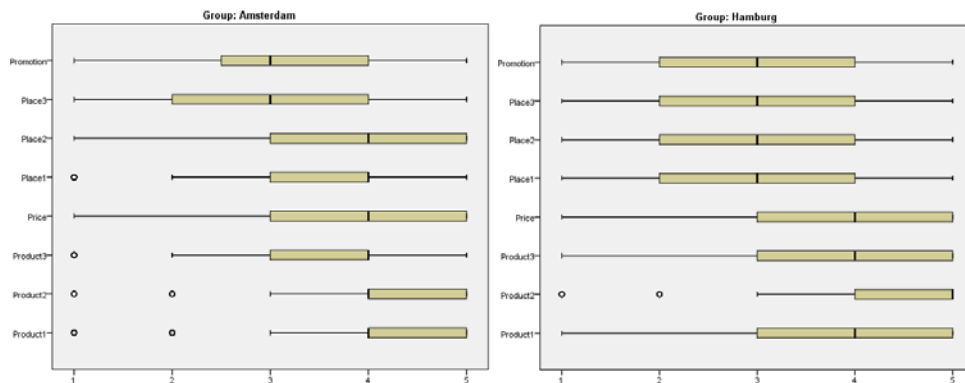
6.3 Opinion of the visitors

We continue to look at the separate questions of the questionnaire. The intention is to find out what the opinion of the visitors is on the activity of a sales gallery within both museums. Therefore the questionnaire is divided in three parts. The first part comprises statements on the arts marketing components product, price, place and promotion. The second part is about the service arts marketing components: people, physical environment and process. And the last part considers the four domains of the total museum experience and the methods to create a meaningful experience. We have to keep in mind that all questions are answered on a five-point Likert-scale, hence the ordinal content of the items are taken into account choosing analyzing procedures in SPSS (Field & Miles, 2010). The boxplots and bar charts for every question of both visitors groups are shown in the appendix (Appendix E). For every item, the mode, median and interquartile range is added, to interpret the scales. Mogeys advises to interpret these types of scales by the variables' modes (1999). Yet many occur to have only small differences in count; therefore the medians are also taken into consideration. Moreover, content related items are analyzed conjointly in the following parts: part II, the service arts marketing components and part III, the museum experience components.

Part I: Arts Marketing Components

The first part deals with the arts marketing components: product, price, place and promotion for the activity of a sales gallery within the museum. The questions can specify which arts marketing components can be effective for the performance of this activity. First we look at the overall values in the box plot below, which show that most arts marketing components are rated with a mode of 3 to 5, indicating a distribution directing from neutral to agreement (fig. 21). A Chi square test is conducted to compare responses between Hamburg and Amsterdam. Similar answering pattern was found for *product3*, *price* and *place3* (respectively $\chi^2(4) = 4.30, p = .37, \chi^2(4) = 7.21, p = .13, \chi^2(4) = 5.48, p = .24$). Hence the visitors of both museums have a comparable opinion on the question whether the editions should be related to the exhibitions, at both the median and mode is 4, which is a positive response. For pricing, most visitors prefer a price range with a maximum of €7.000, - as in Hamburg 65% valued this with 4 or 5, and in Amsterdam 72% valued this with 4 or 4. At both museums respondents are

neutral on the question whether a sales gallery should be in a prominent location of the museum, as the median and mode of both cases has a value of 3.



21 – 4 P's RELATED FACTORS BOXPLOT, own elaboration

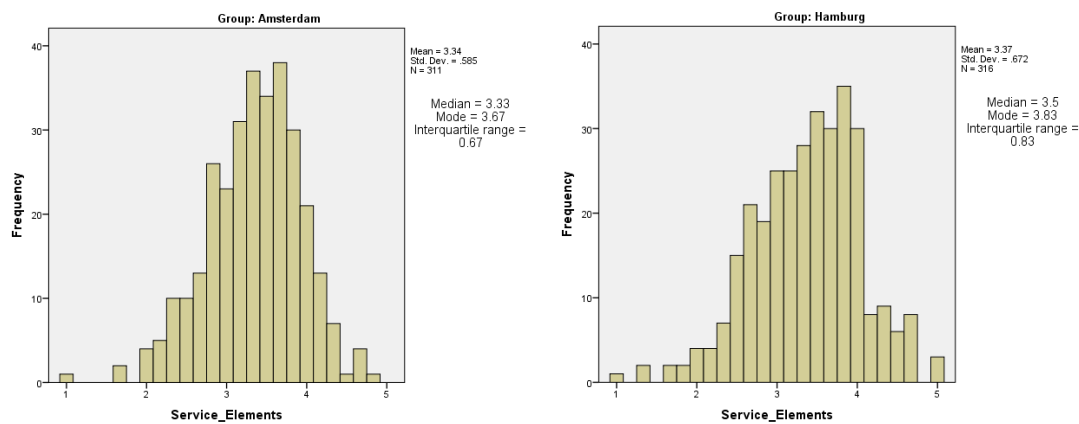
Next we look at the individual questions for both groups, we start with the statements on the product. In Amsterdam *product1* and *product2* both have a median of 4, and an interquartile range between 4 and 5, the visitors perceive this as (very) positive factors. So *product1*, offering photography editions, and *product2*, having a selection of young, new talented photographers can be regarded as important components. It seems positive, but less important to have an offer related to the exhibitions, as the interquartile for *product3* ranges between 3 and 4. In Hamburg it stands out that people highly agree to an offer of photography editions of new, talented and young photographers, as *product2* has a median and a mode of 5; the interquartile range is concentrated between the values 4 and 5. For *product1* and *product3* the interquartile range spans from 3 to 5, so the opinion on the offer of photography editions itself, and on being related to the exhibitions is positive, but slightly more dispersed. So we can conclude that in both museums visitors find the offering of editions of young, new emerging artists as the most positive statement.

Now we will look at the location components. We already discussed *place3*, which had a neutral response at both museums. At FOAM, *place 1*, having their own exhibition room, has a neutral response, as the mode has a value of 3. *Place2*, to be located within the museum has more preference among the visitors, as its median and mode are 4, and more than 50% populates between 3 and 5. Hamburg is less positive, as both *place1* and *place2* have a median of 3 and a midspread evenly distributed around the neutral value, so these factors do not stand out. Lastly, inspecting promotional activities, in Hamburg the mode and median again are at value 3. At FOAM the boxplot indicates a more unequal distribution and concentrating more between 2.5 and 4. This tendency indicates that having independent promotional activities might not be the most important arts marketing factor of a sales gallery.

Now that we have analyzed the opinion on the 4P's and indicated the relevant factors for the visitors: the offering of the editions in general; the relation of the editions to the exhibition; the offering of editions of young, new, talented artists; and the low price range. And a neutral opinion on if the sales gallery should be in a prominent location of the museum. We will continue in our second part discussing the components related to services.

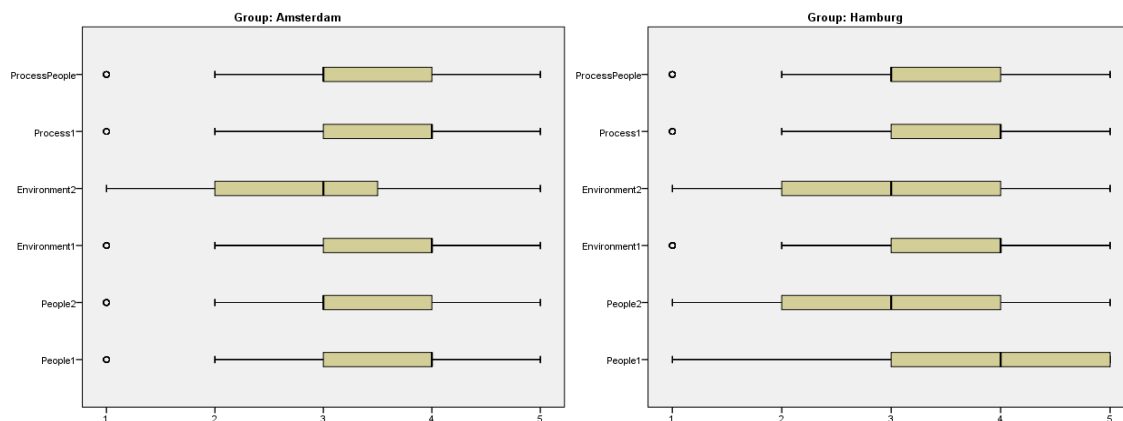
Part II: Service Components

Service components are people, physical environment and process. These elements can tell us about the visitors' social and physical contexts within the museum. All three elements are interrelated; therefore it is important to inspect the overall opinion of these elements conjointly. In the figure below all service items are averaged on the 5-point Likert scale per visitor for both groups (fig. 22). As the medians are 3.33 and 3.5, and the modes 3.67 and 3.83, the majority of responds seems to be distributed between the values of 3 and 4. Hence it appears that the respondents perceive the service elements as positive if those were organized by the sales gallery.



22 – AVERAGE RESPONSE SERVICE RELATED FACTORS, own elaboration

We will continue by examining the various service elements per question. In the next figure, the boxplot for all Likert-scale items for each case is shown (fig. 23). Chi square tests to compare responses between Hamburg and Amsterdam revealed that there was no significant difference in responding to the questions *people2*, *environment1*, *process1* and *processpeople* (respectively, $\chi^2(4) = 6.87, p = .14$, $\chi^2(4) = 7.53, p = .11$, $\chi^2(4) = 5.78, p = .22$, $\chi^2(4) = 3.24, p = .54$). These results indicate that both visitor groups responded similar to the statement about interaction with other visitors about collecting photography, with a median of 3 and a mode of 4, the respondents tend to be around neutral and positive (*people2*). On the physical environment where people could relax and on the process to come more often to buy photography the opinion is positive as the median and mode are 4 (*environment 1*, *process1*). The last statement on talking about collecting photography has a neutral to positive response, as the median is 3 and the mode is 3 or 4 in both cases (*processpeople*).



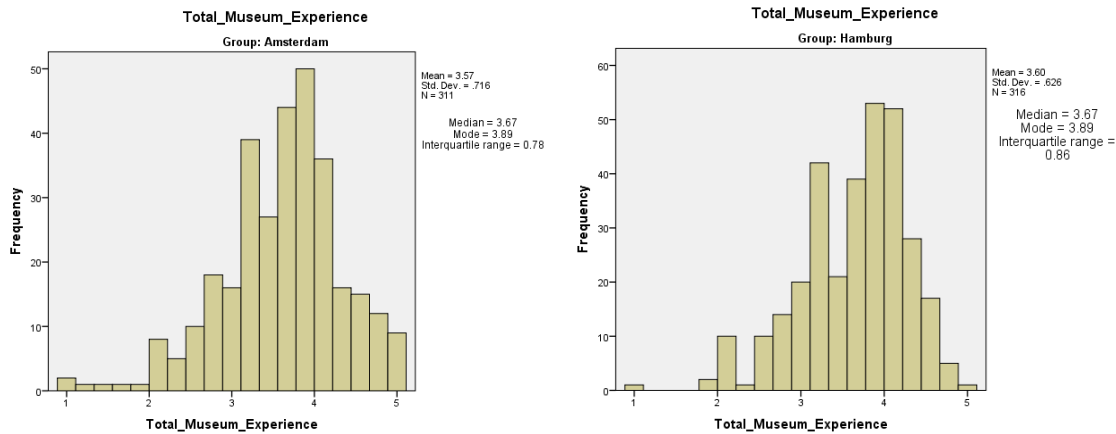
23 – SERVICE RELATED FACTORS BOXPLOT, own elaboration

At FOAM, an overall similar response is observed located between 3 and 4, except for *environment2*; this has a response more towards disagreement in comparison with the other items, as 75% valued this with 1, 2 or 3. Likewise, at the House of Photography all responses are mainly concentrated around value 3 and 4, with some extensions in interquartile range towards 2 or 5. Thereby the similarity of responses between these variables at both visitor groups confirms that the elements of people, process and physical environment are interconnected. It is noticeable that both groups have a median and a mode of 3 and an interquartile range starting at 2 for the item *environment2*. This indicates a tendency between disagreement and agreement, and shows that visitors do not find it quite that important if the physical environment of the sales gallery matches with the rest of the museum for the visitors. As described above, results on *environment1* show that the visitors find a relaxing environment more important, as this has a median and mode of 4 at both museums. So, considering the physical contexts of the visitors, creating a relaxing physical environment at a sales gallery seems to be important.

Furthermore, social context components are inspected by means of: the people and the process. At FOAM overall a neutral attitude is observed, in which we do see a slight difference between contact with an expert and talking about photography in general or with other visitors. The item *people1*, regarding talking with an expert, has a median of 4, while *people2* and *processpeople* have a median of 3. The box plot demonstrates that in Hamburg the component to have contact with an expert on collecting photography (as represented by item *people1*) appears to be more desirable than the other components of the service provided, as it is the only variable of the service elements with an interquartile range between 3 and 5 in Hamburg. Therefore, contact with an expert seems to be of a superior importance at both museums compared to interacting with other visitors in the social context.

Part III: The Total Museum Experience

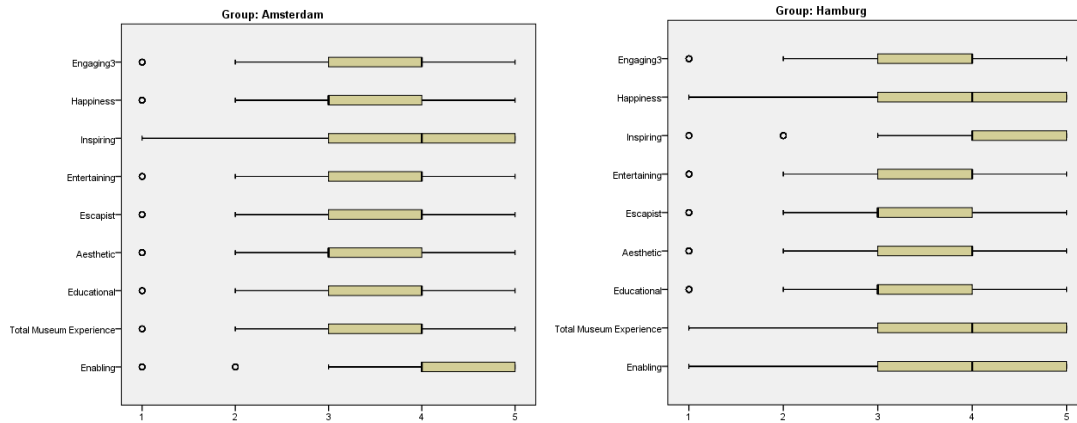
As mentioned in the literature review, every activity a museum wishes to perform adds something to the total museum experience. To find out what the visitors think a sales gallery would add to their experience this last part considers items related to the four domains of the total museum experience, and the characteristics that comprise a meaningful experience.



24 – AVERAGE RESPONSE TOTAL MUSEUM EXPERIENCE RELATED FACTORS, own elaboration

First we have to take into consideration that all questions regarding the museum experience are part of the total museum experience, which is holistic, which could lead to visitors having difficulties in dividing different aspects of the experience and on how they would value this. For that reason we will start again with an average of all 9 measures for both groups, to obtain an impression on respondents' overall position whether a sales gallery adds something to the total museum experience. In the figure above this average is shown on a 5-point Likert scale (fig. 24). The median is 3.67 and the mode is 3.89 at both groups, which indicates an average measure close to 4. This demonstrates an overall response of agreement among the respondents that a sales gallery could offer an extension to the total museum experience. Chi square tests comparing Hamburg and Amsterdam demonstrates that there is no significant difference in responses at *educational*, *aesthetic*, *entertaining* and *engaging* ($\chi^2(4) = 6.22, p = .18$, $\chi^2(4) = 6.01, p = .20$, $\chi^2(4) = 7.37, p = .12$, $\chi^2(4) = 1.13, p = .89$). There seems to be congruence between both groups regarding on what a sales gallery adds to the total museum experience. The response is positive on if it could add an engaging and an entertaining experience as at both museums the mode and median is valued with 4 on these statements. For *educational* and *aesthetic* the interquartile range is between 3 and 4, indicating a neutral to positive response from the visitors.

Subsequently we will examine the individual items, to be able to answer which characteristics are added to the total museum experience of the visitors with a sales gallery in their perception. As the boxplot below shows, all values are distributed between 3 and 5, which is an overall response from neutral to positive (fig. 25).



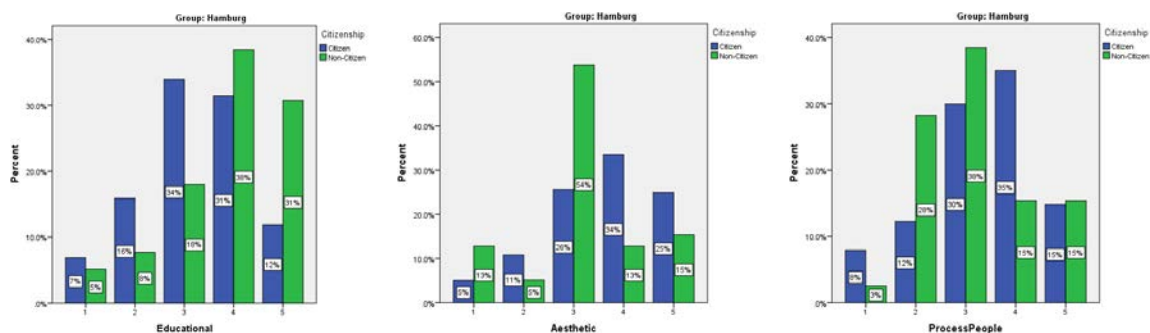
25 – TOTAL MUSEUM EXPERIENCE RELATED FACTORS BOXPLOT, own elaboration

At FOAM three items arrest attention, firstly the *enabling* experience. The median and mode for this item is 4, but if we take a closer look, it appears that 76% of the respondents valued it with 4 or 5. This indicates that respondents perceive the sales gallery as a successful addition for the museum. It stands out that the respondents highly agree on the *inspiring* item, as 74% has valued this with 4 and 5. So at FOAM, the sales gallery could foremost be an enabling and enlightening experience. Considering the four domains of a total museum experience, the aesthetic experience is the only item valued with a mode of 3. It demonstrates that the visitors are not convinced that the sales gallery can provide them an additional aesthetic experience. All values are on the high end, so it seems that the visitors consider all four domains may be stimulated with a sales gallery.

At the House of Photography four items stand out. We start with the first item: *enabling*. This question considers the enabling experience. Respondents highly agree that the sales gallery could be an offering of an extra service, as 79% valued the first item with a 4 and 5. Two other items that are noticeable are *inspiring* and *happiness*, which can be categorized as enlightening experiences. Respondents highly agree with these items, as for both the median is 4, and the mode 5. If we look closer, 79% valued the question on inspiring with 4 or 5; for the happiness question this was 65%. Similar to FOAM, at the House of Photography both enabling and enlightening experiences stand out. Finally, the answers on the *total museum experience* are noticeable in Hamburg; this question anticipates on the expansion of the visitors' experience by of the sales gallery. Most of the respondents highly agree on this, as 63% valued this item with 4 or 5. Unfortunately, this question does not make clear on which domain it expands the museum experience. In Hamburg the four domains do not show any clear differences, all are directing the higher end of the values. But when we look at the medians of the four questions considering the domains, one small difference is observable: the *educational* and *escapist* items have a median of 3, and the *aesthetic* and *entertaining* items have a median of 4. This indicates a slightly different attitude towards participation: passive participation seems to have a small preference at the House of Photography.

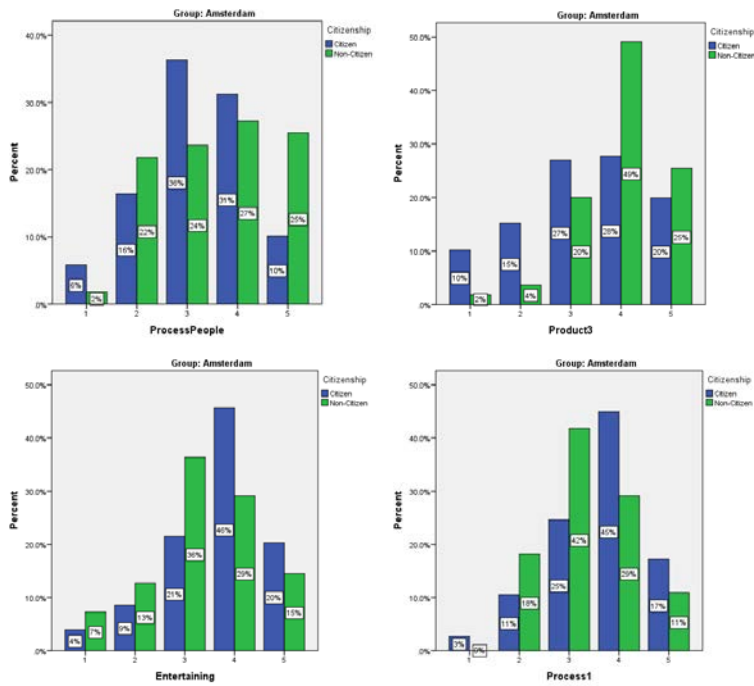
6.4 Demographic differences

Now that we have analyzed the demographic characteristics and the questions separately, we continue by inspecting whether demographic characteristics cause different response patterns to the various questions. We start with a Chi square test to compare non-citizenship and citizenship. In Hamburg the answering patterns between these two groups are significantly different for *aesthetic*, *educational* and *processpeople* ($\chi^2(4) = 19.93, p = .01$, $\chi^2(4) = 13.49, p = .01$, $\chi^2(4) = 12.30, p = .02$). As the bar chart shows below, it demonstrates that in Hamburg the non-citizen visitors are more positive that the sales gallery can add an educational experience than the citizens, who are more neutral (fig. 26). On the other hand, for the aesthetic experience non-citizens are more neutral as the value 3 dominates in the responses; while for citizens value 4 and 5 dominate. This might be explained because tourists (non-citizens) might only come for the main exhibition. At the item *processpeople*, it occurs that non-citizens are neutral (3) on having a place to come more frequent to talk about collecting photography, whereas citizens are more positive with a mode of 4. This might be caused by an inability of non-citizens to visit more frequently.



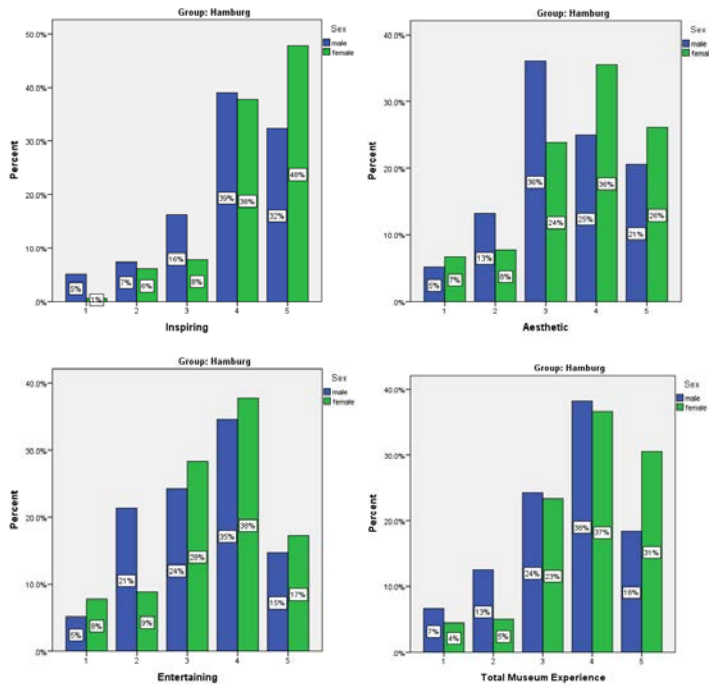
26 – EDUCATIONAL, AESTHETIC AND PROCESSPEOPLE FREQUENCY BAR CHARTS BY CITIZENSHIP, GROUP HAMBURG, own elaboration

In Amsterdam, a Chi square test comparing citizenship and non-citizenship also reveals a significant difference in respondents for *processpeople*, ($\chi^2(4) = 12.81, p = .01$). Other items that are significantly different between citizens and non-citizens are *process1*, *entertaining* and *product3* ($\chi^2(4) = 12.38, p = .02$, $\chi^2(4) = 9.83, p = .04$, $\chi^2(4) = 16.31, p < .01$). The bar chart below visualizes that the non-citizens are more positive on the *processpeople* item than the citizens who are more neutral, contrasting to the respondents in Hamburg (fig. 27). This is a conspicuous observation, as non-citizens probably need to travel more to the museum, they might not be that interested to come more frequent. Additionally, answering profiles of *product3* demonstrates that non-citizen respondents find it more important that the editions for sale are related to the exhibitions than citizens. This might be because their main interest is for the main exhibition. Citizens agree more that the addition of a sales gallery can provide an entertaining experience (*entertaining*). And finally, the item on coming back more frequently to buy photographs (*process1*) has a mode of 4 for citizens, while non-citizens value this with a mode of 3. This might be for the same reason as explained for Hamburg for the item of *processpeople*: that non-citizens might not be able to visit more frequently.



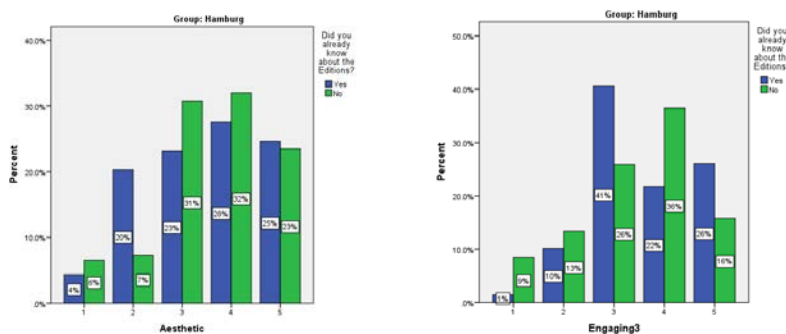
27 - PROCESSPEOPLE, PRODUCT1, ENTERTAINING AND PROCESS1 FREQUENCY BAR CHARTS BY CITIZENSHIP, GROUP AMSTERDAM, own elaboration

Moving on from citizenship to gender, Chi square tests comparing males and females in Amsterdam reveal no significant differences in patterns of respondents. However, in Hamburg gender differences are present for *inspiring*, *aesthetic*, *entertaining* and *total museum experience*, (respectively $\chi^2(4) = 15.94, p = .00, \chi^2(4) = 10.28, p = .04, \chi^2(4) = 10.23, p = .04, \chi^2(4) = 10.59, p = .03$). As we observe in the bar charts below, females tend to value these items more positive than men (fig. 28).



28 – INSPIRING, AESTHETIC, ENTERTAINING AND TOTAL MUSEUM EXPERIENCE FREQUENCY BAR CHARTS BY GENDER, GROUP HAMBURG, own elaboration

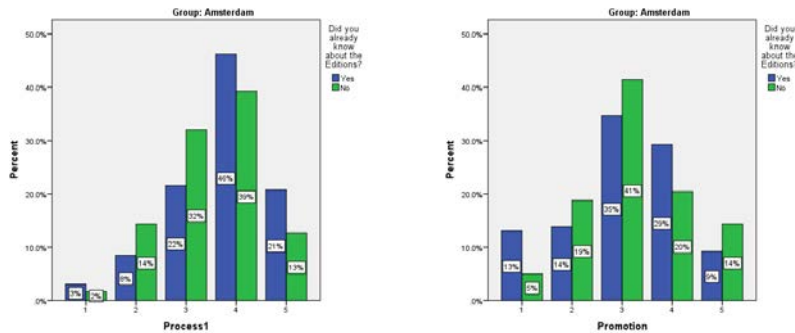
The next Chi square test compares the answering patterns of the respondents that already knew about the sales gallery of the museum and the respondents that did not. In Hamburg, visitors with pre-existing knowledge have a significant different response to the items *aesthetic* and *engaging*, than the visitors without pre-existing knowledge, as $\chi^2(4) = 2.58, p = .03$, $\chi^2(4) = 7.36, p = .01$. As the bar chart demonstrates, the respondents that did not know about the sales gallery tend to be rather positive for the aesthetic experience (fig. 29). While respondents that did know the sales gallery are more directed to disagree on the addition of an aesthetic experience with this activity, as 20% valued it with 2. The same pattern is observed concerning the engaging experience, in which people that do not know the sales gallery again valued this item more positive in comparison with the people that already were familiar with the sales gallery (fig. 29). This indicates a decline in expectations once they are familiar with the sales gallery.



29 – AESTHETIC AND ENGAGING3 FREQUENCY BAR CHARTS BY KNOWLEDGE, GROUP HAMBURG, own elaboration

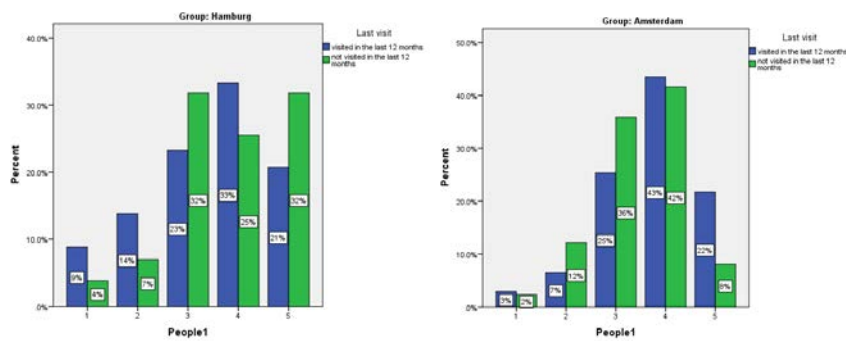
In Amsterdam difference in respondent patterns appears for *process1* and *promotion*, $\chi^2(4) = 9.83, p = .04$, $\chi^2(4) = 12.02, p = .02$. The respondents that already knew about the sales

gallery agree more on the item that it should be a place where they could come more frequently to buy photography editions in comparison with the respondents that did not know the existence of the sales gallery (fig. 30). This indicates that they would like to come back for the sales gallery. The people that did not know the sales gallery have valued the independent promotional activities mostly with neutral; the people that already were familiar with it valued it with slightly different as the table charts demonstrates (fig. 30). This indicates that the respondents that already know the sales gallery probably think promotion is not that necessary to gain a wider reach, as 13 % valued this with a 1.



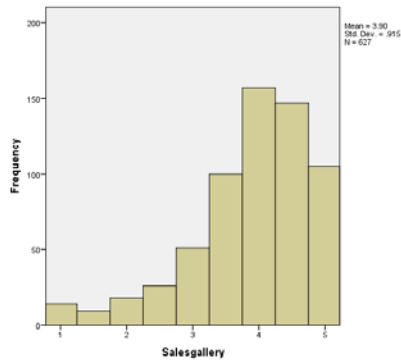
30 – PROCESS1 AND PROMOTION FREQUENCY BAR CHARTS BY KNOWLEDGE, GROUP AMSTERDAM, own elaboration

The last categorical item we compare with Chi square tests is the one given whether respondents visited the museum before in the last 12 months. Both in Hamburg and Amsterdam a difference in patterns of responses appears for the item *people1*, in Hamburg $\chi^2(4) = 14.01, p = .01$ and in Amsterdam $\chi^2(4) = 15.48, p = .00$. As the bar charts below demonstrate, in Hamburg respondents that visited before within the last year valued the offering of an expert for 33% with 4, and the values 3 and 5 are 20% (fig. 31). While the respondents that did not visit value an expert for 32% with 5, and 25% with 4, and for 32% with 3. So people that do not visit frequently value an expert more positively than people that do visit the museum more than once a year. Less frequent visitors might appreciate expert advice, because they have less experience themselves with collecting photography. In Amsterdam a different pattern is visible, as the figure below shows that both types of visitors valued the expert generally with 4 (fig. 31). While people that do visit the museum more often value this item for 22% with 5, people that did not visited the museum in the last 12 months tend to be more neutral about the presence of an expert. So this is an opposite response, for which we have no explanation.

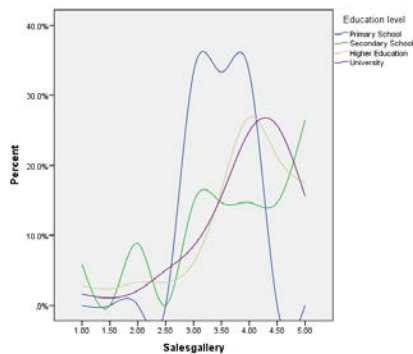


31 – PEOPLE1 FREQUENCY BAR CHARTS BY LAST VISIT WITHIN 12 MONTHS, GROUP HAMBURG AND AMSTERDAM, own elaboration

Conducting Chi square tests for education is not possible, as this variable is categorical instead of dichotomous ordinal (Field & Miles, 2010). To get insight in the possible influence of education on the opinion of a sales gallery, we have created a variable that is the average of *product1* and *enabling1*. Both variables are questions concerning the addition of the activity of a sales gallery to the museum, *product1* questions if the sales gallery should offer the possibility to buy photography editions, *enabling1* questions if the sales gallery could offer a successful additional experience to the total museum experience. Both items are significantly correlated, as $r_s = .38, p < .01$. The result of the average respondents on both questions is demonstrated in the bar chart below (fig. 32). Indirectly this shows the overall opinion on the addition of a sales gallery to the total museum experience. As we have mentioned before, education is not significantly different between both groups; therefore we can use the educational information for both groups together. In the line diagram below, response pattern for every education level is visible (fig. 33). It demonstrates that higher education and university seem to have an equally response, as the lines have an almost equal path. For higher education and university the response is concentrated in a clear peak around 4 - 4.5, indicating a positive opinion on the sales gallery. Respondents who have secondary school education and primary school education seem to have a different pattern. Primary school is mostly centered surrounding neutral. Secondary education has the highest response rate with a value of 5, following by 3 and then 2, yet a lot of variation can be observed within the group. It could be that higher educated people have more interest in the sales gallery, as they have higher incomes, the clear peak for both education levels demonstrates this. Secondary school has a high interest as well, as it is valued by 5, however no clear opinion can be gathered from this pattern of responses as the distribution is remarkably varied.



32 - AVERAGE RESPONSE SALES GALLERY RELATED FACTORS, own elaboration



33 - AVERAGE RESPONSE SALES GALLERY RELATED FACTORS BY EDUCATION, own elaboration

Finally, some highly related questions are checked as control questions, to validate responses (Field & Miles, 2010). The theme in question 1: the enabling to buy photography at the museum, reoccurs in question 15 in different wording: the addition of the sales gallery, and is therefore useful as a control question. As mentioned before, correlation is already tested. With a marginal homogeneity test it is tested whether the variation within both variables is equally distributed. The test produces a significance value of $p = 0.29$, implying that responses to both questions tend to be alike, which reassures that the results are interpretable. The same is done with question 10 and 14, which are both question on talking about photography. Testing the hypothesis that the distribution of different values is similar, the homogeneity test confirms this, which increases the overall validation of responses of the questionnaire ($p = 0.08$).

6.5 Conclusions

In this chapter we have tried to examine the opinion of the visitors on the activity of a sales gallery within the museum by asking different socio demographic characters and their opinion on different elements of this activity concerning the components of the 7 P's framework and the characteristics of the total museum experience. Overall we collected respondents from two museums: FOAM and the House of Photography. Both groups are comparable in age, citizenship, education and their former visit to the museum in the last 12 months. The knowledge on the sales gallery is very different, as at FOAM 42% already knew

about the sales gallery, while at the House of Photography this was only 22%. Indicating that the reach at the House of Photography to their audience on this activity is inferior compared to FOAM. It is remarkable that in Hamburg the respondents consist of more females, and they overall respond more positive to Likert items concerning the total museum experience. We have no explanation for this difference in gender between both groups. Furthermore it is evident from the results that respondents with higher and university education have the same positive answering pattern on the opinion of the addition of a sales gallery. For secondary school and primary school educated people the answering pattern is more varied; therefore we could not extract a clear opinion from the results for these last two groups.

Both in Hamburg and in Amsterdam the responses are very positive on the question whether the museum should offer editions for sale, specifying that the offer of editions should be of young, new, talented artists. Additionally, a positive response on the question whether the offer should be related to the exhibitions is visible at both places, yet the young, new talented factor seems to be of more importance. In Amsterdam the results show that the non-citizens find the factor of the relation of the editions to the exhibitions more important than the citizens; this could be explained as non-citizens might be more focused on the main exhibition on show in the museum. Continuing, at both museums they responded very positively on the question whether the price should be lower than €7.000, -. Both are neutral on the location of the sales gallery within the main route of the museum and whether the museum should have independent promotional activities.

The overall response to the service elements was positive at both groups. Both groups have a positive opinion on the factor that it should be a relaxing environment, and that they could come more frequently to buy photographs. A neutral response is visible on the statement that the sales gallery should have the same look of the museum as a whole. Both find expert advice more important than the possibility to interact about collecting photography, the last having a neutral response. In Hamburg it stands out that the respondents are more positive on having an expert at the sales gallery compared to Amsterdam. The people that already knew about the sales gallery in Amsterdam value the possibility to come more frequently to buy photographs more positive than the people who did not know about the sales gallery, suggesting that people once they have experience with the sales gallery they want to come back. A remarkable result is that citizens and non-citizen respond differently in Hamburg and in Amsterdam on the question if the sales gallery should be a place where they could come more frequent to talk about photography. As in Amsterdam the non-citizens value this more positive, compared to the citizens, and in Hamburg this is the other way around. There is also a different response visible for expert advice by the people that did, or did not visit the museum in the last 12 months. In Hamburg the people that did not visit frequently value an expert more positively than people that did visit the museum more than once a year, in Amsterdam there is a contrasting result.

Looking at the total museum experience, at both museums the respondents are overall neutral to positive on the different characteristics this experience could have. In Hamburg the people that already knew about the sales gallery valued the aesthetic and the engaging experience less positive than the people who did not know about it. This demonstrates that people have

lower expectations of this activity once they have experience with the sales gallery, which could be a concerning result for the museum. At both museums the enabling of the extra service of buying photographs at the museum and creating an inspiring experience with the sales gallery are positively valued. In Hamburg they also responded positively on the possibility of increasing immaterial happiness. The respondents of both groups do believe the sales gallery adds something to the total museum experience. So, as the results of this chapter demonstrate, overall the respondents had a positive opinion on the sales gallery in both cases.

7 Conclusions

“The place that attracts the most visitors, does not necessarily has to be the best.”⁶

This thesis has attempted to explore the activity of a sales gallery within photography museums. This activity is part of the overall museum experience the museum offers. In the research this activity has been approached from the arts marketing perspective. This discipline is based upon the framework of supply and demand, hence two research sub questions were designed to evaluate this activity from both perspectives. The different methods used in this research to examine both perspectives have allowed us to draw several conclusions so far.

First, the supply side of this activity is examined to answer the question: *What are the arts marketing strategies considering the total museum experience of photography museums to add this activity of a sales gallery to the museum?* At the three museums researched, different results regarding the arts marketing strategies appeared in performing this activity. Noticeable are the differences in development of this activity that appeared in researching the 7 P's framework. At the Photographers' Gallery they professionalized this activity, so nowadays it is performing as a central part of the organization. The arts marketing components are all synergized at Print Sales to create a well-rounded offer of photography editions for all different audiences they have. They organize exhibitions all year round to engage the visitors with the artists they represent and they are an information platform on collecting photography for different types of audiences that want to learn about collecting. Fulltime staff is always approachable at the sales gallery to inform visitors. At FOAM, likewise they have their own sales gallery within the museum with editions for sale, where staff is always present. However, they only offer special editions, and do not represent artists themselves. They try to synergize all service elements to be an accessible information platform on collecting photography, they even extended this offer with collecting courses. At the House of Photography this activity is performed differently. They do offer editions for sale related to the exhibitions. Nevertheless, they have not organized surrounding services of a sales gallery. The editions are displayed (most of the time) on a wall in the exhibition space, while there is no staff present at this place to provide information on the editions. People have to go the bookshop for extra information. No activities are organized around collecting photography itself, and they have not taken into consideration how to adjust the different marketing components to make sure this service reaches their audience.

All three museums performed the activity of a sales gallery to generate more incomes for the organization as a whole. It fits within their artistic missions, as they all believe that collecting photography is an essential part of the medium. The development of this activity

⁶ (De plek die het meeste publiek trekt, hoeft niet per se de beste te zijn.) (Broekhuis, in Lamoree, 2013, section Foam trendy en energiek, paragraph 4)

demonstrates that museums nowadays are forced to develop a more extended offer and to be cultural entrepreneurial in combining non-profit with commercial activities. Moreover, all believe that adding a sales gallery to the museums' activities stimulates different experiences at the museum, of which the most important ones are the escapist experience, by which visitors can actively participate and become collectors; and the enabling experience, to make it easier for them to buy photographs. Additionally, all believe that having photography at home could be an enlightening experience. Moreover at Foam Editions and Print Sales they actively try to stimulate the educational and engaging experiences, to increase knowledge among visitors on collecting photography and to involve them with collecting and the museum. These experiences are provided to transform these people into collectors, so that they also can have an escapist experience at the museum. Hence, this development of a sales gallery is an example of creating an offer that extends the visitors' experience at the educational and escapist domain, and it is tried to be transforming by educating, enabling, enlightening and engaging the visitors.

A visitor research among the House of Photography and FOAM was performed to answer the next research question: *How do the visitors of photography museums perceive the arts marketing strategy activity of a sales gallery within the total museum experience?* This research demonstrates that the overall opinion on having a sales gallery within the museum is positive. Respondents mostly agree that this could be a successful addition to the total museum experience. They prefer an offer of young, talented and emerging photographers, and are positive about the offer of editions related to the exhibition and in a lower price segment. A more neutral response is evident on if the sales gallery should be in a prominent location and if it should have its own promotional activities. Considering the service elements they prefer consulting an expert on collecting photography rather than interacting with other visitors on buying photographs, and they found a relaxing environment important.

The results demonstrate that the visitors agree that the service of a sales gallery can extend the range of experiences at the museum, as overall the items on the experience at the sales gallery are valued neutral to positive. The highest valued experiences are the enabling experience, that it is easier for the visitors to collect photographs; and the enlightening experience, that it can be inspiring and increase immaterial happiness. Remarkable is the result that people that already know about the sales gallery in Hamburg valued the aesthetic and engaging experience lower than the respondents that did not know the sales gallery. This is a concerning result as it demonstrates these visitors have a more negative response on what kind of experience the sales gallery could offer ones they know about this activity.

When we compare the results of the visitors' research in Hamburg and Amsterdam with the results of the interviews at the museums, some noticeable comparisons are evident. First of all, it is evident that, compared with Amsterdam, in Hamburg few people already know that the House of Photography offers editions for sale. This is in congruence with how the House of Photography has organized the marketing components of this activity. The editions are not always visible, and there are no promotional activities for this service. Furthermore, no contact person is present at the editions to provide face-to-face information on the offer to the visitors. This could explain why visitors are not aware it exists. Both museums find it

important to provide editions at the lower price segment, as they believe that the visitors of the museum are not interested in expensive artworks with prices comparable to artworks at commercial galleries. As the survey results demonstrate, the visitors agreed to this. In Hamburg the respondents value the service of an expert higher than in Amsterdam. While in Amsterdam the sales gallery has an expert present in the gallery, and it offers collecting courses. This demonstrates that it could be useful for the House of Photography to add this personal and educational aspect to the sales gallery offerings. Most importantly, the responses on the surveys indicate that visitors have a positive opinion on the sales gallery, and the services surrounding this activity. So compared with the interview it is evident that restricting the offering of the sales gallery only to editions does not work. Both at FOAM and at the Photographers' Gallery it was emphasized that the surrounding services of educating, organizing events, engaging the audience with collecting is necessary to create an audience that actually buys editions. In Hamburg these surrounding services are not developed yet, and this explains why this sales gallery does not function successfully.

In conclusion, comparing all results it is straightforward that the activity of a sales gallery can be an effective arts marketing strategy within the total museum experience. It can be a successful addition to the total museum offerings, as visitors perceive this as a positive activity. And this activity could function as a new strategy to generate incomes to support the museum. Nonetheless, just offering editions for sale as an add-on to the museum is not an effective strategy. The sales gallery has to be developed as a well-rounded service of which all marketing components need to be synergized to prevent that visitors do not understand the concept. Additionally, these components need to be adjusted to create different experiences, for example educational experiences and engaging experiences in order to get the visitors involved with collecting photography. So the arts marketing tools of supply and demand discussed in the literature review provide a useful framework to set the strategy for the activity of a sales gallery at a museum. If preferences of the audience are taken into consideration, for example in offering editions of young, new, talented photographers in a lower price segment. And these wishes and needs of the audience are matched with the goals and objectives that the museum wants to achieve with the sales gallery. Like offering services to increase the knowledge and engagement of the visitors to get them to participate actively in collecting photography, and eventually buy photographs at the museum to increase incomes. Then the sales gallery can be a successful addition to the overall museums' operations. So the activity needs to be organized around the customer and the objectives the organization has set for the sales gallery.

Limitations and further research

First of all due to restrictions by the Photographers' Gallery we were not allowed to do a visitor research at this museum; therefore the research is imbalanced which made it impossible to compare the qualitative results for this museum with quantitative results. Therefore only the demand and supply perspectives could be compared for FOAM and the House of Photography to answer the main research question. In addition, a more extensive analysis would have been possible if marketing plans and annual reports of the organizations were included in the research. Nevertheless, the museums were not able or willing to present

these documents for the research. Another limitation is that we are unable to judge whether the interviewees revealed the complete marketing strategies on this topic of their organization, as it could be that for competitive reasons they do not want this to become public. We have tried to diminish this by offering a confidentiality agreement; conversely no organization found it necessary to conclude an agreement. Subsequently, due to the small sample size, the data limits the ability for our conclusions to be representative on this topic for photography museums and museum audiences in general.

Furthermore, each of the research sub questions is broad enough to be a research in itself. More demographic characteristics could have been examined in the questionnaire and more item-related factors exist within the arts marketing strategies for a sales gallery than we have proposed in our research. Additionally, our survey is restricted to museum visitors; therefore it does not investigate the opinion of photography collectors, since they may not go to museums and do visit commercial galleries. And the use of different methods to research the audience, like focus groups, could have improved the results on how the visitors perceive the activity of a sales gallery. However due to time and travel constraints this was not possible.

In conclusion, as the phenomenon of a sales gallery has not been researched before, many opportunities for further research lie before us. The effectiveness of the activity of a sales gallery as an arts marketing strategy could be further investigated with multiple and different methods on both supply and demand perspectives. This could provide new and relevant information on this activity, especially on different elements that are effective and elements of this activity that are not. Examples are interviews among visitors, investigation of the budgets and profits of the sales galleries and research over a longer period at one museum that could provide insight on the developments of this activity in time. In addition, research among other museums that perform this activity could extend the knowledge on the existing sales galleries within photography museums.

An interesting topic that rises from these kinds of galleries is the role of the artist. Can and do they benefit from these sales or is this only beneficial for the museums? As the commercial gallery evidently has commercial goals, it is for their own interest to invest in the career of the artists. For the museums researched this is not really the case, only at the Photographers' Gallery a concern for the careers of the artists represented was mentioned. Equally this can be done on the consequences for the commercial galleries in the industry. Does this activity create a bridge between the museum and the commercial gallery, can galleries benefit from this activity as it attracts new audiences that are stimulated to become collectors? Or does this result in a new form of competition for them? Only through further research the development of this arts marketing activity within museums and the influences on the other players in this industry can be explained.

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List of interviewed organizations with dates and places

FOAM

- 24th October 2013, 16:00h

FOAM, Keizersgracht 609, Amsterdam, the Netherlands

Interview with: Marloes Krijnen, director FOAM
Floor Haverkamp, manager Foam Editions

Language: Dutch

The Photographers' Gallery

- 2th January 2014, 15:00h

The Photographers' Gallery, 16 - 18 Ramillies St, London, United Kingdom

Interview with: Gemma Barnett, Print Sales manager

Language: English

House of Photography

- 19th February 2014, 15:00h

House of Photography, Deichtorhallen, Deichtorstraße 1-2, Hamburg, Germany

Interview with: Ingo Taubhorn, curator House of Photography

Language: English

- 19th February 2014, 16:15h

House of Photography, Deichtorhallen, Deichtorstraße 1-2, Hamburg, Germany

Interview with: Michael Klein-Reitzenstein, director photobook store House of Photography

Language: English

Note: This was a very short interview, since the interviewee was still working at the photobook store, I only had the possibility to ask him some short questions while he was working.

Appendices

A Interview guide

Thesis Cultural Economics and Entrepreneurship

*Interview Guide for FOAM, the Photographers' Gallery and the House of Photography
Erasmus University, Rotterdam, the Netherlands*

Main question of the qualitative part of the research:

What are the arts marketing strategies considering the total museum experience of photography museums to add this activity of a sales gallery to the museum?

- The interviewer: Micheline Snijders, student at the Erasmus University, Rotterdam. Master thesis research for the Master 'Cultural Economics and Entrepreneurship'.
- The topics of the interview will be:
 - o Editions department of the photography museum;
 - o the marketing components and strategy of Editions;
 - o motivations to add this activity to the museum;
 - o what this strives to add to 'the total museum experience' for the visitor.
- Interview will last approximately 1 hour and will be recorded to handle what is said carefully.
- It will only be used for my research and will be completely confidential.

(Note: the notes between the questions are theories and definitions from the literature review of the research, these can be explained more extensive during the interview by the interviewer.)

Questions

Introduction

- *What is your function at the museum?*
- *And what do you do for the Editions?*

First part: marketing components of Editions

- *Since when does Editions exist at the museum?*
- *How did you come up with the idea of Editions?*

- *What are exactly the activities of Editions, what service do you offer with Editions?*

- *How do you select the photographers, the editions and the photographs for you offer at Editions?*
- *What is your focus while selecting?*
- *How are the prices determined for the editions?*
- *What is the price range you use?*
- *Who is your target group with Editions?*
- *Where is Editions located within the museum? Do they have their own room?*
- *How did you design the physical environment of Editions?*
- *How do people know about Editions, what are the promotion activities?*
- *When a visitor walks in the museum and is looking at the editions, how will the process go when he or she wants to buy something?*
- *Is there someone of the staff to reach with information on the Editions? How does the human interaction goes?*
- *How do you construct client relations with the buyers at Editions?*
- *The questions before were mainly about several marketing components, like product, place, promotion. How do you try to synergize all these elements for Editions?*

Second part: the total museum experience

- *What kind of experience do you try to create with Editions?*
- *Do you try to create an offer with Editions where there already exists demand for, or do you try to create a demand?*
- *What goals do you have with Editions?*
- *Editions is more or less a service that you offer, what kind of service do you want to create with Editions for the visitors?*

Note:

For the research I approach the museum from the viewpoint of ‘the total museum experience’, this means that the whole museum visit can be seen as one experience, and that all parts of that visit add something to this experience, such as the restaurant, the shop and so on. The visitor judges this as one complete experience.

There are different levels in the way people undergo an experience, these can be divided in active participation or passive participation, and by being absorbed by it, like watching television or by being immersed by it, like playing in a movie.

There has been made a distinction in four kinds of experiences:

- An educational experience: you learn something, you participate active, but absorb something, like studying for an exam.
 - An aesthetic experience: you participate passive, but you are immersed by it, like watching an artwork in a museum.
 - An escapist experience: you participate active, and you are immersed by it, like playing in a musical.
 - An entertaining experience: you act passive, and you absorb something, like watching a movie.
-
- *How does Editions create a possibility for the visitor to participate in a new way at the museum?*

 - *How does Editions add something to 'the total museum experience' for the visitor that is already offered?*

Note:

Another theory takes the total museum experience to a new level. This theory is about giving meaning to an experience. This happens when the visitor does not only just experiences something, it also transforms or changes the visitor. For example, after seeing the editions at the House of Photography, a visitor can be so inspired, that it wants to buy one, and after this he or she becomes a photography collector.

This 'transformation' can be done in different ways: by offering an extra service; by increasing the knowledge of the visitor; by increasing social and cultural responsibility of the visitor; and by the realization of immaterial happiness of the visitor.

- *To what extent can Editions give a specific meaning to the experience of the visitor? Or how do you try to add meaning to the experience?*

Note:

At a museum visit, the visitor has a personal context, he or she only experiences something individually; a social context, he or she has interaction with other visitors and/ or staff; and a physical context, he or she is actually within a physical space.

- *How do you try to influence or stimulate those three contexts at Editions?*

Third part: the strategy of Editions now and in the future

- *How does the strategy of Editions fit within the total strategy of the House of Photography?*
- *When do you consider Editions as successful?*
- *At the moment, what are the challenges for Editions?*
- *Who is the competitor for Editions?*

- *Do you believe that the House of Photography distinguishes itself from other museums with the Editions? And how does it distinguish itself?*

- *How is Editions functioning last years?*
- *What parts of the Editions would you like to extend or develop more in the future?*
- *Do you think the House of Photography is a progressive museum because of the Editions?*
- *How do you see Editions in 10 years from now?*


Thank you for your cooperation!


B Coding scheme of the interviews

Part I: Marketing Components	Part II: Total Museum Experience	Part III: Arts Marketing Strategies
<u>1 Product</u>	<u>1 Total Museum Experience</u>	<u>1 Mission</u>
<i>A Extended experience</i>	<i>A Educational</i>	<i>A Cultural Entrepreneurship</i>
<i>B Offer</i>	<i>B Aesthetic</i>	<u>2 Strategy</u>
<i>C Offer selection</i>	<i>C Escapist</i>	<i>A Supply</i>
<u>2 Price</u>	<i>D Entertaining</i>	<i>Audience Goals</i>
<i>A Financial objectives</i>	<u>2 Meaningful Experience</u>	<i>Product Goals</i>
<i>B Marketing objectives</i>	<i>A Enabling</i>	<i>Organizational/ Competitive Goals</i>
<i>C Market position</i>	<i>B Enlightening</i>	<i>B Market & Demand</i>
<i>D Nature of the market</i>	<i>C Engaging</i>	<i>Artists</i>
<i>E Price competition</i>	<i>D Educational</i>	<i>Competitive Environment</i>
<u>3 Place</u>		<i>Visitors</i>
<u>4 Promotion</u>		<u>3 SWOT Analyses</u>
<u>5 Service</u>		<i>A Strengths</i>
<i>A People</i>		<i>B Weaknesses</i>
<i>B Physical Environment</i>		<i>C Opportunities</i>
<i>C Process</i>		<i>D Threats</i>
<u>6 Synergy</u>		

C Questionnaires FOAM and the House of Photography

English version handed out at FOAM:





ERASMUS UNIVERSITEIT ROTTERDAM
Erasmus School of History, Culture and Communication
Postbus 1738, 3000 DR Rotterdam, The Netherlands

Dear Madam / Sir,

Foam Editions is a sales gallery within the museum where limited editions of photographs are exhibited that you can buy. Foam Editions additionally provides expert advice on collecting photography to their visitors.

As you are a visitor of FOAM, you are kindly invited to express your opinion about Foam Editions through completion of this questionnaire. It is not a problem if you are not familiar with Foam Editions.

Please fill out the column on the right and check the options below, that reflect your degree of agreement on a scale from 1 (minimum) to 5 (maximum).

Gender M / F **Age** _____

Citizenship Dutch / Non – Dutch

Education level

Primary School

Secondary School

Higher Education

University

Have you ever visited FOAM in the last 12 months? Yes / No

If yes, how many times?
_____ times

Did you already know before about Foam Editions? Yes / No

	- ← I agree → +
I think that Foam Editions should:	
1. Offer the possibility to buy photography editions at the museum.	1 2 3 4 5
2. Offer photography editions of young, new, talented photographers.	1 2 3 4 5
3. Offer photography editions related to the exhibitions of the museum.	1 2 3 4 5
4. Offer photographs in a lower price segment, up to a maximum of €7.000,-.	1 2 3 4 5
5. Have their own separate exhibition room.	1 2 3 4 5
6. Be located within the museum.	1 2 3 4 5
7. Be located at a prominent location, on the main route of the museum.	1 2 3 4 5
8. Promote itself as a sales gallery, independent from the museum.	1 2 3 4 5
I think that Foam Editions should:	
9. Offer an expert who can be reached about information on buying photographs.	1 2 3 4 5
10. Offer a place where I can interact with other visitors on buying photographs.	1 2 3 4 5
11. Offer a comfortable environment where I can relax.	1 2 3 4 5
12. Be an environment that looks the same as the museum.	1 2 3 4 5
13. Be a place where I can come more frequent to buy photographs.	1 2 3 4 5
14. Offer a place where I can come more frequent to talk about collecting photography.	1 2 3 4 5
I think that Foam Editions could offer <u>an experience</u>:	
15. That is a successful addition to the total museum experience.	1 2 3 4 5
16. By which I experience photography in a new way.	1 2 3 4 5
17. That increases my knowledge on buying photographs.	1 2 3 4 5
18. By which I can get lost into the photographs that are exhibited.	1 2 3 4 5
19. That stimulates active participation, because I can buy the photographs.	1 2 3 4 5
20. That is entertaining: it could be fun to get involved in buying photography.	1 2 3 4 5
21. That is inspiring.	1 2 3 4 5
22. That increases my happiness in an immaterial way through culture.	1 2 3 4 5
23. That makes me more culturally and socially involved.	1 2 3 4 5

All results will be subject to statistical analysis for research purposes.
Please hand in the completed survey and the pen to the researcher.
Thank you for filling out the survey!

Dutch version handed out at FOAM:

foam



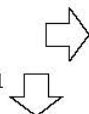
ERASMUS UNIVERSITEIT ROTTERDAM
Erasmus School of History, Culture and Communication
Postbus 1738, 3000 DR Rotterdam, The Netherlands

Geachte mevrouw / meneer,

Foam Editions is een verkoop galerie binnen het museum. In deze galerie worden gelimiteerde fotografie prints tentoongesteld die u kunt kopen. Ook geeft Foam Editions deskundig advies aan hun bezoekers over het verzamelen van fotografie.

Omdat u een bezoeker van FOAM bent, wordt u vriendelijk verzocht uw mening te geven over Foam Editions door middel van het invullen van deze enquête. Het is daarbij geen probleem als u FOAM Editions nog niet kent.

Vult u alstublieft eerst de kolom aan de rechterkant in.
Zou u daarna bij onderstaande opmerkingen het cijfer willen omcirkelen dat het beste uw mening weergeeft, op een schaal van 1 (niet mee eens) tot 5 (mee eens).



Geslacht: M / V **Leeftijd:** _____

Nationaliteit:

Nederlands / Niet - Nederlands

Opleidingsniveau:

- Basisschool
- Voortgezet onderwijs
- Middelbaar of Hoger Beroepsonderwijs
- Universiteit

Heeft u FOAM de afgelopen 12 maanden al eerder bezocht?

Ja / Nee

Zo ja, hoe vaak? _____ keer

Had u al eerder van FOAM Editions gehoord? Ja / Nee

Ik denk dat Foam Editions:	- ← mee eens → +
1. Fotografie prints moet aanbieden die men kan kopen.	1 2 3 4 5
2. Een aanbod moet hebben van jonge, nieuwe, getalenteerde fotografen.	1 2 3 4 5
3. Een aanbod moet hebben dat gerelateerd is aan de tentoonstellingen van het museum.	1 2 3 4 5
4. Een aanbod moet hebben in het lagere prijssegment, tot maximaal €7.000,-.	1 2 3 4 5
5. Een eigen, afgescheiden tentoonstellingsruimte moet hebben.	1 2 3 4 5
6. In het museum gevestigd moet zijn.	1 2 3 4 5
7. Zich op de hoofdroute in het museum moet bevinden, op een centrale plek.	1 2 3 4 5
8. Zichzelf moet promoten als een verkoopgalerie, onafhankelijk van het museum.	1 2 3 4 5
Ik denk dat Foam Editions:	- ← mee eens → +
9. Via een deskundige informatie moet verschaffen over het kopen van fotografie.	1 2 3 4 5
10. Interactie met andere bezoekers mogelijk moet maken over het kopen van fotografie.	1 2 3 4 5
11. Een comfortabele omgeving moet zijn waar ik tot rust kan komen.	1 2 3 4 5
12. Een ruimte moet zijn die er hetzelfde uit ziet als het museum.	1 2 3 4 5
13. Een plek moet zijn waar ik vaker kan komen om fotografie prints te kopen.	1 2 3 4 5
14. Een plek moet zijn waar ik vaker kan komen om over het kopen van fotografie te praten.	1 2 3 4 5
Ik denk dat Foam Editions <u>een belevenis</u> kan bieden:	- ← mee eens → +
15. Die een succesvolle toevoeging is aan de totale museum ervaring.	1 2 3 4 5
16. Waardoor ik fotografie op een nieuwe manier ervaar.	1 2 3 4 5
17. Die mijn kennis over fotografie verzamelen vergroot.	1 2 3 4 5
18. Waarin ik helemaal op kan gaan in de fotografie kunst die tentoongesteld is.	1 2 3 4 5
19. Die actieve deelname stimuleert, omdat ik de foto's daadwerkelijk kan kopen.	1 2 3 4 5
20. Die leuk is: het kan gemakkelijk zijn om te overwegen fotografie te kopen.	1 2 3 4 5
21. Die inspirerend is.	1 2 3 4 5
22. Die mij op een immateriële manier gelukkiger maakt.	1 2 3 4 5
23. Die mij meer cultureel en maatschappelijk betrokken maakt.	1 2 3 4 5

Alle resultaten zullen uitsluitend gebruikt worden voor statistische analyse in dienst van onderzoek.

Lever alstublieft de pen en de ingevulde enquête in bij de onderzoeker.

Dankuwel voor het invullen van de enquête!

English version handed out at the House of Photography:

**DEICHTOR
HALLEN**
INTERNATIONALE KUNST
UND FOTOGRAFIE
HAMBURG

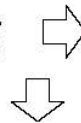


Dear Madam / Sir,

'Editions' is a sales gallery within the museum where limited editions of photographs are exhibited that you can buy. 'Editions' additionally provides expert advice on collecting photography to their visitors.

As you are a visitor of the House of Photography, you are kindly invited to express your opinion about 'Editions' through completion of this questionnaire. It is not a problem if you are not familiar with 'Editions'.

Please fill out the column on the right and check the options below, that reflect your degree of agreement on a scale from 1 (minimum) to 5 (maximum).



Gender M / F Age _____

Citizenship German / Other

Education level

- Primary School
- Secondary School
- Higher Education
- University

Have you ever visited House of

Photography in the last 12 months?

Yes / No

If yes, how many times? _____ times

Did you already know before about

'Editions'? Yes / No

I think that 'Editions' should:	- < I agree > +
1. Offer the possibility to buy photography editions at the museum.	1 2 3 4 5
2. Offer photography editions of young, new, talented photographers.	1 2 3 4 5
3. Offer photography editions related to the exhibitions of the museum.	1 2 3 4 5
4. Offer photographs in a lower price segment, up to a maximum of €7.000,-.	1 2 3 4 5
5. Have their own separate exhibition room.	1 2 3 4 5
6. Be located within the museum.	1 2 3 4 5
7. Be located at a prominent location, on the main route of the museum.	1 2 3 4 5
8. Promote itself as a sales gallery, independent from the museum.	1 2 3 4 5
I think that 'Editions' should:	- < I agree > +
9. Offer an expert who can be reached about information on buying photographs.	1 2 3 4 5
10. Offer a place where I can interact with other visitors on buying photographs.	1 2 3 4 5
11. Offer a comfortable environment where I can relax.	1 2 3 4 5
12. Be an environment that looks the same as the museum.	1 2 3 4 5
13. Be a place where I can come more frequent to buy photographs.	1 2 3 4 5
14. Offer a place where I can come more frequent to talk about collecting photography.	1 2 3 4 5
I think that 'Editions' could offer <u>an experience</u> :	- < I agree > +
15. That is a successful addition to the total museum experience.	1 2 3 4 5
16. By which I experience photography in a new way.	1 2 3 4 5
17. That increases my knowledge on buying photographs.	1 2 3 4 5
18. By which I can get lost into the photographs that are exhibited.	1 2 3 4 5
19. That stimulates active participation, because I can buy the photographs.	1 2 3 4 5
20. That is entertaining: it could be fun to get involved in buying photography.	1 2 3 4 5
21. That is inspiring.	1 2 3 4 5
22. That increases my happiness in an immaterial way through culture.	1 2 3 4 5
23. That makes me more culturally and socially involved.	1 2 3 4 5


All results will be subject to statistical analysis for research purposes.

Please hand in the completed survey and the pen to the researcher.

Thank you for filling out the survey!

German version handed out at the House of Photography:

DEICHTOR HALLEN
INTERNATIONALE KUNST
UND FOTOGRAFIE
HAMBURG



ERASMUS UNIVERSITEIT ROTTERDAM
Erasmus School of History, Culture and Communication
Postbus 1738, 3000 DR Rotterdam, The Netherlands

Sehr geehrte Damen und Herren,

Als 'Editionen' bezeichnet man kommerzielle Galerien in Museen, in denen limitierte Foto-Editionen ausgestellt und verkauft werden. Hier erhält der Museumsbesucher zusätzlich fachmännische Unterstützung beim Aufbau und der Ergänzung von Fotosammlungen.

Sie – als Besucher des 'Haus der Photographie' – sind herzlich eingeladen, im Zuge dieses Fragebogens, ihre Meinung über 'Editionen' zu äußern. Dabei spielt es keine Rolle, ob Sie mit 'Editionen' vertraut sind.

Bitte füllen Sie erst die Spalte rechts aus und geben Sie dann mit Hilfe der Skala Ihren Grad an Übereinstimmung von 1 (Minimum) bis 5 (Maximum) an.

Geschlecht M / W **Alter** _____

Nationalität Deutsch / Andere

Bildungsniveau

Grundschule

Lehre/ Ausbildung

Fachhochschul-/ Hochschulreife

Hochschulabschluss

Haben Sie in den letzten 12 Monaten das 'Haus der Photographie' besucht?

Ja / Nein

Wenn ja, wie oft? _____ mal

Kannten Sie 'Editionen' schon vor Ihrem heutigen Besuch? Ja / Nein

	- ← Ich stimme zu → +
Ich denke, 'Editionen' sollten:	
1. dem Besucher die Möglichkeit bieten Foto-Editionen im Museum zu erwerben.	1 2 3 4 5
2. Foto-Editionen von jungen, neuen, talentierten Fotografen anbieten.	1 2 3 4 5
3. Foto-Editionen passend zu den Museumsausstellungen anbieten.	1 2 3 4 5
4. Fotografien in einem niedrigeren Preissegment anbieten (maximal bis €7.000,-).	1 2 3 4 5
5. ihren eigenen, abgegrenzten Ausstellungsbereich haben.	1 2 3 4 5
6. im Museum angesiedelt sein.	1 2 3 4 5
7. an prominenter Stelle innerhalb des Ausstellungsparcours liegen.	1 2 3 4 5
8. sich als eigenständige, kommerzielle Kunstgalerie aufstellen – unabhängig von dem Museum.	1 2 3 4 5
Ich denke, 'Editionen' sollten:	
9. Experten vor Ort haben, die Informationen zum Kaufen von Fotografien anbieten.	1 2 3 4 5
10. ein Ort sein, an dem ich mich mit anderen Kunden über das Kaufen von Fotografien austauschen kann.	1 2 3 4 5
11. eine gemütliche Umgebung zum Entspannen bieten.	1 2 3 4 5
12. ein Ort sein, der optisch dem restlichen Museum entspricht.	1 2 3 4 5
13. ein Ort sein, an dem ich regelmäßig Fotografien kaufen kann.	1 2 3 4 5
14. ein Ort sein, an dem ich mich regelmäßig über das Sammeln von Fotografien austauschen kann.	1 2 3 4 5
Ich denke, 'Editionen' ermöglichen eine Erfahrung:	
15. die eine gelungene Bereicherung zur allgemeinen Museumserfahrung ist.	1 2 3 4 5
16. bei der ich Fotografie auf eine neue Art und Weise erleben kann.	1 2 3 4 5
17. bei der ich meine Kenntnisse im Kunstkauf verbessern kann.	1 2 3 4 5
18. bei der ich mich in der Betrachtung der Fotografien verlieren kann.	1 2 3 4 5
19. die mich zur Teilnahme anregt, indem ich Fotografien erwerbe.	1 2 3 4 5
20. die unterhaltsam ist: Es könnte Spaß machen Fotografien zu kaufen.	1 2 3 4 5
21. die mich inspiriert.	1 2 3 4 5
22. die mich durch Kultur auf eine immaterielle Weise glücklicher macht.	1 2 3 4 5
23. die mich anregt, mich kulturell und sozial stärker zu engagieren.	1 2 3 4 5

Die Ergebnisse dieser Umfrage dienen einer wissenschaftlichen Untersuchung.
Bitte geben Sie den ausgefüllten Fragebogen und den Stift zurück.
Herzlichen Dank für Ihre Unterstützung!

D Extensive coding scheme of the interviews

Part I: Marketing Components	House of Photography	FOAM	The Photographers' Gallery
<u><i>1 Product</i></u>			
<i>A Extended experience</i>	<p>The House of Photography offers special photography editions that are for sale connected to every exhibition they have. So this falls in the category of the extended experience the museum has to offer.</p> <p>“We try to do for each exhibition to make an edition...”</p>	<p>The upper floor of FOAM is Foam Editions, Foam Editions is a department of FOAM were special photography editions are for sale. Additionally Foam Editions provides courses on collecting photography. So it is an extension to the core activity of the museum.</p> <p>“Dus als een soort van eerste plek om gratis, misschien wel, vrijblijvend informatie te verkrijgen over verzamelen van fotografie.”</p>	<p>The Print Sales department is an enterprise within the museum. It functions as a commercial gallery, it organizes 5 to 6 exhibitions every year and it represents approximately 35 artists. They are an extension to the core business of the public gallery and offer the possibility to buy artworks at the museum.</p> <p>“Because we are a charity, the Print Sales, the bookshop and the café here have a really distinct important in order to generate profit that can roll back into the public gallery and the public program.”</p>
<i>B Offer</i>	<p>Every exhibition they make a special edition that will be for sale. So the offer of editions the museum provides is a collection of special editions of previous and current exhibitions.</p> <p>“But here it always fits together with the exhibition, this is I think, this is for us very important.”</p>	<p>Foam Editions offers photo books in limited edition, photo books that are signed by the artist or that contain a special edition print and special photography editions. Additionally it provides courses that educates people on the photography market and on how to start a photography collection.</p> <p>“... wij kiezen voor een bepaalde editie die wordt ook speciaal voor FOAM Editions gemaakt.”</p>	<p>Print Sales represents different artists, so they organize exhibitions every year. From all the artist they represent they have portfolios with works that are for sale. Furthermore they have a special wall in Salon Style with special Gallery Editions, these are special editions for the Photographers' Gallery of photographers that have an exhibition in the public gallery. These editions are offered as a gift by the photographers to the Gallery to sell them. On most artists they have a loose representation, these artists are represented by other artists as well. Some are exclusive because Print Sales is their first gallery.</p> <p>“...we were doing an exhibition, and we turn it 5 or 6 times a year. And it has to be, generally at the moment, the model is that we have classic photographers, established photographers, alongside new talented photographers that nobody knows and trying to bring new ideas to the market as well.”</p> <p>“to being able to engage the public with an individual artist, to promote an artist.”</p>
<i>C Offer</i>	<p>The main criteria for the selection of the editions is that they have to be related to the exhibition the museum organizes. The editions</p>	<p>FOAM offers two different types of editions, the first type are editions that are from established photographers who</p>	<p>Print Sales has two types of offerings, the artists they represent and the Gallery Editions. As explained above, the</p>

<p>selection</p>	<p>they offer are of contemporary artists, or from estates of artists. So the editions they offer are very dependent on the exhibition, the photographer or estate they are working with and the theme of the exhibition. To create a special edition they have to cooperate with the artist, the estate or the galleries that represent the artist. The museum asks them to offer a print to create a special edition for the museum. The museum tries to get the print as a gift, however sometimes the production costs and the selling costs need to be shared with the artist or estate.</p> <p>The curator of the House of Photography tries to select an image where there is already a demand for, a popular image that looks attractive and of which he thinks that it will sell. However, that is not always possible, since the artist or the galleries by which they have a contract, do not allow that. These parties want to sell this print exclusively at the galleries, therefore it is difficult for the House of Photography to get an offer of special editions with the best pictures, as they call it they get the 'B-pictures'. So the curator selects a print of which he thinks that will be attractive for the public, with approval of the artist or the gallery.</p> <p>"So you have to find a balance between, it has to be attractive for the visitors, on the other side it has to be not, well in German you say 'nicht in die kweren kommen', which means that you do not cross the galleries."</p> <p>"Yes sure, and I know this is the absolute favorite. But the artist says to me: "Yes, it is a very good selling photograph, but we have a special edition of this photograph in our gallery and it is not possible." So you have to select another one, and then you select some not so attractive. That is very difficult."</p>	<p>have an exhibition in the museum. Most of these photographers give a print as a gift to the museum to sell, or FOAM asks them if they want to offer a print for Foam Editions. The second type are editions of young, talented, emerging artists. They mostly select these from 3h, an exhibition space in FOAM for emerging talent, from publications in FOAM Magazine, from the Talent Call competition, and from the Paul Huf Award. For these photographers they try to create a demand. So they have a balance of offering editions where there already exists a demand for, and creating a demand.</p> <p>"...ook Foam Editions heeft weer een doel. We draaien meer dan 'break even' en in het kader van cultureel ondernemen, we doen dit ook omdat het geld dat daar uitkomt ook weer terugloeft in FOAM en daar organiseren we weer educatieve projecten van."</p>	<p>selection for the Gallery Editions is done when an exhibition in the public gallery appeals to them and they think they can sell it, they ask for a donation of the artist for a special edition. The artists they represent are of different categories, the classic photographers are in their offer because they started in the 70's with these names while the collecting market did not really exist yet for photography. Now these photographers are well established names where there is a huge demand for. Next to this, every year they try to find 2 or 3 new emerging artists, that nobody know yet, that most of the time come straight out of their Master's Degree. The selection criteria is restrictive, one criteria is that it has to appeal to the general public. They select an artist, and show the work in the gallery for a 6 to 12 months, if that is going well, they give the artist an exhibition and depending on the reaction of the public they decide to continue or not. Hence as stated in the interview they try to create demand for emerging artists, but it has restrictions that it has to be work that can easily be picked up by their audience.</p> <p>"...on an annual basis, what we are looking for is the new artists and to start emerging careers."</p> <p>"Sometimes, but rarely, it generally works that, if the public gallery has a certain exhibition and we really love the work and we feel that we can sell it. Then we often ask them if they might donate a print to the gallery, which is an edition [...]So just one singular image, probably an out taker that they would not sell anywhere else."</p> <p>new talented photographers that nobody knows and trying to bring new ideas to the market as well."</p> <p>"...we are looking for artists that we know we can bring to the general public, to the untrained, non-collector."</p> <p>"...often find something that we absolutely love, but we know we will not be able to sell. So if it is adventurous, it is probably too adventurous for our clientele. And our clients really dictate what we can and cannot bring in."</p> <p>"So, we are always looking for new artists that nobody else has brought to market, and to create a demand."</p>
<p>2 Price</p>			
<p>A Financial</p>	<p>The main financial objective for the activity of selling photography editions is that the museum needs extra incomes. They experience</p>	<p>The incomes FOAM generates with Foam Editions are used to fund the educational projects of the museum, it supports</p>	<p>Print Sales is now operating as an essential part of the institution to generate incomes for the funding of the public</p>

objectives	<p>a decline in subsidies that causes the financial situation to be under pressure. They hope to bring their budget in a better situation with the incomes from the sales. This is also the reason that they ask the artist to donate the print to the museum.</p> <p>“Regarding the financial situation, the subsidies become lower, lower, lower. We are forced to do this.”</p>	<p>the public program of the museum.</p> <p>“...ook Foam Editions heeft weer een doel. We draaien meer dan ‘break even’ en in het kader van cultureel ondernemen, we doen dit ook omdat het geld dat daar uitkomt ook weer terugloeft in FOAM en daar organiseren we weer educatieve projecten van.”</p>	<p>program. The functioning of Print Sales is judged on its turnover and its profits.</p> <p>“And the money that we make goes back into the funding of the exhibitions we put upstairs.”</p> <p>“Previously, I feel that this particular department was a sort of add on, and for many years it was a bit of a bonus if they made money. Now, it is absolutely central.”</p>
B Marketing objectives	<p>The target group is the normal museum visitor, who comes to the museum to watch art, not to buy art. Moreover this audience does not have a large amount of money to spend. Therefore they try to offer editions at low prices and try to build a community around it. The price range is set between €500 and €1.000 euros.</p> <p>“So, the focus is more on the normal visitors, and for them it is sometimes, not sometimes, often €700,- a €1.000,- euros a lot.”</p> <p>“And so, our experience with editions is that the price could not be so high over €1.000,- euros. It has to be less. And sometimes between 500 and 1.000.”</p>	<p>They have a price range between €25,- and €1.000,-, which is the lower segment. Their target group is the normal visitor, ‘first time buyers’, people that are orientating on buying art or people who have more experience in collecting. They do realize that higher prices would isolate people, because their audience does not spend that much money.</p> <p>“Waarschijnlijk niet elke museumbezoeker is geïnteresseerd in het kopen van kunst, maar voor de museumbezoeker die het wel is, of die per toeval er op stuit en dacht ‘Goh, dat wist ik niet’, daar is het wel leuk voor.”</p>	<p>Print Sales tries to make prices accessible, to be attractive to all their audiences, to show anybody that they can collect art. They do this by always having an offer of artworks at the lower end. Secondly they participate with the Arts Council for an “Own Arts Scheme” which is a loan scheme for artworks of living photographers, which people can pay in 10 months.</p> <p>“But with all our audiences, even the students, we are hoping that we make, firstly that the prices are accessible, because they start at the lower end.”</p>
C Market position	<p>The photographs are printed in editions of 100, and in smaller sizes, this makes the photographs less exclusive and enables them to ask a lower price. However this is also a problem, indicates the curator because they will not sell a 100, there is not enough demand for 100.</p> <p>“... you make an edition of 100, and you can say it is a less price. This could work. On the other side, okay you could say if you do not find 100 visitors to buy the edition, maybe that you find 20, but then, what does it mean for the price of an edition?”</p>	<p>They make clear that the prices are in the lower segment because the artists are young, new and emerging. The special editions related to the exhibitions are gifts to FOAM, for example as a consequence of good cooperation, and then the artist and FOAM agree to sell them at affordable prices.</p> <p>“Het prijssegment zit tussen de €25,00 en de €1.000,00 euro. Ik denk ook dat dit gewoon komt omdat het jonge talenten zijn.”</p>	<p>The new emerging artists dictate that the prices are affordable because they are new to the market, they take the reputation of the artist into consideration.</p> <p>“So that dictates we are always looking for some affordable artists, some emerging artists.”</p> <p>“...so we are looking for artists that we know we can sell, at the price brackets that we know we can sell at.”</p>
D Nature of the market	<p>As already discussed, the consumers are the normal visitors, so the price range has to be low. Furthermore collectors do not buy editions at the House of Photography, but at galleries, as they value the exclusiveness of artworks.</p> <p>“And on the other side, you think for the rich people, who are collectors, Editions are not very interesting for them.”</p>	<p>As already mentioned they realize that higher prices would maybe isolate people, the ability and willingness to pay for their audience is restricted.</p> <p>“...de meesten zijn denk ik toch wel wat ervarener omdat het toch een geld ding is.”</p>	<p>They take into consideration the willingness to pay for an artwork. They try to work the prices upwards, to increase demand for an artist.</p> <p>“And ultimately I think, prices for anything, their priced on demand. If someone is willing to pay that much then.”</p> <p>“The prices are determined by several factors, we try and start at an accessible point, people will feel, they will be willing to pay. And ultimately I think, prices for anything, their priced on demand. If someone is willing to pay that much then. If we aimed to high, we would isolate a large number of people straight away. So if we try, we start at the</p>

<p>E Price competition</p>	<p>The museum organizes an exhibition for the artist, this costs a lot of money. For the artist an exhibition in the museum is beneficial for his or her reputation, consequently the prices for his or her works go up in the galleries. Therefore the curator asks in return if a donation of a print is reasonable to support the financial situation of the museum. Depending on the situation and in discussion with the artist and the gallery the prices are set for the print, and sometimes it is not a gift and costs are shared. The upside of this reputation is that the editions sold at the House of Photography also benefit from the reputation of the museum.</p> <p>“And this means for them that it is cheaper than in the gallery and it has the reputation of the museum.”</p>	<p>Prices are determined in consultation with the artist or the gallery, and earlier sales are taken into consideration.</p> <p>“... er wordt altijd onderling overlegd tussen galerie of fotograaf, wat de fotograaf zelf voor een prijs voor iets wil vragen.”</p>	<p>lowest point that we feel we can and we gradually, depending on demand, we work upwards. If there is not a demand, we keep it where it is.”</p> <p>Print Sales tries to work the prices upwards for their artists, that the prices become comparable with the prices for established artists in other major commercial galleries. For their established names they look at the prices for their works in the auction market. The prices for the Gallery Editions are decided in consultation with the artist who donates the print.</p> <p>“... we try our hardest to judge what the market value is, and work with that. And we look at the secondary market for those artists, if they have one, so the auction market.”</p>
<p>3 Place</p>	<p>The editions are on show on a wall at the entrance hall in the exhibition room. On the wall are information boards that indicate that these artworks are for sale and do not belong to the exhibition. They normally hang all the editions they have, also the older ones. However this wall is not permanently present in the museum. Due to different exhibitions and limited wall space, sometimes the editions wall is removed. During Christmas time they make sure that the wall is there, since they believe that people could buy the editions as a present. They find it problem that it is impossible to put a permanent wall with the editions in the museum.</p> <p>They considered to put the editions in the bookstore, but they believe that the editions look more important when they are visible in the exhibition room. Additionally that is impossible due to the limited space. In the bookstore there is one wall where editions are shown that you can buy together with limited edition photography books and sometimes they put an artwork of the exhibition there. That leaves no space for the House of Photography editions.</p> <p>Both the photobook store owner and the curator consider it as a good idea to have a special room for the editions. But the architecture of the museum makes that difficult. Especially with the older editions that have no link with the current exhibition. And it could have the advantage that the visitors see the same images every time and start to like them and maybe buy them in the future.</p> <p>“So we decided to show them on a special wall in the entrance of the museum.”</p> <p>“But I think it is important that they have one fixed place where we</p>	<p>Foam Editions is located on the top floor of the museum, it is located there because this floor was still vacant, and it is suitable for gallery exhibitions. Because it is on the top floor, people have to know that it is there and then go upstairs. There are signs in the museum that point to Foam Editions. First they were afraid that nobody would find it, that it would be hidden. But they experience that not all visitors go up, approximately 100 a day, and that this is an audience of curious or interested people, so that it works. Before they were located here they changed from locations, the manager states that a permanent location is important, because then people know how to find it.</p> <p>“dat was gewoon echt de plek waar we nog veel vierkante meters hadden om, ja, te laten zien hè, wat voor soort galerie-achtige ruimte we hebben.”</p>	<p>Print Sales is located in the basement of the museum, next to the bookshop. The direction decided to put all enterprises on the ground floor and in the basement. Print Sales does not find this location ideal. This is mainly because they have the idea that many people cannot find it and they find the place very compromised. Because the space given is quite small, they cannot organize very big solo exhibitions for their artists. Furthermore they would like to have a separation in the gallery space, so they could take important buyers into a more private space, but the location does not allow for that. So they have to manage with the space given. It is emphasized that a permanent location is important for them and that the location allows to organize exhibitions, in history this was not always the case, and that really did not work.</p> <p>“So it was a decision made by the directors, that they would contain the enterprises on the ground floor and in the basement. The actual lay-out is <u>not</u> our choice, it was the space we were given.”</p>

	<p>can show the exhibitions.”</p> <p>“Because when it is shown in the exhibition hall it makes all the editions look a little bit more important, then when it is shown in the bookstore.”</p> <p>“...in this architecture, that you have not a door that you can open. Or if you say, it is now closed, you cannot close the door. Here it is absolute an open space.”</p>		
<p><u>4 Promotion</u></p>	<p>The editions are visible on the website of the House of Photography, and online there is the possibility to click on a digital flyer with all the available editions. An e-mail account for the editions is shown on the website: editions@deichtorhallen. They also have a flyer, which they normally have in the bookstore and at the information desk. It is also mentioned in the Deichtorhallen newsletter and blog. However, it appears that they put not that many attention in promoting the editions as both interviewees are not completely sure what they do as promotional activities. Both emphasize that it could be useful to have more promotional activities to gain a wider reach at the visitors for the editions. Because the organization of the Editions is divided, it could be that nobody is responsible for the promotional activities.</p> <p>“We have it on our website, on our newsletter, when we make new editions, I think they put it on our Deichtorhallen blog.”</p> <p>“I think I have to ask again our colleges what happened with our special flyer.”</p> <p>“...I think they put it on our Deichtorhallen blog.”</p> <p>“You have to make special advertising, then you have to talk, then you have to make a sending to the customers and so on, this is a fulltime job, but we have not, but it could. I think if we do this more professional in this time, I think we need some person.”</p>	<p>Foam Editions has a few promotional activities, they have their own flyer, a web shop on the FOAM website and sometimes they have their own advertisement in FOAM Magazine. Sometimes they are in listings, and for the collecting course they had a special offer advertisement in two Dutch newspapers. Their promotion activities are mainly together with the FOAM promotions. They do not have an independent newsletter, Facebook or other media channel, it is all part of the promotion of the museum as a whole.</p> <p>“Foam Editions heeft ook geen nieuwsbrief, of geen eigen Facebook, of geen eigen website, het is daar allemaal onderdeel van.”</p>	<p>The Photographers' Gallery has different press angles and social media networks where interest is generated for the exhibitions of Print Sales organized alongside the other activities of the museum. Examples are the website, Twitter, Facebook and advertisement in the underground system. Additionally the exhibitions are mentioned in listings. Independent promotion activities are the marketing poster in the window of the museum. And at art fairs they perform exclusively for Print Sales. However they have to provide literature on the public gallery there from the direction. Although they have to work together with the gallery as whole in their promotion activities, they experience that it does not always work. They have a good press department for the museum as a whole, but they realized that it is better to do their promotion more independent. Have their own press officer, or outsource it. Furthermore they organize a lot of promotional activities themselves, which are more targeted elements. An example is their own e-mail circulation, there client list receives direct information on Print Sales. And when new work comes in, or a new artist, they organize events and previews and they approach interested clients personally with a letter or phone call.</p> <p>“Well, we have our own sort of press angles, so alongside our exhibitions we obviously have press for that.”</p> <p>“Because it does not often relate to us. And it sometimes is confusing to the outsider, because they can see that there is an exhibition on, and they believe it is in the upstairs exhibition space, and they come down here and might be disappointed because it is much smaller, or they did not realize it was commercial. So for that reason, it is conflicting...”</p> <p>“And we do a lot ourselves, so we generate or own e-mail circulation, if we have something that we feel is worth promoting, we do that all here in house.”</p>

<p>5 Service</p>	<p>These three elements make clear that the House of Photography does have the extra service that it is possible to buy editions at the museum, yet it has no specific focus on the people, how the process goes and the physical environment of this service yet. It functions more like an add-on that happens between all the other things the museum has to offer.</p>	<p>Foam Editions for mostly tries to offer the extra service that it is possible to buy photography editions at the museum. With this service they want to give the opportunity for visitors to learn more about collecting photography. They try to offer this by creating a welcoming physical environment where people can have personal contact with the staff and ask for advice, furthermore the process to buy an artwork is always with the same contact person.</p>	<p>With the people, the physical environment and the process, Print Sales consciously tries to offer a service to their visitors, by being comfortable, accessible and provide as much information someone needs.</p>
<p>A People</p>	<p>The editions are shown on a wall in the exhibition room. If somebody wants to buy an edition he has to go Michael Klein-Reitzenstein in the bookstore and he sells them. The team of the House of Photography is too small to have a permanent contact person only for the editions. Since Michael has the direct contact with the buying customers, may it be books or editions, he explains that it very important to have personal contact with these clients. He also states that most clients he has that buy editions started with collecting photo books. Both agree that it is necessary to have personal contact with the clients about the editions, that conversation and advice is important. But due to time and financial constraints that is not always possible. Furthermore he states that if visitors ask about editions they already have a slight interest, the whole staff needs to be able to give advice, which could have a positive effect on actual sales.</p> <p>“It has something to do with that I have to talk with the people directly. It does not work when you put it on here on the wall, you have to come with visitors in conversation.”</p> <p>“But for the bookstore it is important to know your clients and I have many, many clients who buy many expensive books, and these are not so much people, but they always buy for €1.000,-, €2.000,- or €3.000,- euro. And these are the collectors and this is very good when you have personal contact.”</p> <p>“When people buy photographs, prints here, these are normally other clients, they come more from books, and then they see okay, you have nice prints, they are not so expensive as the gallery prints, and then they start buying. But I think these people first buy books and then nice prints from the photographers and then maybe they start to collect prints too, but it is more from the books.”</p>	<p>The Foam Editions manager, or one of her colleagues, is always present at Foam Editions to answer questions or to help visitors. Because it is upstairs, and approximately 100 visitors a day walk in there, she is able to salute everybody who walks in. She tries to be approachable, accessible and inviting so that people start asking questions about the editions. That is the reason why someone is always present there. Because it is in the museum, people feel less embarrassed to approach the staff and to ask questions on the editions, than they would in a commercial gallery.</p> <p>“Het gaat dus juist om, dat je samen voor zo’n ding staat en zegt van: “Goh, hè?”, dat is juist de bedoeling van.”</p> <p>“Waarom is dat nou €95,- euro?”. En dat ze dan naar mij gaan: “Waarom kost dat zoveel, of wat is dan die 2AP?”. Dus dat er ook de gelegenheid bestaat om vragen te stellen.”</p>	<p>At Print Sales the staff is always present: The visitors can approach them to ask questions. The staff tries to be communicative to their clients and give them as much information they need. They try to make the clients feel comfortable and welcoming, not to be intimidating.</p> <p>“Our primary goal is to make sure that whoever walks through this door, does not feel that they have to sort of shy away if they cannot afford it, that they have to leave. We allow them to feel as happy as possible, to ask questions, to look into the portfolio whether they are going to buy or not.”</p> <p>“...to give people an opportunity to learn about collecting, and to begin with collecting artwork. Because it really is a dainty thing, and especially in the photography world, where there is an edition, there is a million different types of print processes, you know it is really important to demystify the whole collecting experience, that is really, that is our service.”</p> <p>“...we are quite passive, we do not try, we are not pushy sales people as individuals.”</p>
<p>B Physical Environment</p>	<p>The editions are on a wall in the exhibition room, near the entrance. They make clear that these artworks are for sale, they make a clear cut between exhibition and editions. With signs on the wall information is provided with prices, type of print and so on. They try to give more information than they would normally do</p>	<p>Foam Editions is located in the attic of the building, it therefore looks different than the rest of the museum. However, the aesthetics inside are designed the same way as the rest of the museum, as part of the museum as a whole. The space is designed to create a place of peace and</p>	<p>The Print Sales staff decided over the physical environment of the location. They choose to give a different lay out than the rest of the gallery. They try to create an intimate, subdued and quiet environment.</p>

	<p>at works in the exhibition.</p> <p>“You have to make a clear cut between what is exhibition and what you can buy.”</p> <p>“You have to bring more information to this print then if you make a normal exhibition.”</p> <p>“Especially when you have not, when it is not together with the exhibition, maybe one year later [...]Okay you can see this artist is very important and this belongs to this series and you have seen this series here in this exhibition and so on.”</p>	<p>quietness: relaxing music is turned on, it has nice lightening, fresh flowers, chairs, a long table with photography books, and people can get a glass of water. They want to make people feel relaxed and approachable here. The editions are hanged on the walls, they used to be in storage bins, but the current manager changed that and hanged them on the walls, because now it looks more like you would have it on your wall at home. Furthermore she has put signs with every edition with information on the artist, the title, the price and the material. This is to make clear the works are for sale. And the signs in the museum that point the directions to the Foam Editions floor have the additional text of ‘Print Sales Room’ this is also to make sure it is for sale and to inform the visitor.</p> <p>“Maar ook een stukje ervaring als rust, want er staat een muziekje aan, er is mooie verlichting, er staan stoelen, en je kan aan een lange tafel zitten om boeken doorheen te bladeren.”</p> <p>“Maar ik heb dat de laatste tijd meer met lijsten gedaan, omdat ik dat kon regelen met de lijstenmaker. En omdat het er dan toch uit ziet zoals je het bij jezelf thuis zou ophangen. Dus verkoop dacht ik dat is gewoon beter.”</p>	<p>“...we wanted to completely differentiate it from the feeling of the rest of the gallery. [...] we put that slightly, we wanted something much more intimate, much quieter.”</p> <p>“Make it accessible, make it welcoming, and hopefully that would appeal to anyone</p>
<p>C Process</p>	<p>There are two main ways to buy an edition at the House of Photography: with Michael Klein-Reitzenstein in the photo bookstore, or people can contact him by mail or on the phone and the sale will be arranged.</p> <p>“But these people who are buying art, I think they often, I often get e-mails. And not so often that people come here in the bookstore and say okay I want to buy this Edition.”</p>	<p>When people walk in at Foam Editions they normally walk around, see the editions. Then people ask questions to the staff there. If they buy a work they have contact with the staff of editions, and they pay there and receive an invoice. Normally the work still has to be produced, so when the work is ready the client can come and pick it up later at Foam Editions and they will receive the certificate. Additionally people can order the work online by the web shop, and then they can pick up the work later, or receive it by mail.</p> <p>“Ik heb meestal dingen niet op voorraad, dus als ze kopen dan maak ik een factuur en geef ik het certificaat erbij, of dat komt later, dat ligt er een beetje aan.”</p> <p>“Dus ik denk én een product maar ook de service van een brug slaan tussen de verzamelaar en een galerie. Dus dat ze bijvoorbeeld bij een galerie dat soort vragen misschien nog niet durven ((te stellen)). Of ze weten gewoon niet wat ze daar, wat ze moeten doen als ze bij een galerie binnenkomen. Dus als een soort van eerste plek om gratis, misschien wel, vrijblijvend informatie te verkrijgen over verzamelen van fotografie. Dat is denk ik eigenlijk wel de</p>	<p>They experience that interested people most of the time did some research before and approach them, in the gallery or they call them. Then they give parameters what they are looking for. The staff tries to anticipate on that by showing different portfolios of what they have to offer. Furthermore Barnett explains that they are there to give advice and provide information on the photography market as a whole, they want to give their visitors really objective information if they ask for that.</p> <p>“What we do is give people as much information as possible, so that they can make their own choices.”</p>

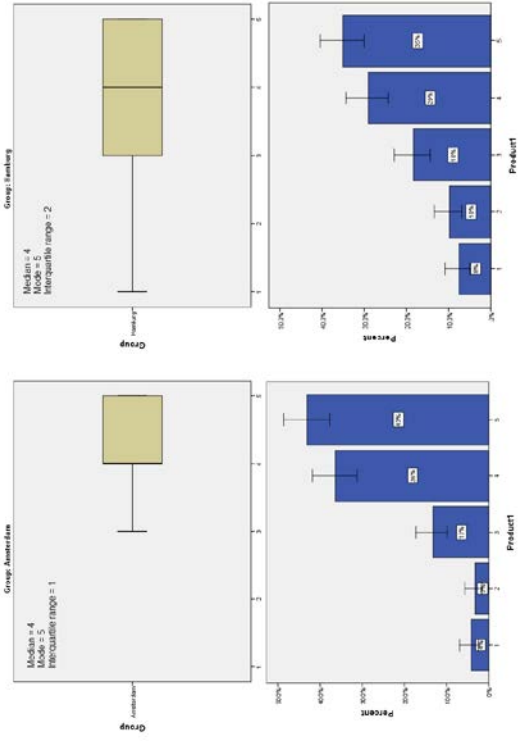
<u>6 Synergy</u>	<p>The House of Photography tries to synergize what they do, overall they want to offer different activities of high quality that all have something to do with the medium photography. They do not want to limit that to only do exhibitions, they want to extend that. This continues in what Klein-Reitzenstein says about the different services they offer, everything is organized to be of high quality. Nevertheless the marketing components of the editions are not developed yet into a synergized activity, although they are aware that that might be necessary to be more successful.</p> <p>“... who have good photo exhibitions and a good shop and good lectures and things like this. [...] Yes, I think it is important to have this here, and good lectures, and good educational work what we do too for a museum.”</p> <p>“That you say look here, this is the media, and what can you do with the media. So when I show exhibitions, for me it is absolutely important not to show the subjects, for me it is important to show the objects of photography. [...] And this is something that is very important for me, and if people recognize this and ask this, then I am very happy that they do this.”</p> <p>“I think if you want to buy some of the editions, you need a special preview, special people, and for the rest of the exhibition, the whole visitors could see and then it happened sometimes. I think it does not happen if you put only the picture on the wall.”</p>	<p>service.”</p> <p>It is clear that they try to synergize the elements of the physical environment, the process, the people, the product and price. Everything is adjusted to offer the service of gaining information on collecting photography at a low entry level, and to make it possible for visitors to buy photography editions at the museum at a low entry price level. However they are restricted to their location and promotion to the activities of the museum as a whole. It is a part of everything FOAM does.</p> <p>“Wij marketen het hele museum, maar we marketen niet Foam Editions alleen. Het zorgt dat we niet alleen maar de interactieve projecten marketen, dus, het is, je moet het echt zien als een geheel.”</p>	<p>In the interview the manager says that they do not consciously synergize their activities that it works altogether. Nevertheless in what is explained, it looks like they try to fit everything to each other if possible. The location and partly the promotion is something they cannot control, but they try to create an offer, a price, a physical environment, the process to buy something, and the contact with the staff that is accessible, welcoming and comfortable for all types of visitors that walk in.</p> <p>“Our primary goal is to make sure that whoever walks through this door, does not feel that they have to sort of shy away if they cannot afford it, that they have to leave. We allow them to feel as happy as possible, to ask questions, to look into the portfolio whether they are going to buy or not.”</p>
Part II: Total Museum Experience	<i>House of Photography</i>	<i>FOAM</i>	<i>The Photographers' Gallery</i>
<u>1 Total Museum Experience</u>	<p>As the curator acknowledges that it is important to give the visitors the opportunity to learn about collecting photography and that that would improve the sales, they have not organized a specific educational service around the editions. So they add extra information with the editions when they are all on show, since older editions do not relate to the current exhibition, to make them understand the works better. Furthermore he explains that due to financial constraints and because of the small team the current staff is not always available to answer questions on collecting photography. The shop owner explains that he has personal contact</p>	<p>Foam Editions tries to expand the museum visit with an educational service. People can walk in at the Editions floor and learn about collecting photography by asking the staff. The educational part is even more possible if they participate in one of the collecting courses Foam Editions organizes. They want to offer the visitors a place where they can obtain objective information on buying photography with a low barrier. So they try to stimulate active participation by absorbing information on collecting</p>	<p>At Print Sales the staff tries to offer an educational service. First of all by organizing exhibitions about the artists they represent, to let the audience learn more about them. Additionally they want to provide as much as information on the photography market as their visitors and clients want. The visitors can actively approach the staff and they provide information to absorb. The manager emphasizes that is not only restricted to the artist they represent, if someone wants information on other artists, they try to give the best</p>
<i>A Educational</i>			

	<p>with the clients, and that he does receive student groups and photographers to explain about photo books, but not a specific program on collecting photography.</p> <p>"I think it does not happen if you put only the picture on the wall. I think you need the conversation [...] I think, you need a person you can ask, and then he can say it is very important, come on, it is not so much it is 500."</p> <p>"You have to bring more information to this print then if you make a normal exhibition."</p> <p>"And I think that this is sometimes important too. That you give them an idea, how does it look in your living room, is it better to make it black or give it a white frame or is it better with a passe-partout or without a passe-partout, and with object framing and so on. I think this is always important too, to give them advice."</p>	<p>photography.</p> <p>"Omdat je er dus ook eigenlijk een stukje educatie bij krijgt denk ik. Heel veel mensen die hebben nog nooit iets gekocht. Dus die weten ook niet hoe dat precies in zijn werk gaat."</p> <p>"Dus als een soort van eerste plek om gratis, misschien wel, vrijblijvend informatie te verkrijgen over verzamelen van fotografie."</p>	<p>feedback they can.</p> <p>"I think we are just trying to offer the first inside into how to start a collection. So our service here is to give people an opportunity to learn about collecting, and to begin with collecting artwork. Because it really is a dainky thing, and especially in the photography world, where there is an edition, there is a million different types of print processes, you know it is really important to demystify the whole collecting experience, that is really, that is our service."</p> <p>"And educational, because unlike a commercial gallery we are trying to give as much information about those artists, and that students can walk in and they can look at the (planchette), they can learn about editions, they can learn about different printing processes, people only need to ask and they can get a lot more information from us."</p>
<p>B Aesthetic</p>	<p>The editions are shown on a wall in the exhibition room, they have chosen for this to make them look special, like the artworks in the exhibition. So the aesthetic experience for the visitor to act passive, but to be immersed by the artworks continues at the editions.</p> <p>"Because when it is shown in the exhibition hall it makes all the editions look a little bit more important, than when it is shown in the bookstore. So we decided to show them on a special wall in the entrance of the museum."</p>	<p>Foam Editions is located at the upper floor of the museum and offers an extra space where photography is exhibited. With the exhibition space they try to create an aesthetic experience for the visitors where they can act passively and be immersed by the artworks.</p> <p>"Ten eerste, het staat natuurlijk buiten de tentoonstellingen, of tenminste er is veel meer te zien dan alleen de foto's van de vier tentoonstellingen die we hier dan op dat moment hebben."</p>	<p>Print Sales tries to create an aesthetic experience as well, as they organize exhibitions they hope that the visitors are immersed by the artworks, while they watch them passively. The manager states that they hope that the exhibitions of Print Sales create an aesthetic experience comparable to the exhibitions in the public gallery.</p> <p>"... certainly aesthetic, because we have an exhibition, we put on our exhibitions to be as immersive hopefully they are, as they are upstairs. They are much smaller, the scale is much smaller, it has a commercial purpose behind it, but as you can see we do not really put prices on the walls. So the feeling is supposed to be, just as it would be in a public gallery upstairs."</p>
<p>C Escapist</p>	<p>The curator stated that the opportunity for visitors to be a collector of art was not one of the main reasons to start the editions. But the editions make it possible for the visitor to act active, to buy editions and consequently to be immersed by the experience of being a collector of art, and experience the artwork at home.</p> <p>"But it would be great to have editions in the museum you know, because a lot of people see the exhibition and maybe they can live the experience of the exhibition a little bit at home. [...] ... that you experience art at home that it gets further then the museum."</p>	<p>Foam Editions tries to stimulate the escapist experience with this activity that people realize you cannot only watch art, but you can actually buy it and take it home with you. Foam Editions offers the possibility for the visitor to participate actively and be immersed by the experience by actually buying artworks, and act as a collector of art.</p> <p>"Ja, ik denk ook een stukje, ten eerste zien dat het gewoon te koop is, dus echt gewoon puur voor de verkoop. [...] En het is ook een stukje bewust maken, bewust worden van, dat je fotografie kan kopen, en dat het geen poster is."</p>	<p>Print Sales tries to offer the opportunity for their visitors to start collecting. Because it is located within a public institution many people walk in that normally would not have gone to a commercial gallery space. They want to create an experience with Print Sales, wherein people feel empowered to consider buying photography and have it at home.</p> <p>"And I think what it offers is the opportunity to engage at a collecting level whether you are in a position to buy or not. To feel empowered, and to feel a sense of how it is to be an art collector. And that it gives them the opportunity to consider it, whether they can or whether they cannot. And</p>

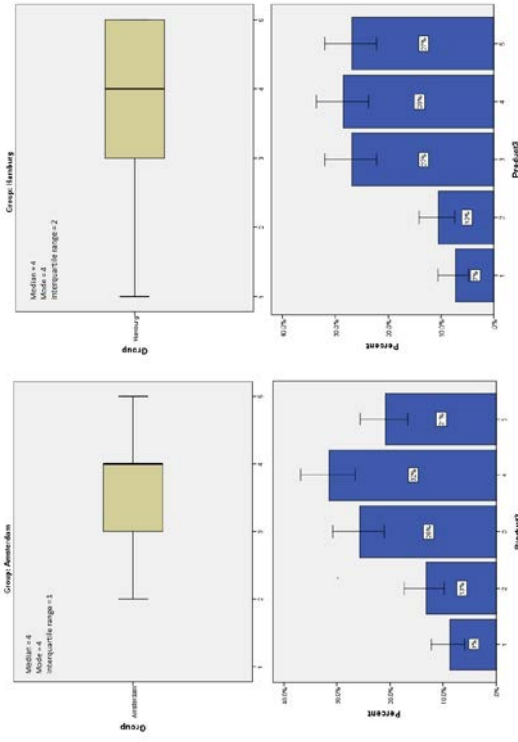
	<p>As the editions are shown in the exhibition hall, and nobody is directly present the audience can easily have an entertaining experience by acting passive, and absorb the environment. However this is possible for the whole museum experience. This entertaining domain could be approached better from a holistic view to the whole experience of the institution, as it is present, but editions is not trying to stimulate this domain.</p>	<p>Foam Editions tries to create an environment whereby people can just sit and relax. So people can act passively, and just sit there and relax, absorb the atmosphere, it can offer an entertaining experience for the visitors. But people are stimulated more evident in the other domains of the experience.</p> <p>“Maar ook een stukje ervaring als rust, want er staat een muziekje aan, er is mooie verlichting, er staan stoelen, en je kan aan een lange tafel zitten om boeken doorheen te bladeren. Dus het is ook gewoon naast het verkoop ding ook een stukje extra verdieping.”</p>	<p>just not to feel ashamed of any financial restrictions that they may have.”</p> <p>At Print Sales the staff acts in a passive way, so the visitors have to approach them to learn more on collecting. However, people may walk in and experience the Print Sales as entertaining, they can act passively and absorb what is going on there. There are no obligations at Print Sales. This entertaining domain could be approached better from a holistic view to the whole experience of the institution, as it is present, but Print Sales tries to stimulate the other domains of the total museum experience.</p> <p>“We allow them to feel as happy as possible, to ask questions, to look into the portfolio whether they are going to buy or not. We will make clear that they, you know, there is no obligation. So I think that the initial experience is just to feel comfortable.”</p>
<p><i>D</i> <i>Entertaining</i></p>			
<p><i>2</i> <i>Meaningful Experience</i></p>			
<p><i>A</i> <i>Enabling</i></p>	<p>Editions makes it possible at the House of Photography to buy editions at the museum. This is an extra service that makes it easier to buy art, because they do not have to go to a commercial gallery. The museum can offer them at cheap prices because they are gifts from the artists, and it automatically has the reputation of the museum. And this can expand the experience of the exhibition to the home of the visitors.</p> <p>“But it would be great to have editions in the museum you know, because a lot of people see the exhibition and maybe they can live the experience of the exhibition a little bit at home. And this means for them that it is cheaper than in the gallery and it has the reputation of the museum.”</p>	<p>With Foam Editions, the museum definitely tries to offer the extra service to make it easier to buy art for its visitors. Located within the museum, a special room is designed to function as a sales gallery, this place is accessible for all the visitors and an offer is created of artworks that are for sale. A person is always present to ask questions on the process of buying art. So FOAM added the enabling factor the total museum experience.</p> <p>“Nou ja, voor de hand liggend is denk ik dat ze de volgende keer wel bedenken van ‘Oh, ik ga gewoon vragen of je zo’n werk ook kan kopen in een museum.”</p>	<p>With Print Sales, the Photographers’ Gallery wants to offer the extra service of learning about collecting photography and to be able to collect photography. The space of Print Sales works as a commercial gallery and therefore provides the possibility to experience how a commercial gallery works.</p> <p>“And so, I think a lot of people that come in here would never, never have otherwise had that experience of walking into a commercial gallery, and we are in fact working in exactly the same way as a commercial gallery.”</p>
<p><i>B</i> <i>Enlightening</i></p>	<p>The curator explains that he thinks that people buy editions because they like it, the like to have the picture at their wall at home, that that increases their happiness. But he explains that their editions program is not successful in offering images that people like, most of the time people are disappointed by the offer of the editions. So he explains, that this works better for posters, and not for original artworks.</p> <p>“I think people buy editions because they think I like this image, it is an artwork but it does not costs so much, but it is not an</p>	<p>FOAM is trying to inspire the visitors with Foam Editions to start collecting photography. They organize activities and work together with other organizations to stimulate awareness within their audience. So they try to stimulate active participation of their audience, to feel involved with photography, and that they start buying art, because they believe it adds something to their life, that it increases their immaterial happiness.</p> <p>“Weet je, dat soort dingen, dat is wel echt een onderdeel, dat is wel echt betekenis en beleving naar aanleiding van zo’n</p>	<p>Print Sales wants to offer the opportunity for people to have photography at home. They are convinced that having a work at home that you can glorify every day, can be really rewarding. Especially in these unstable financial times, they cannot guarantee that the prices go up, but most of the time there prices are stable, so they can be stable investments that can increase happiness.</p> <p>“And that can be really rewarding, because you get to enjoy it and you feel like you have made a save investment.”</p>

	<p>investment.”</p> <p>“It does not work in this way, because sometimes you understand why a picture in an exhibition is a very important print, because a lot of people like it, but it is not possible from this print to make an edition. So, the way from the inner circle of the exhibition to the special room where you can see the picture, disappointments happen, a lot of disappointments. I think it is better to buy a catalogue. When you see what we are doing a lot, is special posters of very important works, but this costs only €10,- euros, but this is merchandizing.”</p>	<p>Foam Editions.”</p> <p>“...dat is cultuur en fotografie. Gewoon dat dat belangrijk is en dat je daar gewoon een stapje extra voor moet zetten, dat hoort er ook wel bij.”</p>	
<p>C Engaging</p>	<p>As the bookshop owner explains, they have a client groups that are more involved with the museum, like the Friends of the House of Photography, and regular customers for the bookshop. He keeps contacts with them, and finds personal contact important. Furthermore the curator explains that they would be most successful if they developed more special events for client groups, that they would be more involved, have more engaging experiences.</p> <p>“I think if you want to buy some of the editions, you need a special preview, special people, and for the rest of the exhibition, the whole visitors could see and then it happened sometimes. I think it does not happen if you put only the picture on the wall. I think you need the conversation...”</p> <p>“And these are the collectors and this is very good when you have personal contact.”</p>	<p>What appears from the interview is that FOAM tries to engage the visitors more with photography and with the organization FOAM with this extra service of Foam Editions. The mission of FOAM is described as ‘All about photography’, therefore they try to engage the people with their offer more with photography. And they explain that people are motivated to engage with Foam Editions to become part of the photography world, to feel included. Foam Editions anticipates on this by organizing courses and events where people with the same interest can meet and engage with both FOAM and the photography world.</p> <p>“Maar gewoon omdat ze het leuk vinden om er onderdeel van uit te maken van die hele wereld. Dat ze daarom bijvoorbeeld ook de cursus volgen. [...] Dus juist ook onderdeel zijn van zo'n groep is denk ik ook wel wat mensen leuk vinden. Gewoon fotografie-liefhebbers in het algemeen zeg maar. [...] Gewoon net actievere deelname want iemand, voelt zich dan ook nog meer betrokken bij FOAM.”</p>	<p>Print Sales tries to engage people with collecting. And they are looking for opportunities to give people the experience to feel included and to feel more involved with the Photographers' Gallery. They organize events for these clients that give them an experience by which they feel included.</p> <p>“... wanted to engage and needed more experience, a more immersive experience in the gallery. And we gave them a way of meeting some of the other people in the gallery, our colleagues, other collectors, the director, and just having a sort of an intimate experience at the gallery really excites them, and it makes them feel included.”</p> <p>“And I think what it offers is the opportunity to engage at a collecting level whether you are in a position to buy or not.”</p> <p>“We have had several people and we are trying to engage them at all different aspects of the gallery. And if we know that they are excited and they want to engage and they need a sort of way in, we here in Print Sales, we find different opportunities for them.”</p>
<p>D Educational</p>	<p>This is already explained in the educational domain of the total museum experience.</p>	<p>This is already explained in the educational domain of the total museum experience.</p>	<p>This is already explained in the educational domain of the total museum experience.</p>

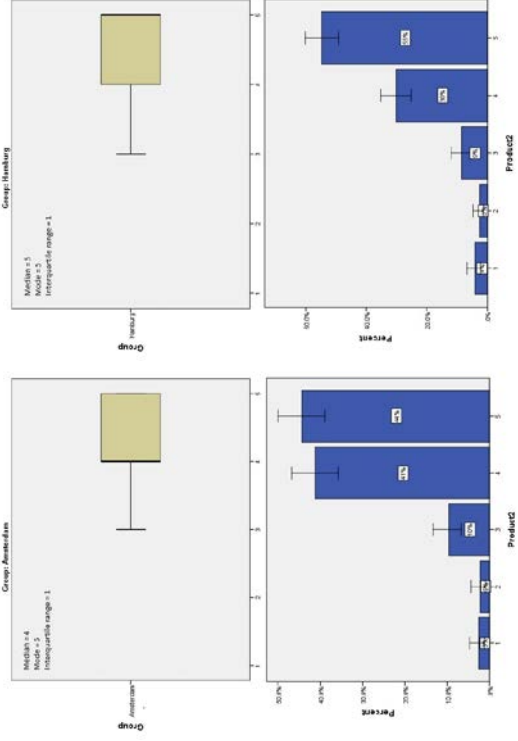
E Individual Likert – scale items



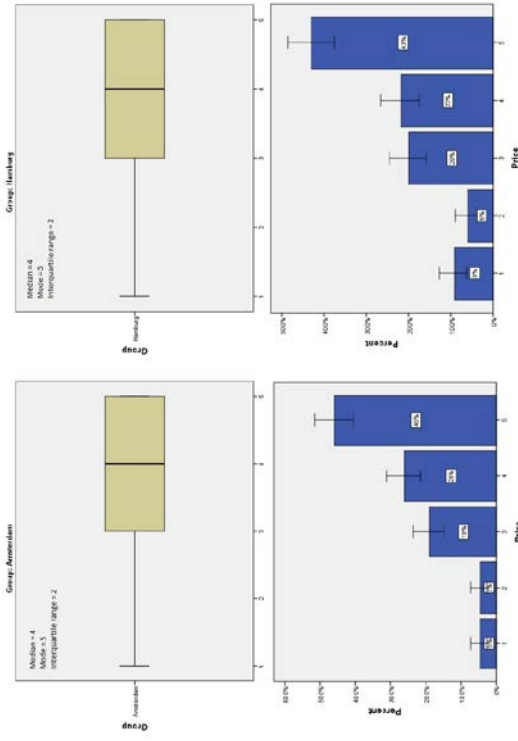
1 - ITEM RELATED TO PRODUCT: PHOTOGRAPHY EDITIONS, own elaboration



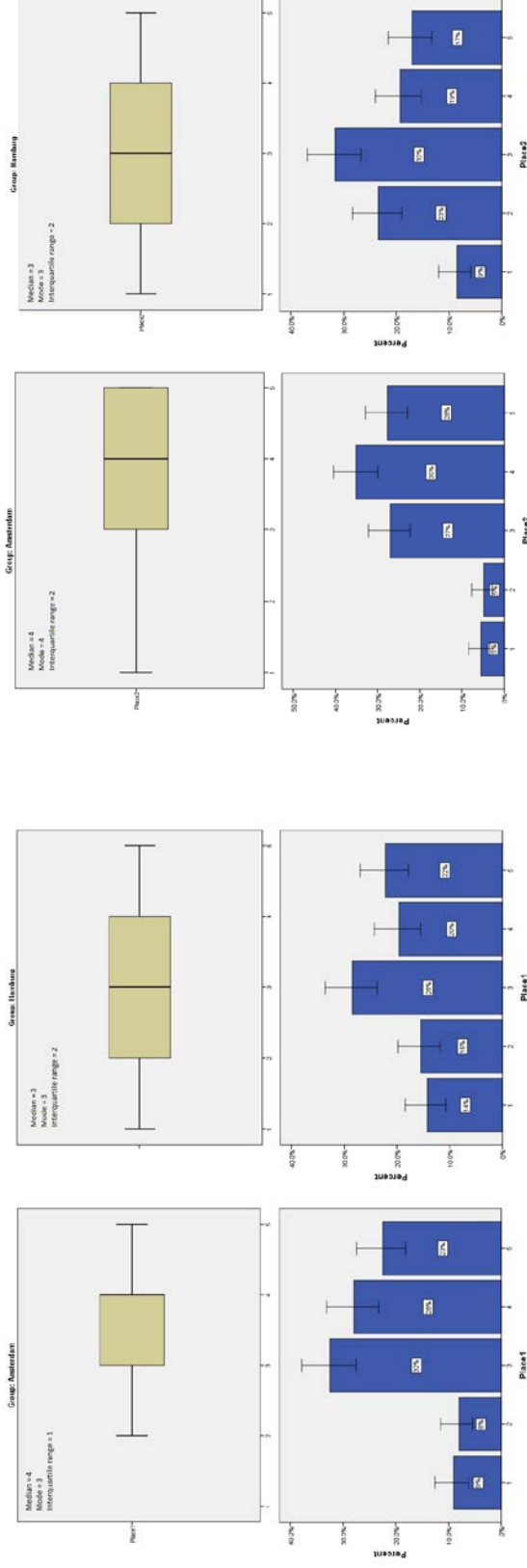
3 - ITEM RELATED TO PRODUCT: RELATED TO EXHIBITIONS, own elaboration



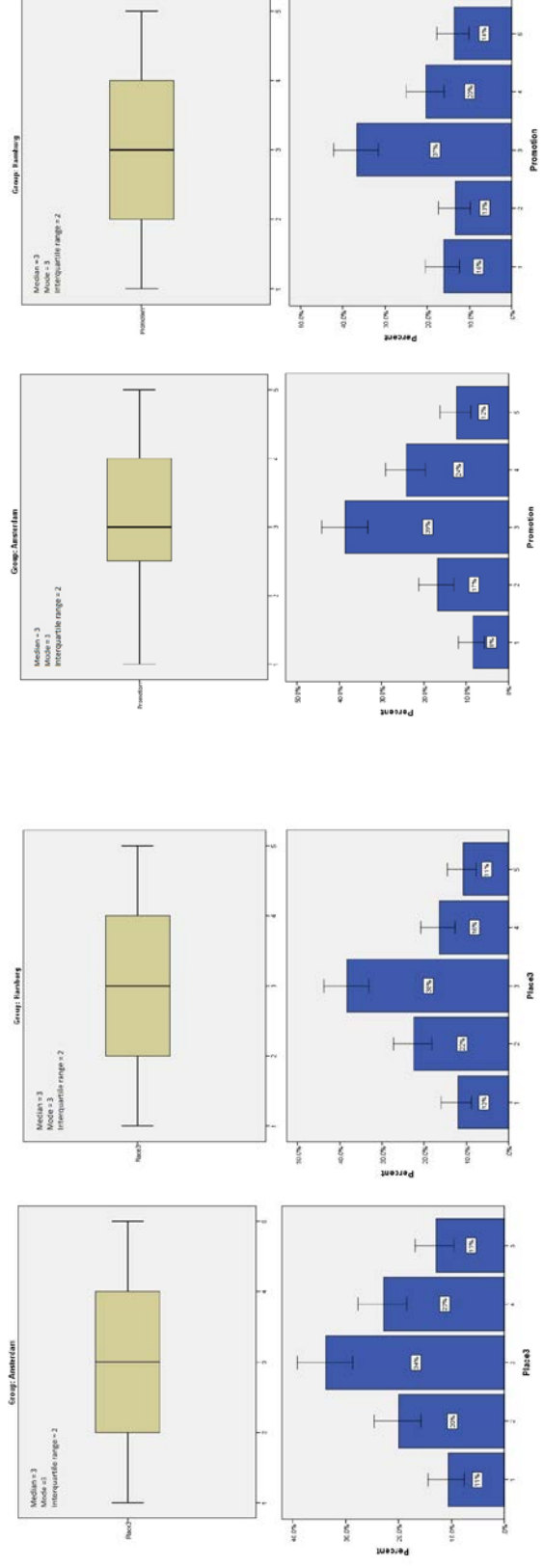
2 - ITEM RELATED TO PRODUCT: YOUNG, NEW TALENT, own elaboration



4 - ITEM RELATED TO PRICE: BELOW €7.000,-, own elaboration

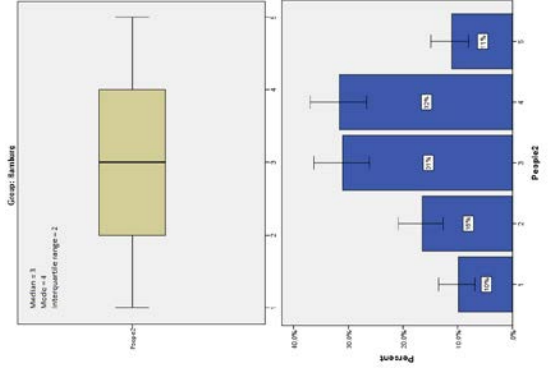
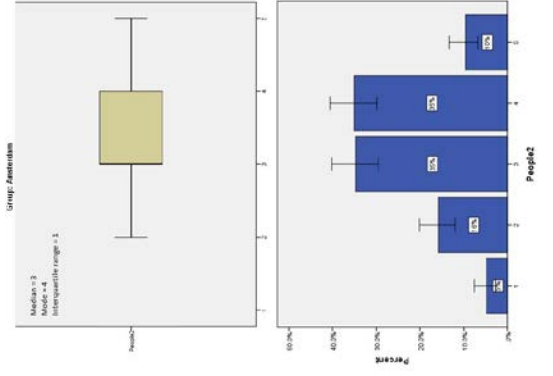
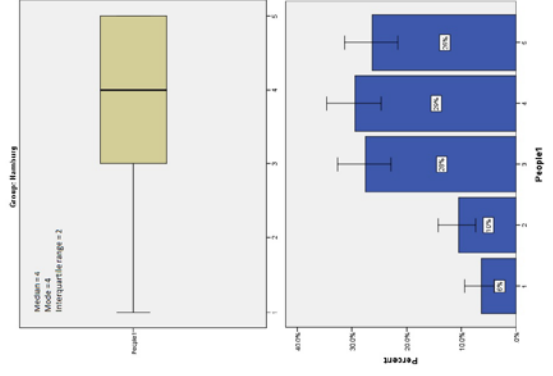
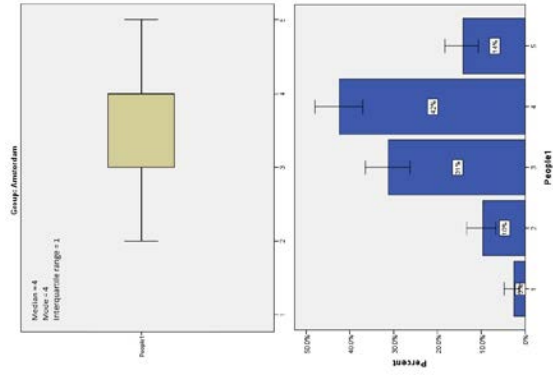


6 - ITEM RELATED TO PLACE: WITHIN THE MUSEUM, own elaboration



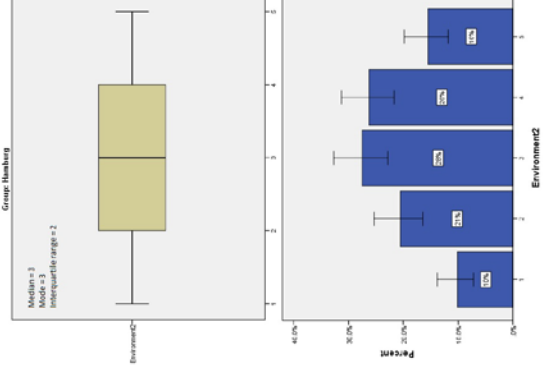
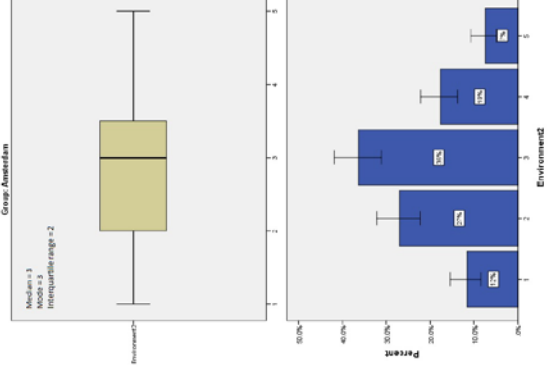
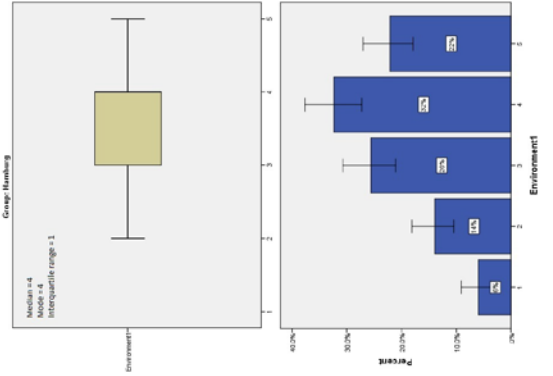
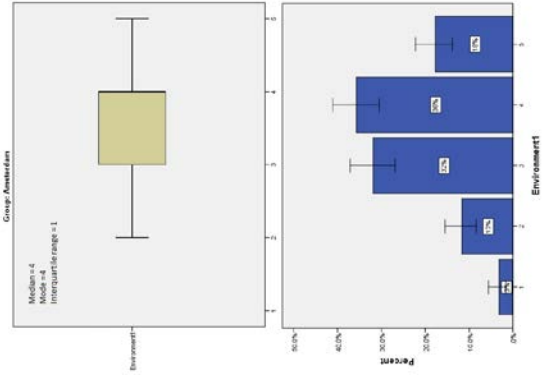
7 - ITEM RELATED TO PLACE: PROMINENT LOCATION, own elaboration

8 - ITEM RELATED TO PROMOTION: INDEPENDENT PROMOTION, own elaboration



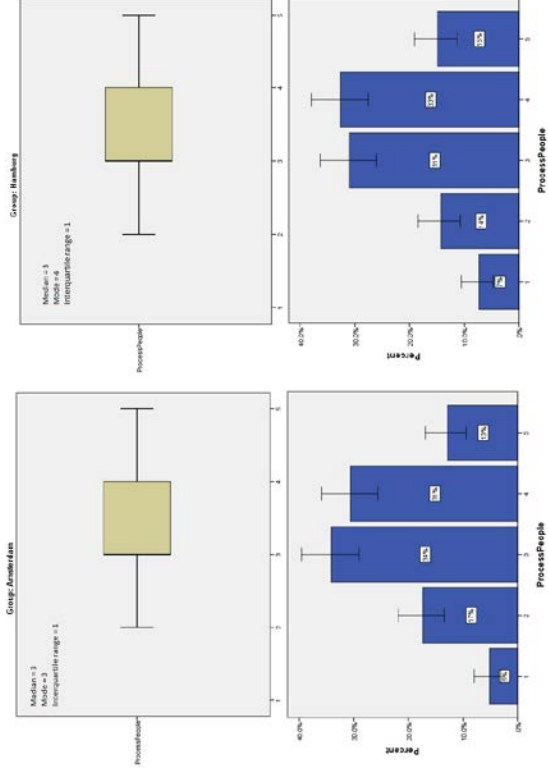
9 - ITEM RELATED TO PEOPLE: EXPERT ADVICE, own elaboration

10 - ITEM RELATED TO PEOPLE: INTERACT OTHER VISITORS, own elaboration

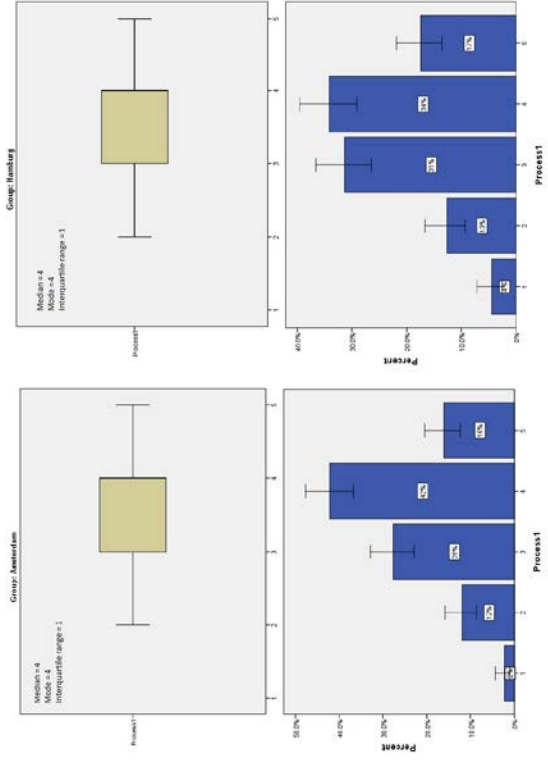


11 - ITEM RELATED TO PHYSICAL ENVIRONMENT: COMFORTABLE, own elaboration

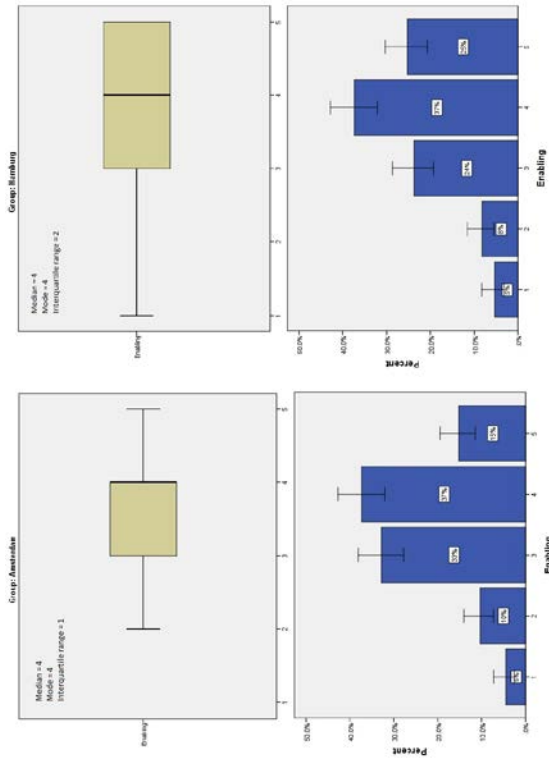
12 - ITEM RELATED TO PHYSICAL ENVIRONMENT: PERMANENT LOCATION, own elaboration



14 - ITEM RELATED TO PROCESS: TALK ABOUT BUYING PHOTOGRAPHY, own elaboration

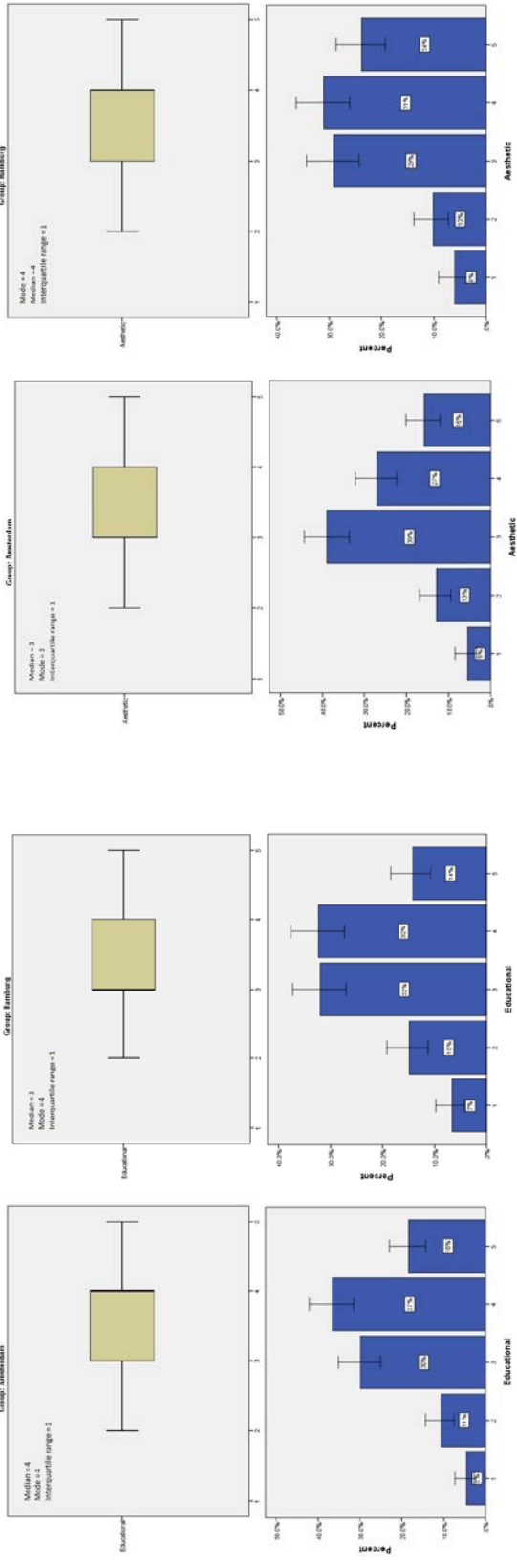


13 - ITEM RELATED TO PROCESS: BUY PHOTOGRAPHY, own elaboration

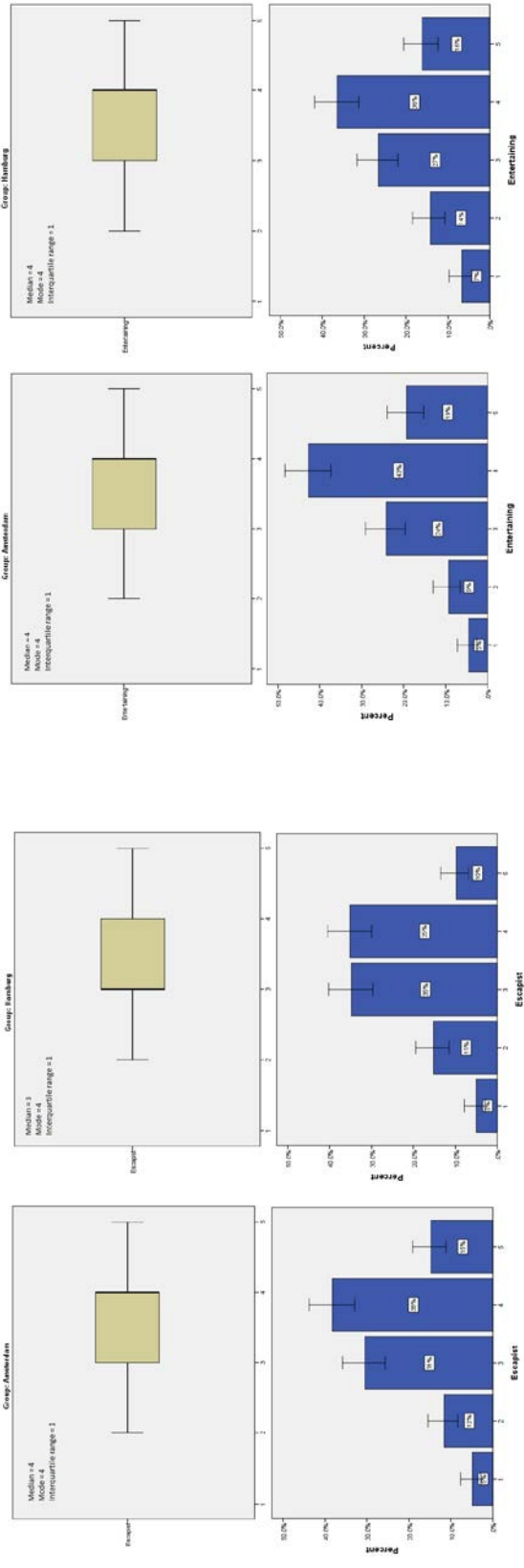


15 - ITEM RELATED TO ENABLING: ADDITIONAL EXPERIENCE, own elaboration

16 - ITEM RELATED TO ENABLING: NEW EXPERIENCE WITH PHOTOGRAPHY, own elaboration



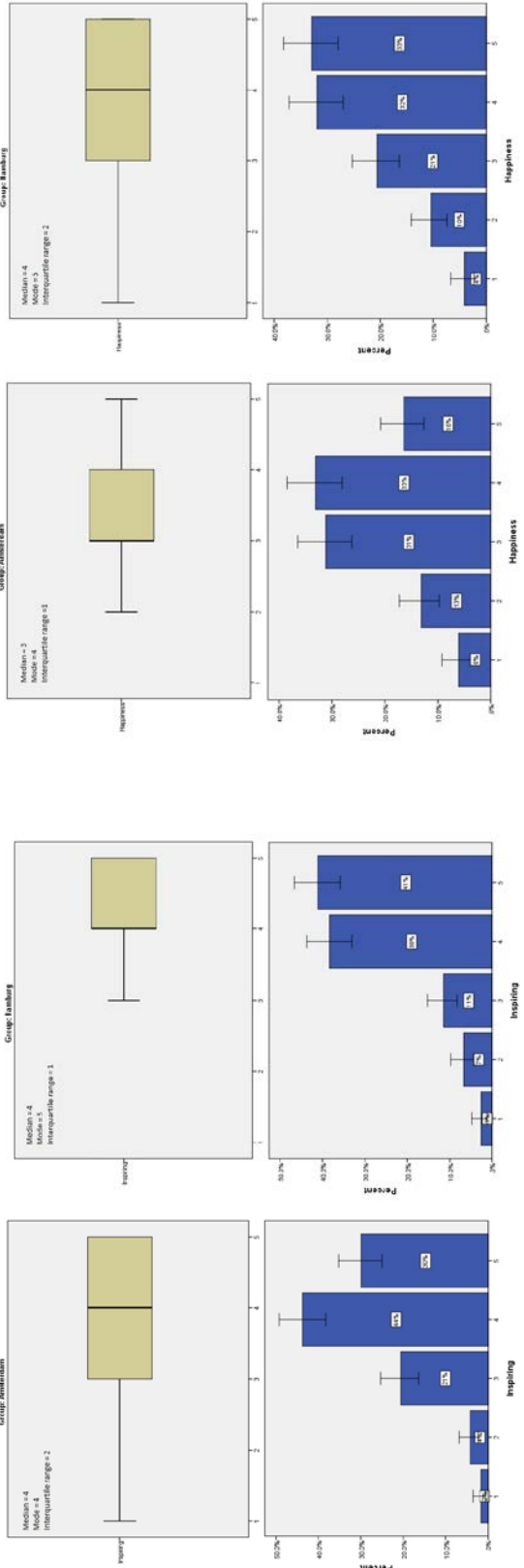
17 - ITEM RELATED TO EDUCATIONAL, own elaboration



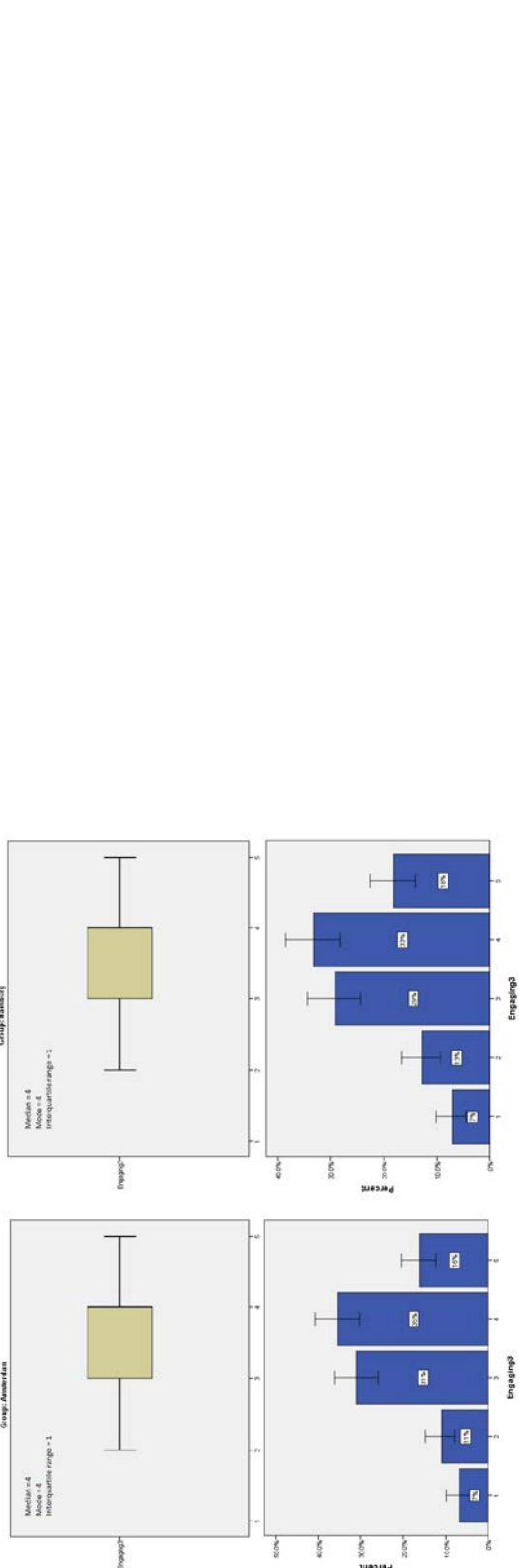
18 - ITEM RELATED TO AESTHETIC, own elaboration

19 - ITEM RELATED TO ESCAPIST, own elaboration

20 - ITEM RELATED TO ENTERTAINING, own elaboration



21 - ITEM RELATED TO ENLIGHTENING: INSPIRING, own elaboration



22 - ITEM RELATED TO ENLIGHTENING: INCREASE HAPPINESS, own elaboration

23 - ITEM RELATED TO ENGAGING: MORE SOCIALLY AND CULTURALLY INVOLVED, own elaboration