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Reinwardt Academy
Amsterdam University of the Arts

Heritage Reader 2

MANAGEMENT
Heritage Reader No 2

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Credits

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Foreword

The cultural heritage field has seen a rapid development in recent decades. This has had consequences for the content of education offered by the Bachelor programme *Cultural Heritage* at the Reinwardt Academy. This series of readers is an attempt to give an overview of the state of affairs, the corpus of received knowledge, in specific fields of heritage studies. This reader refers to the field of management. It provides insight into the body of knowledge a newly graduated cultural heritage expert can draw upon. The choice of subjects and content has been made in collaboration with colleagues and students of the Reinwardt Academy as well as with experts in and around the heritage sector.

Management of organisations in the heritage sector requires targeted knowledge and skills. In comparison with for-profit industries, there will be more ideological objectives and, for example, qualitative output measurements rather than concrete sales results. A heritage professional has learned how to organise activities effectively and understands how processes work in heritage organisations. Management in this sphere concerns, inter alia, organisational theory, cultural policy, financial management and law.
In this regard we consider marketing as part of management. Marketing deals with the way a cultural organisation can respond to the wishes of the desired audience through the use of marketing products.

Since 1976 the Reinwardt Academy has trained students to become museum and heritage professionals. The curriculum follows current changes in the heritage field and developments in thinking about heritage. The education is in the hands of a team of more than 35 permanent lecturers, backed by a flexible, wide array of guest lecturers, who are mostly field experts.

The body of knowledge, the total of know-how and experience, is great. These heritage readers record the relatively undisputed knowledge we work with at the Reinwardt Academy. When we developed the Reinwardt Research Programme 2011-2015, *Heritage on the cutting table*, we found that the Academy's lecturers had long cherished the desire to know more about each other's professional fields. These readers are also an attempt to establish cross-links between different specialisations within the academy. The first edition, *The Public*, came out in the summer of 2015 (English version: 2017).

The text of the reader describes existing and ready knowledge required for graduation. The reader consists of a main text complemented by examples from the heritage practice and beyond. Topical issues are occasionally addressed. Because of that combination, the material as a whole will hopefully be useful to students – but as a reference tool rather than a textbook, as a vademecum rather than a syllabus.
This reader leaves project-based work aside, which will be covered in another publication.

We hope the reader proves useful to the heritage sector, in particular for middle management of museums, archives and institutions dealing with monuments, archaeology and intangible heritage. During the composition of the text, grateful use was made of insights and formulations previously worded by Reinwardt Academy colleagues. In addition, we would like to thank Ebelin Boswinkel, Irene Gerrits, Jacqueline Grandjean, Maaike Nillesen and Anouk de Wal for their examples and suggestions with regard to the content and critical comments.

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autumn 2015 / autumn 2017

Contents

Any organisation wishing to aim its activities in a specific direction needs a vision describing where it wants to go. Such a vision forms the basis of the strategy formulation process. One wants to go somewhere and to get there, one needs strategies. But strategies are not devised just like that. It is important to address the development of a strategy in a structured way, to ensure that what you want to do, is consistent both with what the organisation can and wants to do, and with the environment's demands and conditions.

1 Strategy

In the classical model, this approach is set out in the following way (e.g. Keuning, 2007).
At the first step, the current strategic profile is described. All the actual data of the institution is listed. This zero situation is the beginning of the formulation of new strategies. The next step includes a SWOT analysis (Strengths, Weaknesses, Opportunities, Threats), consisting of assessments of external and internal conditions. Then one can determine whether there is a difference between the vision and the future situation if the policy is left unchanged: the strategic gap. Based on the SWOT, strategies can be developed to bridge this gap. After that, best strategies are chosen on the basis of a confrontation matrix, followed by an elaboration of sub plans and an estimation of the impact on the organisation.

The above linear approach may sound nice, but it is no longer applied to all cases in current practice. Sometimes a more pragmatic approach is used when activities are developed on the basis of a firm vision and mission, but with policy constantly being adjusted. This fits in with the concept of a learning organisation, a metaphor for change and renewal in response to changes in the external environment.
Determining a strategy is therefore, more or less, the sum of what one wants, what one can do and what is (externally) possible. Finally, there is such a thing as intuition. Sometimes not all steps can be truly rationalised, but thanks to years of experience and a good sense of what the public wants, an entrepreneur may see a niche in the market. A heritage manager then becomes a cultural entrepreneur.

Beer in the museum

The Netherlands Open Air Museum in Arnhem generates a lot of own income, according to an overview of the Ministry of Education, Culture and Science (De Gelderlander, 2012). Especially the museum's hospitality business and product sales, such as its own beer brand 't Goeye Goet, are thriving. There is a small-scale but professional brewery, where two sorts of beer are brewed: an authentic top-fermented wheat beer and a crisp fresh pilsner. Visitors to the museum can taste the beer and if they like it, they can buy it in the characteristic ceramic jars.[1] *But according to the cited overview, many other cultural groups and museums in the province of Gelderland have difficulties generating a cash flow in addition to receiving government subsidy.*[2]

Mission and vision

A heritage institution operates from a mission and vision. The mission of an organisation expresses the core difference the organisation wants to make to the outside world. What does the organisation stand for? The mission reflects the values of the organisation, its identity, and can be seen as the starting point of the organisation, its raison d'être.
The vision is a derivative of the mission and reflects the future of the organisation. What is the organisation striving for? The vision is a demonstration of the organisation's long-term goals. The vision portrays an image of the future.
Mission and vision are often formulated jointly. The distinction between them is not always unambiguous. One could say that the mission and vision together form

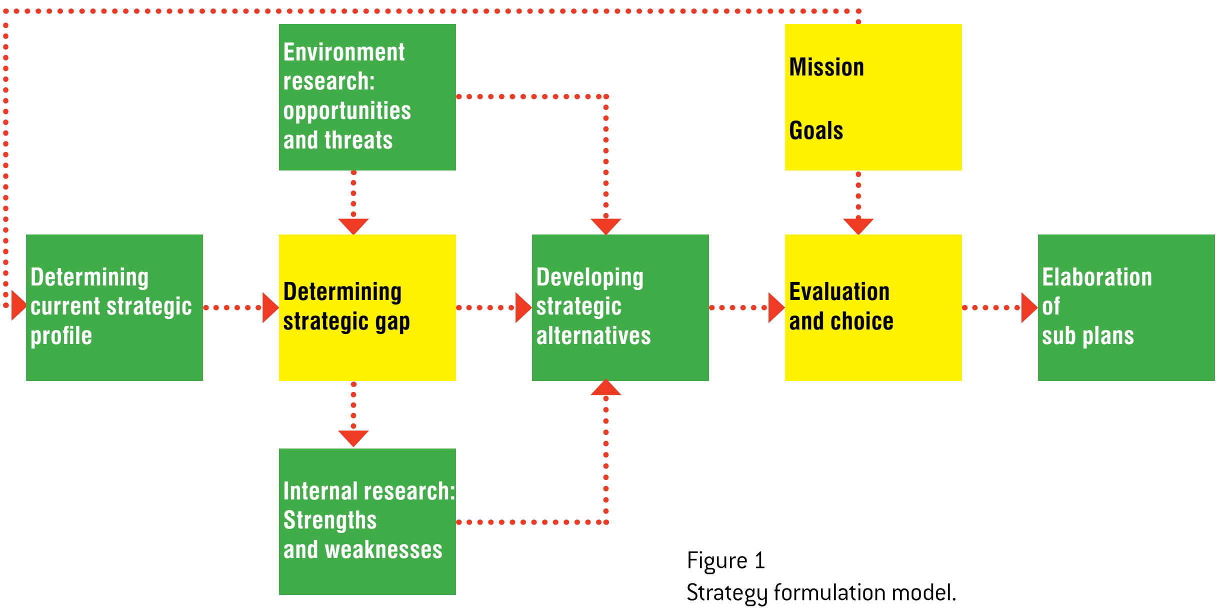


Figure 1
Strategy formulation model.

1 www.biernet.nl/bier/brouwerijen/nederland/gelderland/arnhem/nederlands-openluchtmuseum.

2 www.gelderlander.nl/regio/arnhem-e-o/arnhem/openluchtmuseum-doet-het-goed-als-cultureel-ondernemer-1.34816893.

the collective ambition of an organisation. The mission and vision are usually revised once every five to ten years, forming the basis for strategic decision-making. Mission and vision give direction to the organisation. They can motivate employees and provide the framework for developing activities that fit into a larger concept. Mission and vision are translated into concrete results: the objectives (see section 1.4). A mission and a vision are developed for the long term, whereas strategies and the formulation of objectives can be aimed at both the long and medium terms.

Efficient and sustainable

An example of a clear and concise mission can be found at the National Restoration Fund (the Netherlands): 'The National Restoration Fund combines expertise in the field of finance with knowledge of the world of protected monuments. We strive for an efficient and sustainable historic environment policy'.[3] *The National Maritime Museum in Amsterdam formulated its vision as follows, in 2017: 'Using the seaward narrative, the Scheepvaartmuseum aims at inspiring and enriching a large and broad audience. That narrative is about travelling to the unknown, discovering and interacting with a wide variety of new cultures, and entrepreneurship and courage. The museum tells this seaward story, taking its cue from its maritime top collection, and creating innovative and exciting presentations. In this way, it offers inspiration for the future, brings the past to life and activates reflection. Dutch society is presently in turmoil, being confronted with huge changes and uncertainties. Using its seaward stories, the National Maritime Museum succeeds in deepening public debate and contextualising its collection. It aspires to be a museum that, aware of its past and contemporary developments, records what will be history tomorrow.*[4]

Figure 2
't Goeye Goet, beer from the Open-Air Museum in Arnhem.

The Disruptive Museum

In his book, Het disruptieve museum *(2011), Arnoud Odding, inspired by Alessandro Baricco's* The Barbarians: An Essay on the Mutation of Culture *(Italian: 2006), argues that the traditional museum is disturbed or disrupted: 'It's a museum that doesn't understand that its right to exist is very much under discussion. The network museum, on the other hand, is the disturbing or disruptive museum. The disruptive museum gives a radical answer to the question what right it has to exist. And that answer has far-reaching consequences, because the disruptive museum is no longer about the past but about the present. It's no longer about truth but about meaning; not about timeless quality but about temporary values; not objective but subjective. It does not think in audiences but in communities. The disruptive museum is by definition an enterprising museum. And everywhere in the Netherlands, large and small museums are transforming into this new species.'*[5]

2 Internal and external analysis

Any organisation is being affected by forces, coming both from inside and out. These form the basis for further development and determine the choice of strategies. Such an analysis consists in detecting Strengths, Weaknesses, Opportunities and Threats: SWOT. The strength/weakness research is also called internal research, whilst the research into chances/threats is external research. A SWOT analysis is generally performed whenever there is either a new, clear goal or a new, specific problem.

Internal research: strengths and weaknesses

The first part of the SWOT analysis concerns internal research. Simply put, we determine what we're good at or where our strength lies and then what we are

Figure 3
Logo of the National Restoration Fund.

3 www.restauratiefonds.nl/restauratiefonds/Paginas/default.aspx.
4 www.hetscheepvaartmuseum.nl/.
5 www.odd.nl/?page_id=43.

less good at (weaknesses). Everyone is able to name a few things in their organisation that can be done better or the ones that are absolutely awesome. The challenge is to systematically group and analyse them, to create a picture as complete as possible. A common way to do that is to look at the functional areas of the organisation. In a manufacturing company, for example, it will usually involve purchasing, production, marketing, sales, personnel, finance, etc. In a heritage institution you can think of development, project execution, marketing, information management, education etc. This is, of course, highly dependent on the type of institution. The functional areas can be further subdivided, allowing an analysis to be as detailed as possible. For example, marketing can be subdivided as follows: market knowledge, brand awareness, impact of promotion and the quality of promotional activities. Next, the quality of each area is evaluated. The quality evaluation is relative, since it mainly results from a comparison with competitors. Of course, internal and external quality standards also play a role. It is important that the analysis is carried out by a large number of stakeholders, so preferably not only management, but also employees and, if possible, customers, suppliers and perhaps even competitors. The quality is indicated, for example, on a 7-point scale, ranging from 'very strong' to 'very weak'. The analysis is conducted jointly or individually; in the latter case, average scores are calculated.

Points of attention

For internal research at a heritage institution, the following points of attention can be used (not an exhaustive list, depending on the type of institution, after Mulder 2013):

Figure 4
Museum Twentse Welle, Enschede.

- Have objectives been formulated?
- Are the objectives achieved?
- How are the products (services) appreciated?
- How does the organisation perform in relation to its competitors?
- Does the organisation work effectively and efficiently?
- Is the staff sufficiently qualified?
- Is the organisation market-oriented?
- Does the organisation have a positive image?
- Does the organisation create sufficient own income?

External research: opportunities and threats

In addition to the internal factors that influence the future, there are opportunities and threats from outside: the external factors. Examples include: the global economic situation (recession!), changes in the composition of the population and new opportunities in the field of digital media. Internal and external factors often get mixed up, but the distinction as such is clear. Opportunities and threats are developments in society an organisation cannot influence and which may likely affect the future. The old maintenance-sensitive collection building is not a threat but a weakness. It is something that is directly connected with collection management and in theory the institution can influence it.

To make an inventory of the external environment, the DESTEP analysis is used (named after the first letters of the categories). When determining whether a particular development is a chance or a threat, it is essential to keep the goal of the (change in) future policy in mind.
The DESTEP analysis distinguishes:

- Demographic factors
- Economic factors
- Social factors
- Technological factors
- Ecological factors
- Political factors.

a Demographic factors

Demographic factors concern changes in the composition and size of the population, like the growing number of seniors. Of course, the changing ethnic composition of the population in many countries, including the Netherlands, is also an important external development. Other examples: age and sex composition, growth and size, household size and the extent of urbanisation.

Figure 5
Expected age and sex composition of the population in the Netherlands in 2025 (CBS, Central Statistics Bureau of the Netherlands).

From pyramid to bell

Figure 5 shows the expected age and sex composition of the Dutch population in 2025. Interesting is the 'bulge' at the target group of 50 to 70, which is important for heritage institutions. The sharp edge above it are the real baby boomers.

b Economic factors

Global and national economic developments can have a major impact on the cultural sector. Not only is the population's disposable income important but also salary developments and the possibilities of companies to sponsor special activities. Examples: a country's economic situation, purchasing power, import and export, unemployment.

c Social factors

The impact of external social factors on heritage organisations is difficult to portray. Some of the trends are long-term and extensively described, but others are quickly reversed - take fashion and media attention. Examples: lifestyle, leisure, level of education and the number of dual-income families.

d Technological factors

Technological developments can affect the future of an organisation in different ways. Think of new materials for exhibitions, new ways to communicate with the audience (for example, via social media) and smart cashing systems. Examples: provision of information, new products, lifestyle change due to new technology and adoption of new technology.

e Ecological factors

Many recent developments can be mentioned in the field of ecology. They generally concern new rules and regulations in the field of energy consumption and the recycling of durable materials. The Dutch government is expected to step up its efforts to stimulate Corporate Social Responsibility (CSR) in the coming years. Examples: climate, weather, environmental technology and landscape protection.

CSR: People, Profit and Planet...

Heritage organisations have a social function, so corporate social responsibility (CSR) is well applicable to this sector. Apart from the inherent social tasks performed by institutions in the heritage sector, it concerns such matters as sustainable operational management, being a good employer and transparency. More concretely, attention can be paid to sustainable building and maintenance of buildings, energy-saving measures in climate control and lighting, staff diversity, staff development by means of, amongst other things, training opportunities and a good social plan, and sharing knowledge and information within the sector. Petra van Rijn, founder of Involved, a consultancy for social learning and development (proceedings of Reinwardt Academy's 'Erfgoedarena' debate session, May 18, 2014): 'When considering the cultural sector and what can be done there about social responsibility, I can imagine a question mark above our heads flashing on and off. Let's begin by splitting CSR into People, Planet and Profit. On the Planet side, you can imagine that the operation of buildings should be as sustainable as possible. Profit does not mean, as in companies, making profits and paying as little tax as possible, but rather preserving our cultural heritage with as little government subsidy as possible. Actually, it's about spending as little taxpayers' money as possible with maximum sustainable result'.[6]

6 www.reinwardtcommunity.nl/2778/en/tot-welke-prijs.

f Political and legal factors

Due to subsidy relations, government has a major influence on the heritage sector. An important development in this regard is the increasing pressure on organisations to generate more own income. Politics can also affect an institution's clientele, for example by imposing a certain minimum percentage of migrants amongst visitors. Examples: legislation, degree of intervention in economy, government influence on business and political environment.

Are SWOT analyses not outdated?

According to some, a SWOT analysis is always conducted intentionally, aiming at something that you already know very well. But in what cases is it really useful in our sector and are there alternatives that can help formulate new policies? There is also criticism on the fact that a strength or weakness is dependent on external factors (appreciation or disapproval coming from outside). An alternative is the so-called 'resource analysis' that conditions strengths by the relevance of these 'resources'. Such alternatives as NOISE analyses and the SCORE model are also widely used (both more focused on solutions).[7] A SWOT analysis, as is the case with, for example, the Canvas Business Model (see paragraph 1.5), seems to be especially useful in articulating and analysing what's going on, particularly when the analysis is performed collectively.

3 Positioning

Positioning is an important marketing concept. You want the image of a product or service to be positioned in a certain place of the customer's mind. It's about perception in relation to competitors. The image can often be justified by an objective competitive advantage. In this way, there appears a distinction in the customer's head between this product and that of the competitor. A hugely successful slogan by Heineken brewery runs, in Dutch, *Heerlijk Helder Heineken* ('Delightful clear Heineken'), which imprints an association of open, airy, tasty and even swinging – making other beers stale, turbid and boring.

For heritage institutions, positioning is important both within the sector and beyond. Why should the public go to your museum and not to the other one? At the same time, why should the public go to a museum and not to another (cultural) institution in the city? The positioning can be linked to different aspects of the product, primarily 'functional' (one does something better than the other, solves a problem, offers an advantage) and 'symbolic' (gives a good feeling, image).

Choosing a good positioning is not easy. Often one hopes that brainstorming with a bunch of people will provide a solution. Other positioning tools include visual perception cards, market research and statistical techniques.

Museana

Dutch museums work with positioning qualitatively as well as more quantitatively. Museana, a museum analysis system, was set up in 2007 by the Dutch Museum Association. One of the most important goals is to create a benchmark, allowing a museum not only to gain insight into its own performance, but also to see how it's performing in comparison to others. As a result, any participating museum may gain a better picture of its positioning compared to other museums. Museana gives an overview of operational data of all the museums that participated in the data collection. The system includes exhibition and visitor data and information about staff and finance. In addition, it features demographic data on population and households at various levels: the municipality where the museum is located, the surrounding region and the whole of the Netherlands.[8]

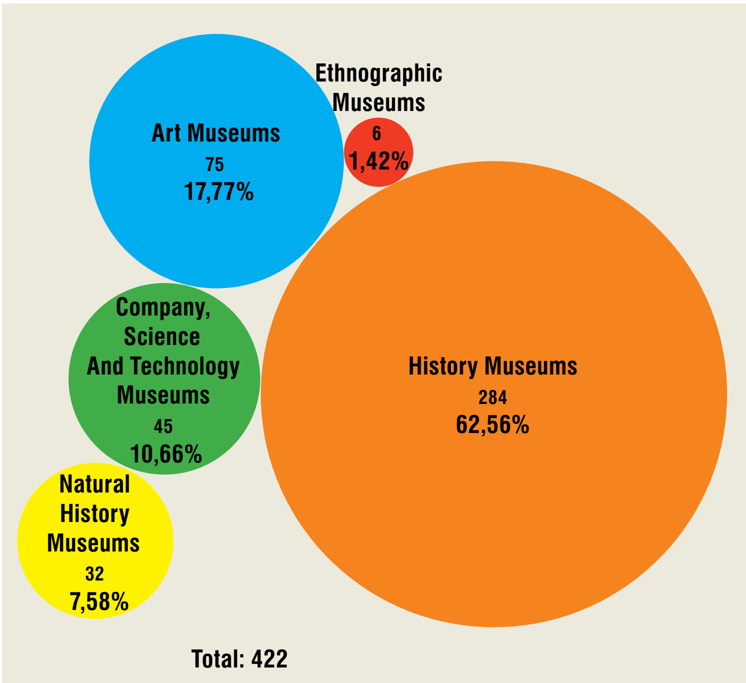


Figure 6
Chart used by the Dutch Museum Association in Agenda 2026, based on Museana system data.

7 For NOISE, see https://mikecardus.com/noise-alternative-swot/; for SCORE, weblog.tetradian.com/2013/06/29/checking-the-score/.

8 www.museana.net.

Unique or not?

At the request of Museum De Ronde Venen [Moors], Landschap Erfgoed Utrecht, a regional foundation for the protection of historical landscapes, conducted a small survey amongst various provincial museum consultants to find similar museums or similar parts of museum presentations elsewhere in the Netherlands. De Ronde Venen wanted to change its profile and explore how unique the new profiling was. A quote from the research report: 'In the south of the Netherlands there are a number of museums and visitor centres that focus on high moorlands. Emphasis is placed on presentations about the effect such landscapes have had on people. In West-Brabant, watercourses dug for peat transport are a well-known phenomenon, but there is no museum dedicated specifically to the formation of such landscape. In Zeeland, the battle with water is a theme found in many museums. Sometimes individual co-operation projects are carried out with water boards, state forestry departments or landscape protection organisations. In the north, the Veenkoloniaal Museum in Veendam gives an overview of daily life in former peat colonies. In Friesland, Museum It Damshûs tells the story of peat digging and the humiliating living conditions of the people who lived in that peat bog area. The vision of the prospective Lowland Museum is telling and portraying the story of the origin and formation of a cultural landscape that is typical for the Netherlands, in which peat harvesting played a major role. Conclusion: although there are thematic overlaps with other museums, this limited survey allows us to assume that no similar museum concept exists in the Netherlands. The story that the Lowland Museum is going to tell has its own positioning in relation to other peat and water museums in the Netherlands. As such, the museum is also expected to successfully claim national status'.[9]

A niche in the market?

When repositioning, one often searches for a niche. But what role does this play in the heritage world? Can a new heritage institution fill a hole in the market? At that moment you assume that the audience's needs are known. The fact that a certain type of museum is popular in a particular region does not mean the same need is elsewhere. And (see earlier) if a particular museum distinguishes itself, in some respects, from similar museums elsewhere, does that sufficiently justify its existence?

Figure 7
The Ronde Venen landscape.

4 Strategy, tactics and implementation

An organisation that wants to bridge the gap between a desired level of functioning and the situation when policies remain unchanged, will have to make choices: engaging a new target group, organising new activities, reducing the number of employees... there are many opportunities. A practical tool for strategic choices is the confrontation matrix (Mulder, 2007).

In such a confrontation matrix, the most important opportunities and threats are placed on the one axis, and the main strengths and weaknesses on the other. This produces four quadrants, each with a five to five matrix inside. This can go quite a ways, but what matters is that a question is asked in every sector:

- Does this strength enable us to take advantage of this opportunity? ····▶ growing
- Does this weakness prevent us from taking advantage of this opportunity? ····▶ improving
- Does this strength enable us to resist this threat? ····▶ defending
- Does this weakness prevent us from defending ourselves from this threat? ····▶ withdrawing / adjusting.

At all 100 intersections, answers can be given to these questions. There are ways to calculate this with mathematical precision, but any method would be correct. For example, one can indicate whether the combination is highly relevant, relevant to a certain extent or totally irrelevant. However, in the end there will be only a handful of relationships left upon which strategic choices are to be based.

9 www.museumderondevenen.nl/docs/positionering_laaglandmuseum_de_ronde_venen.pdf.

Ansoff's growth model

If a strategy is based on a particular form of growth, the Ansoff model can be used. This model encompasses four strategies, each being a combination of whether or not to embark upon a new market with either new or existing products or activities.

Market penetration: this strategy does not change your audience or what you do or don't do for it. Yet the goal can be growth. Often an existing market may be able to absorb even more. A heritage institution, focusing on repeat visitors in its strategy, is going in for (further) market penetration.
Market development: an existing product may be interesting for a market that has not or hardly been addressed so far. For example, targeted promotional activities can make a change here. A heritage institution starting to focus on its existing educational activities in secondary schools, in addition to its existing clients in primary education, is doing market development.
Product development: the existing target group may, whether aware of it or not, need more activities or products than hitherto offered. A heritage institution offering Sunday afternoon lectures to existing visitors is going for product development.
Diversification: offering a new product in a new market is a double step in the dark and therefore the most risky strategy, especially because you are dealing with market players (competitors) you do not know well. A heritage institution that has been exhibiting modern art nationally, and is now publishing art books online for an international market, is busy with diversification.

	Existing Market	New Market
Existing Product	Market Penetration	Market Development
New Product	Product Development	Diversification

Figure 8
Ansoff's growth model.

Colony Game

Visitors to archives are generally elderly people. However, archives are increasingly trying to attract new groups with new activities. As an example of such diversification, the Provincial Archive in Assen, the Netherlands, has devised a 'Colony Game' for lower secondary education. Pupils play an interactive game as 19th-century orphans in the archive as well as on site (in the former Colonies of the Charitable Society). The goal of the game is to make the students acquainted with daily life in the once remote peat colonies where orphans were sent from populous large cities. What should you do and especially not do as an orphan? Are you well fed there? If students make the right choices in the game, and score well on 'behaviour, health and property,' they are rewarded with a chance at a better life.[10]

Figure 9
The Drenthe Archive in Assen.

1

Realism

Although strategic choices can be made in a more or less logical manner, that does not mean that every strategy is feasible. The impact of the choices must be carefully examined. That's where the mission and vision of the organisation come in again. Do the proposed strategies fit them? Are they really going to help the organisation achieve the desired vision?

In addition, consideration must be given to the relationship with the existing values, objectives, ways of working and the culture of the institution. Will there be synergy or are we going to implant a foreign body - something totally alien to what we have been doing up to now? Finally, we look at the real possibilities of the institution. Is there enough money to start these new activities? Do we have enough staff? What are the short- and long-term effects? What are the possibilities to adjust the policy, if necessary?

Answering these questions will help reach a realistic set of new strategies.

10 www.drentsarchief.nl/doen/educatief-programma/de-koloniegame.

Objectives
A strategy is a high-level plan, valid for the long term. It largely explains the choices made, the pathways being followed to achieve the stated goals, and the resources deployed for the purpose. A strategy can be further elaborated in a business model (see Chapter 1.5).
The next step is to translate strategies into concrete objectives. The main characteristic of any objective, in hindsight, is that one can determine whether it has been achieved. It does not make sense to keep an objective vague. Nobody can do anything with the following objective: 'In a number of years, we must have the same amount of study room users and/or website users as we do now, but preferably a bit more.' It is impossible to determine whether this objective will ever be achieved.

SMART objectives
Good objectives are SMART: Specific, Measurable, Acceptable, Realistic and Time-bound.

A SMART objective gives direction: it indicates what you want to achieve and it focuses on the behaviour of employees. In addition, it indicates which results must be achieved, and by when. By formulating a SMART objective, chances that it will be put into practice are increased – or, at least, it prevents working with nonsensical goals.

Specific
Describe the objective clearly and concretely. It must be a perceptible action, perceptible behaviour or result that is linked to a number, amount, percentage or other quantitative data. A clear objective answers six 'w-questions':
- What do we want to achieve?
- Who is involved?
- Where are we going to do it?
- When does it happen?
- Which parts of the objective are essential?
- Why do we want to achieve this goal?

Those involved must clearly see a connection between the objective and the activities they are supposed to perform. The more precise an objective is formulated, the easier it will be to work on it.

Measurable
What are the quantitative indicators? How are we going to measure? There must be a system, method and procedure to determine to what extent the target has been reached at a certain time.

Acceptable
Is there support for what we are doing? Is it in accordance with the organisation's policies and goals? Are the participants willing to commit themselves to the objective? The employees should want it. Otherwise the goal will not be achieved or the change will not take hold.

Realistic
Is the goal achievable? Is there an executable plan implying acceptable efforts? Can the participants actually influence the required results? Do they have enough know-how, capacity, resources and competencies? This is important, because people do not get motivated by an unattainable target.

Time-bound
When do we start the activities? When are we ready? When do we consider the goal reached? A SMART objective has clear start and end dates. In particular short-term goals must be SMART. This is not always possible for long-term goals.

Policy in the Museum Norm
To be formally registered as a museum, a museum in the Netherlands must comply with the Museum Norm. Part of this standard, adopted by the Dutch Museum Association (NMV), is the requirement that a museum has a clearly articulated policy. The standard states the following:

'A museum has a written strategic policy and applies it. The policy is consistent, periodically updated and describes at least a mission, a vision, a strategy and objectives. Explanation: a museum must have a strategic policy, which is usually described in a multiannual policy plan or a multiannual strategic plan. It should describe at least the mission, vision, goals and strategy of the museum. It is recommended that policy realisation periods be timed to the regular policy periods of the municipality, province or the central government, and in any case be defined. The competent authority must have approved the policy. The competent authorities are: the board or supervisory board of the museum or the competent authority at the municipal, provincial or national level.

1 A mission describes an organisation's raison d'être in a brief, recognisable and unambiguous way. A mission is formulated for the long term.

Figure 10
The grand hall of the Natural History Museum in London (with the skeleton of a blue whale).
Foto Jordiferrer, CC BY-SA 4.0.

2 A vision describes the desired future image of an organisation in relation to its environment and the long-term changes needed to get there. A vision is derived from and is in line with the mission.
3 An organisation's objectives form the bridge between strategic thinking and practical activities. Objectives describe tangible results required to realise the mission, vision and strategy of the organisation and should be SMART: Specific, Measurable, Acceptable, Realistic and Time-bound.
4 A strategy describes how the long-term goals, set in the vision, will be reached and form the basis for short-term decisions. A museum should review the realisation of its strategic policy by means of progress reports and annual reports.'.[11]

Elaboration of subplans, consequences for organisations

However great the strategies an organisation establishes and translates into concrete objectives, this does not mean that something will really happen. At this stage, the objectives are to be further translated into subplans. A useful form for this is a time schedule that contributes to achieving the goal before a set deadline. If we have to reach a certain situation in ten years, then we can now determine what the intermediate steps are and what is needed to realise them.

The simplest form is an action plan, indicating in columns, for example:

- objective
- sub-objective
- start
- end
- result
- the responsible person
- time required
- resources required.

Once such an action plan is clearly drawn up, there are many things that can be distilled from it, such as a multi-annual budget and a year plan. If necessary, it makes clear which more rigorous measures are to be taken, such as changing the organisational structure, employing new staff and so on, all the way to a complete reorganisation.

A cultural change is seemingly limited, but in practice very profound. Think of moving towards a fully market-oriented organisation. And a cultural change often evokes the most resistance (see also Chapter 2.5 on change management).

Curators to the galleries

The director of the Natural History Museum in London felt (20 years ago) that curators, who almost never came into contact with visitors, had to give demonstrations

11 https://www.museumregisternederland.nl/Nieuws/Brief201503/Nieuwemuseumnorm.aspx.

in the galleries. This met great resistance. The curators were used to work behind their desks at their 'own' collections. Their audience focus was limited to scientific publications. Eventually, as a compromise, the director's plans were executed on a voluntary basis. Almost all of the Natural History Museum's curators now work in visitor-oriented functions.

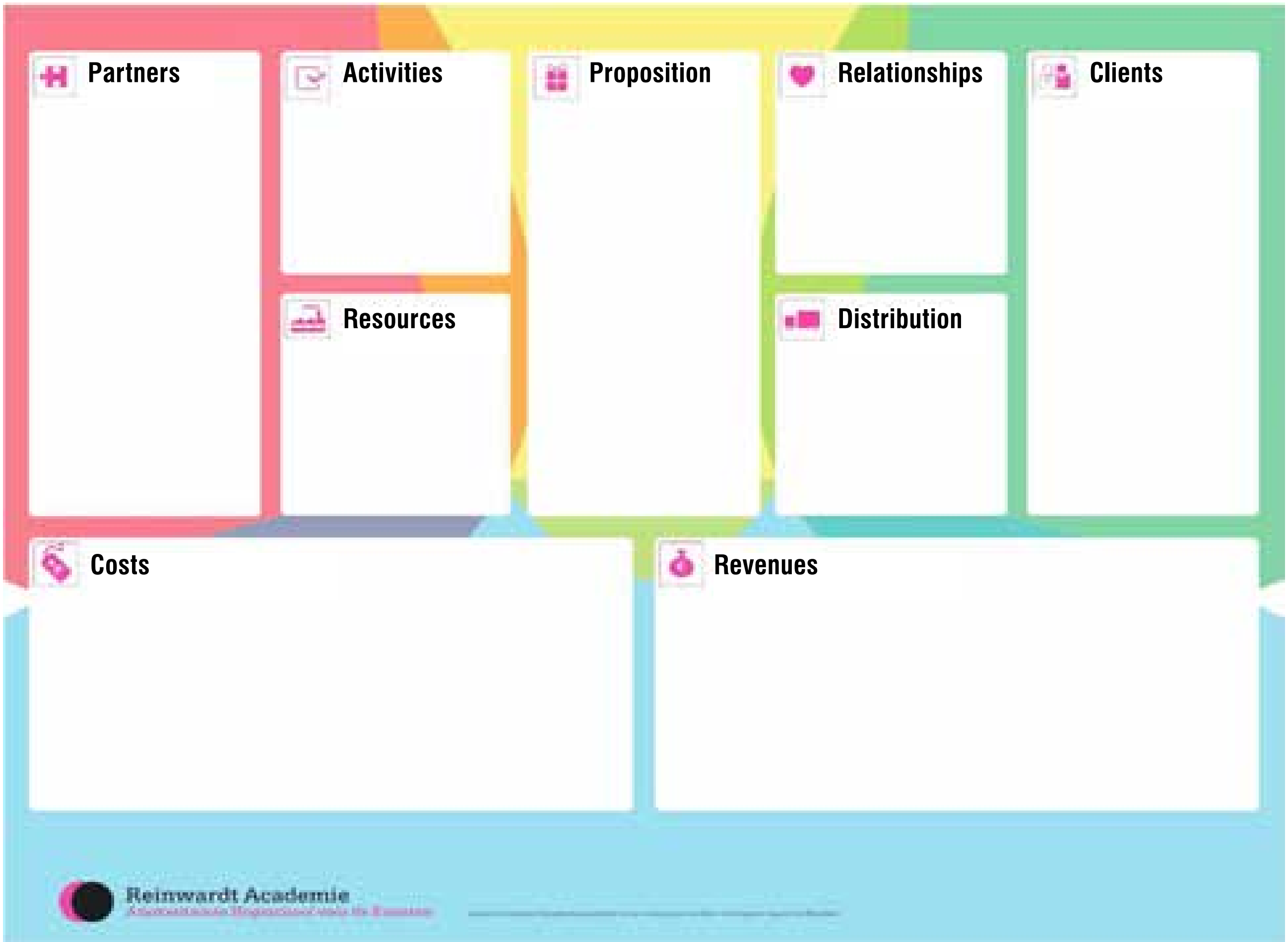
5 Business models

Business models are used to visualise and map all different business aspects of an organisation. Building a business model is part of an organisation's strategy. In theory and practice, the term business model is used for a wide range of informal and formal descriptions of a company's core aspects, including its goal, target group, offer, strategies, infrastructure, organisational structures, processes and policies. In literature, many different interpretations are given to a business model. Such models are used to describe and classify companies, especially in a (cultural) enterprising environment, but managers also use them to explore opportunities for future development within organisations. Business models can act as 'recipes' for creative managers.

To transform a business idea into a project in the heritage sector, the Osterwalder and Pigneur Business Model Canvas is often used (see Figure 11). This is an instrument that allows you to quickly (and visually) grasp what you're doing, for whom and how. The nine building blocks of the canvas presuppose a good knowledge of the customer(s), a clear proposition, a good understanding of how the product or service comes to the desired customer, what revenue can be expected from it, and how it will be organised (in terms of activities, resources, partners and costs).

An attractive feature of the Business Model Canvas is that it is an instrument that needs to be developed jointly (just like Osterwalder and Pigneur's book *Business Model Canvas Generation* (2009) itself was). It (visually) focuses on things that are crucial to success. In particular, it helps the model's user keep an eye on the interdependence of the essential elements of business operations.

Figure 11
The Business Model Canvas used by The Reinwardt Academy.



Nine blocks of the Business Model Canvas (BMC)

1 Customer segments
Which specific customers (customer groups) do we want to serve? What are the needs of these customers (customer groups)?

2 Value proposition
What distinctive value (unique selling point, USP) do we offer? What problems do we help solve? These can be both current and future needs. Why should these customers do business with us (and not with someone else)?

3 Customer relationships
How do we maintain contact with various customer segments? In what way does each non-specific segment want us to maintain contact with them? What is the most suitable and profitable way for each segment?

4 Channels
How do customers (customer groups) get information about our offer? In what way can they, best of all, experience the value proposition? How can they buy and (physically) acquire the product?

5 Revenue streams
What is currently making money? And in the future? How can we develop additional sources of income?

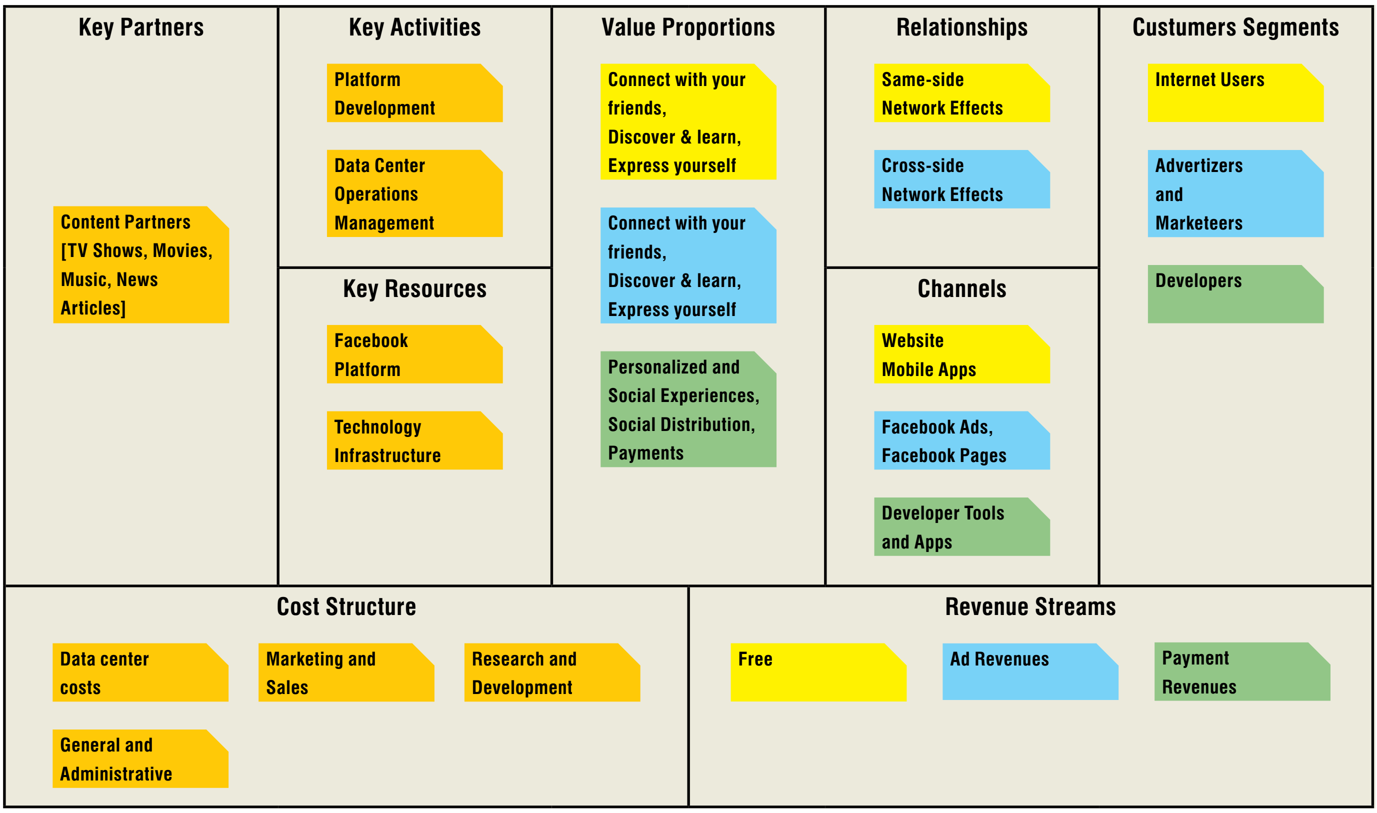
6 Key resources
What resources are needed to create your value proposition? And what resources are needed for distribution, to maintain customer relationships, to get new customers?

7 Key activities
What key activities are essential to create or strengthen the value proposition? To maintain customer relationships? To get new customers?

8 Key partners
What partnerships are essential for making or co-creating the offer? What partners are crucial for becoming even more successful?

9 Cost structure
What kind of costs are needed, as a minimum, to make the business model work? Which resources and core activities are the most expensive? Which costs are fixed and which are variable?

Figure 12
Business Model Canvas for Facebook (example).



The Business Model Canvas in heritage practice

In 2014, Reinwardt Academy students analysed the use of Osterwalder and Pigneur's BMC in the heritage field. The conclusion was that the BMC was applied primarily for a better understanding and improvement of business models already in use. In four real-life cases, the BMC proved to be instrumental. Interviewed heritage professionals gave a largely positive assessment of working with it. However, they made an important remark that the process following the use of the BMC is equally important for success.[12]

Earnings models

Every business model implies an earnings model. An earnings model describes how a company makes money by adding value. Four main groups of earnings models are distinguished.[13]

- **Indirect (free, commission, advertising)**
This model envisages no direct relationship between a producer and a customer. Examples include free newspapers, news and websites (like the Yahoo! And Google news websites). The revenue for service providers comes from ads placed there. A heritage institution that offers free services to the public and receives compensation from the government actually uses this model.

- **Subscription**
A Service Level Agreement, license, subscription: a fixed periodic payment to access a product or service. The newspaper, internet, hosting of a website: for all of these, you pay a fixed amount per month, quarter or year. This earnings model is increasingly applied for charitable donations. People no longer make a one-time donation but pay annually by bank transfer. In the heritage field, friends associations are an example.

- **Billing**
An invoice based on the amount of hours worked. The most important variable is the hourly rate. For a lawyer, it is higher than for a plumber. This is a widely used earnings model, especially in the service sector (and thus in the heritage sector).

- **Margin/lump sum/fixed fee**
A car or computer costs a certain amount of money, but projects can also be executed for a fixed amount. The amount is agreed upon in advance and is based on experience, supply and demand, etc.

Within his Business Model Canvas, Osterwalder distinguishes different ways of generating revenue streams: sales of goods (physical goods sales), user fee (for use of a service such as telephone call minutes), subscriptions (continuous access, like at a gym), lending/renting (payment for temporary exclusive right to use), licenses (use of other people's intellectual property), brokerage fee (payment for arranging a transaction) and advertising (fees for combining advertising with own products or services).

A business called heritage

One cannot imagine the present-day heritage sector without business models and new earnings models. But are they here to stay? Van Gogh Museum director Axel Rüger noted, during the Dutch Museum Congress 2014: 'Why are all those business people in my Supervisory Board, but they never ask me to join theirs?' There is an economic appreciation of heritage, which makes it easier for the sector to attract additional money. On the other hand, culture and heritage are also said to be something special with a high intrinsic value, which you should not evaluate with down-to-earth economic standards, thus disqualifying it.

6

Quality assurance - The notion of quality

Quality assurance implies systematic work on the quality of products and/or services provided by an organisation. We hereby mean quality in relation to goals and ambitions – and taking measures to ensure it in policy, management and processes, as well as in quality of results. The definition of quality according to ISO, NEN (the Netherlands Standardisation Institute) or DIN (the German Institute for Standardisation) is: the extent to which a product, service or process meets the requirements arising from its use. Quality is not a fixed data value but dependent on the requirements of a user for a particular product or service.

Quality assurance is systematic and goal-oriented work to monitor and improve quality. This involves setting goals and subsequently establishing whether they have been achieved. There are many methods of quality management, such as the INK model, the TQM model, and Deming's PDCA circle. The latter, the Plan-Do-Check-Act (PDCA) quality circle, was developed by William Edward Deming (1900-1993), an American statistician. The circle describes four steps that need to be taken to improve organisations.

12 Reinwardt Academy, Amsterdam, Lisanne Jenster's graduate thesis (2014).
13 See, inter alia, raymondwitvoet.nl/business-modellen-of-verdienmodellen/.

For heritage institutions PDCA implies the following:

- **Plan**
  Planning activities and setting goals, like developing the mission and vision, drafting policy plans and project plans.
- **Do**
  Executing the planned activities; for example, running the museum, carrying out projects, running a shop and a cafe, providing services.
- **Check**
  Collecting management information. This includes measuring customer data, audience research, benchmarking, visitation, inspection and evaluation upon completion of a project.
- **Act**
  Adjusting one's course of action, if required by intermediate measurement data, such as a time or cost overrun. Implementing improvements, adjusting goals, developing new policies and, finally, revising the mission and vision.

Figure 13
Deming's PDCA model.

The PDCA circle is applicable at different levels. By using it, every employee in an organisation can evaluate his or her own work and then improve it. At management level, higher processes are assessed and adjusted through this method. Often one makes unconscious use of the PDCA method, implicitly applying its improvement steps. But the power of the model lies precisely in making quality improvement explicit.

A well-known method of testing Dutch museums' quality assurance is via the Museum Register, with tests being carried out by external parties. To be included in this register is a prerequisite for joining the Museum Card programme (see Chapter 4.4.2). On close inspection, the register turns out to be based on various standards. One of them is about requirements imposed on a museum with regard to its quality assurance system.[14]

Measurement (or measurability) of performance is described in more detail in Chapter 4 of *New Trends in Museology* (Van Mensch, 2011, pp. 63-77). This includes, inter alia, a (Dutch) quality assurance instrument, Qmus. Another quality tool used in Dutch museums, for several years, is a system of visitations in which the institution is asked to perform a self-evaluation, which is then critically assessed by a team of colleagues and independent experts.[15]

1

When are you working well? What is quality?

The big question for a heritage institution is still: 'When are you doing a good job?' Purely looking at the number of visitors or users is not enough. After all, you have a broader mission. Important is your own quality awareness. This is an important condition for understanding and incorporating the demands and expectations of others.
In the course of creating a business game about museums, the Reinwardt Academy researched (in 2014) the factors that determine a museum's success. An important conclusion was that their particular character should be taken into account. Each museum is different, not just in terms of collection, building or presentation policy, but also in terms of context (environment, location, political and administrative setting). High visitor numbers are easier to reach for one museum than the other. If the circumstances in which one museum has demonstrated excellent performance are not properly considered, you can jump to conclusions about another museum. You will then be comparing apples and oranges. Moreover, there is an important difference between 'output' and 'outcome', the latter being a longer-term impact.[16]

Processes

A large part of activities in organisations are routine in nature. This also applies to heritage institutions. Processes that occur on a regular, or even continuous basis, are easy to be set up efficiently and effectively.

14 https://www.museumregisternederland.nl/Museumnorm/DeMuseumnorm.aspx.
15 www.derijksmusea.nl/visitaties.
16 Reinwardt Academy, Amsterdam, Lisa Croese's graduate thesis (2014).

Besides being routine, regular business processes are also characterised by being transferable, controllable and organisable. In some cases, processes are not described systematically, although that may be desirable for ensuring quality. These concern, e.g., collection management, exhibitions and education. Employees perform these tasks as a given and the successive steps are hardly ever recorded. The mode of coordination between departments, or individual employees, is known to the executors and is not deemed important to be laid down. This also applies to the manner of execution, the order in which certain steps are taken and the resources deployed. Lack of clarity about routine processes is a risk to the continuity of the organisation.

Qmus and process analysis

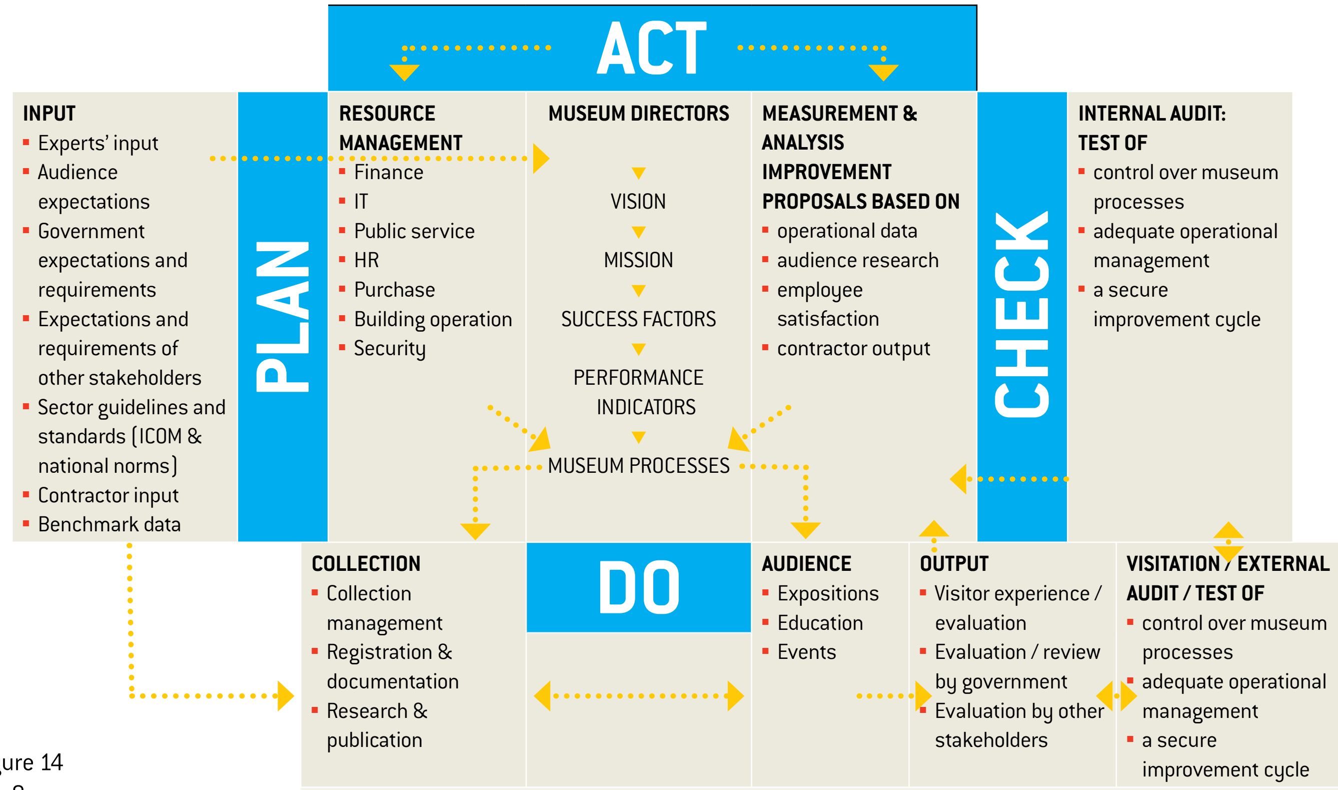
There are several methods for mapping processes. In the Netherlands, Qmus is used in museums (since 2006). Museum professionals, who regarded quality assurance as the instrument for further professionalisation of the museum sector, formed a working group. The aim was to test to what degree quality management methods used in business were also applicable to museums. The project was a pilot in setting up an internal quality system. The result has been presented on a website.[17]

The use of a quality system

Which heritage institutions are actually using a quality system? Or is quality mainly controlled implicitly? In 2015, this came up during a national discussion amongst museum officials about the new museum standard. Does a museum demonstrate quality through its results or by the use of a quality system? There are no studies showing that the use of quality systems or, for example, a form of certification has a long-term positive impact on the quality of an institution. Getting a quality mark is often an end in itself, which will be of little lasting significance. For project management in libraries, museums and archives, a Monitoring & Evaluation (M&E) plan is often used. This plan can be seen as part of the overall project plan, and consists of information about the general principles for monitoring and evaluation, the type of evaluation that will take place, who will be responsible for the evaluation and a detailed description of the evaluation methods. Evaluation can be performed formative (during the project in some sort of continuous way, also known as rolling evaluations) or summative (only at the end).

7 Portfolio analysis

Virtually all organisations have more than one product or activity to offer. An orchestra performs concerts, releases CDs, but may also have educational activities.



This chart includes the influence of internal and external quality tests.

Figure 14
The Qmus museum management scheme.

17 www.qmus.nl/.

The total is called the portfolio. A portfolio may also relate to different sections or divisions. There are several ways to portray and evaluate an organisation's activities and products. Three ways are discussed below: the Portfolio Matrix, Krug's Portfolio Analysis and the Product Life Cycle.

a Portfolio Matrix

This tool was developed by the Boston Consulting Group (see, among others, Mulder 2008). In a matrix, all product-market combinations (PMCs) are assessed to determine their relative market share and their market growth prospects. Under relative market share we mean an organisation's turnover divided by its largest competitor's turnover. Market growth (growth potential) is also indicated as a percentage where more than 10% is seen as high and less than 10% as low. Combining these parameters results in four types of PMCs: stars, question marks, cash cows and dogs. The analysis is more complex than described here, but it is interesting as a concept. 'Cash cows' should be maintained and milked. Other activities can often be financed out of the cash cows' revenues. 'Question marks' need investment in order to become market leaders. 'Stars' should keep their top positions, but often more investment is needed. Eventually, the 'dogs' must be disposed of. They cost more money than they bring in.

Any organisation often has PMCs in all categories. There is nothing right or wrong about that. The main thing is to recognise the status and see the dynamics. This gives you a better picture of the current situation. Desired changes may also play a role in making strategic choices. A major problem with the use of the model in the heritage sector is the insight one has into the market. What is the market we are talking about?

Museum X and the portfolio matrix

An imaginary museum has a large permanent exhibition (PE), organises temporary exhibitions (TE), tours (T) and courses in art history (C). In all cases, it concerns an older target audience. Analysis of the institution and market data shows that the market for exhibition visits by older people is growing. The permanent exhibition is top-level and well visited (PE = star) and the temporary exhibitions are small and draw little attention (TE = question mark). Demand for tours and courses decreased all over the country, possibly due to the financial crisis. The tours are a loss-maker for the museum. However, the courses offered by this museum are highly rated and there

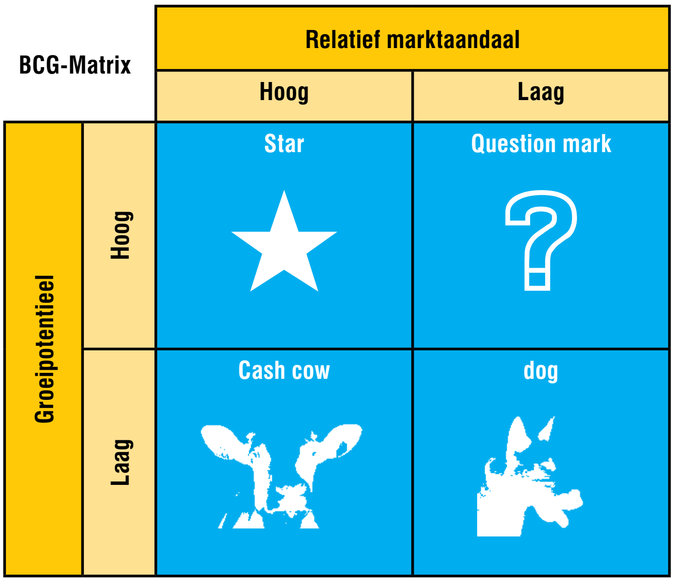


Figure 15
Portfolio matrix of the Boston Consulting Group (BCG).

is a huge waiting list (C = cash cow). Demand for the old-fashioned tours is very low (T = dog). Analysing its portfolio in this way, Museum X can make further strategic choices.

1

b Krug's Portfolio Analysis

Canadian museologist Kersti Krug has developed a three-dimensional model to analyse and discuss the efforts of a museum. As a concept, it is applicable in a broader cultural field.[18]

Figure 16 shows a model of an imaginary museum. For ten activities it indicates how they contribute to the mission (from negative to positive), income (from loss-making to surplus) and performance (from moderate to good).

Also in this model, a discussion about the place of an activity in the model is more important than exact figures.

The portfolio analysis model applied to a gallery in Amsterdam

In 2012, research was conducted at the Reinwardt Academy into the policy of a specific gallery in Amsterdam, regarding young art buyers. Part of the research was aimed at placing the various activities into the Krug cube and analyse their distribution. The gallery was active outside the traditional framework. Figure 17 shows the various activities. The conclusion of the research was that the gallery achieved its mission with a broad portfolio of activities and programmes, the quality of which was satisfactory or even close to outstanding. However, this had not (yet) led to financial success. Finally, the research

18 jcamp180.org/upload-Docs/3/Mission-Money-Merit.pdf.

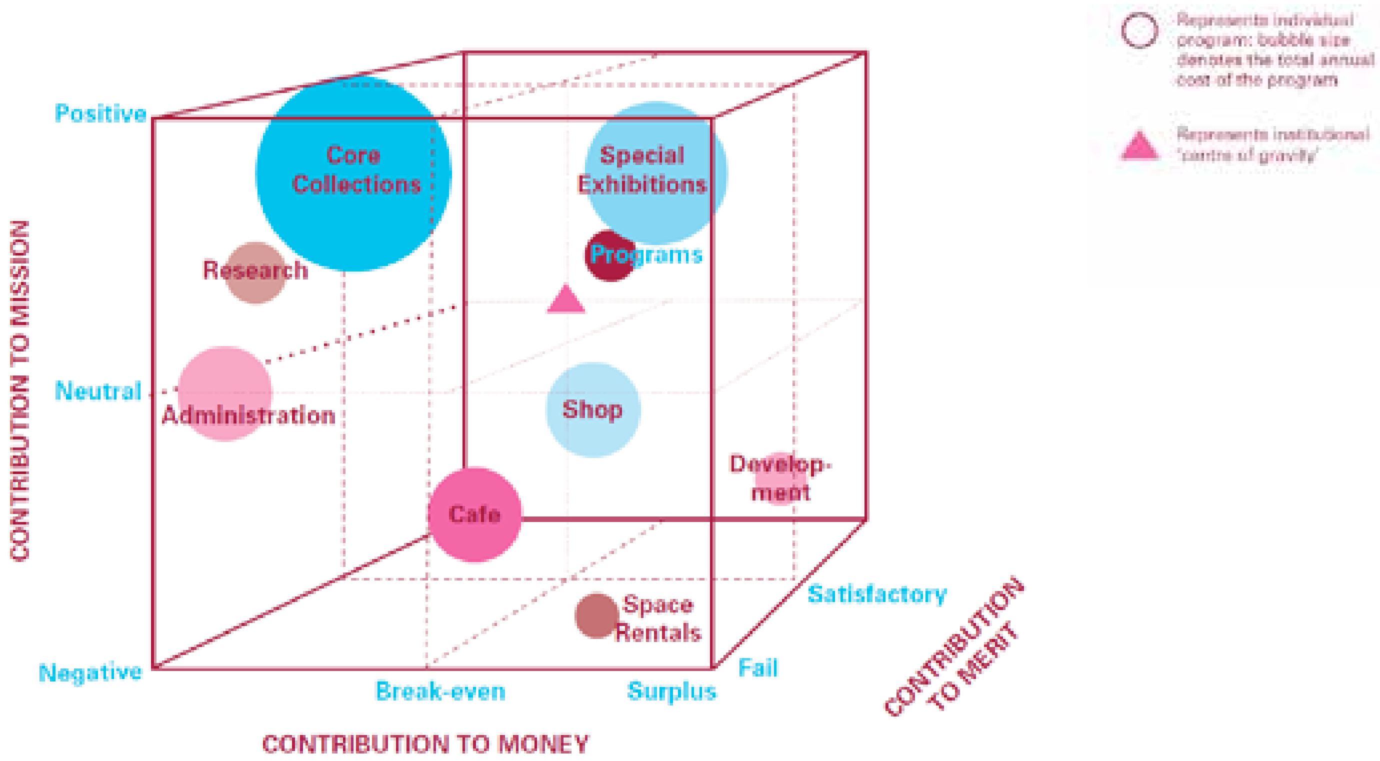


Figure 16
3-dimensional portfolio analysis model of an imaginary museum.

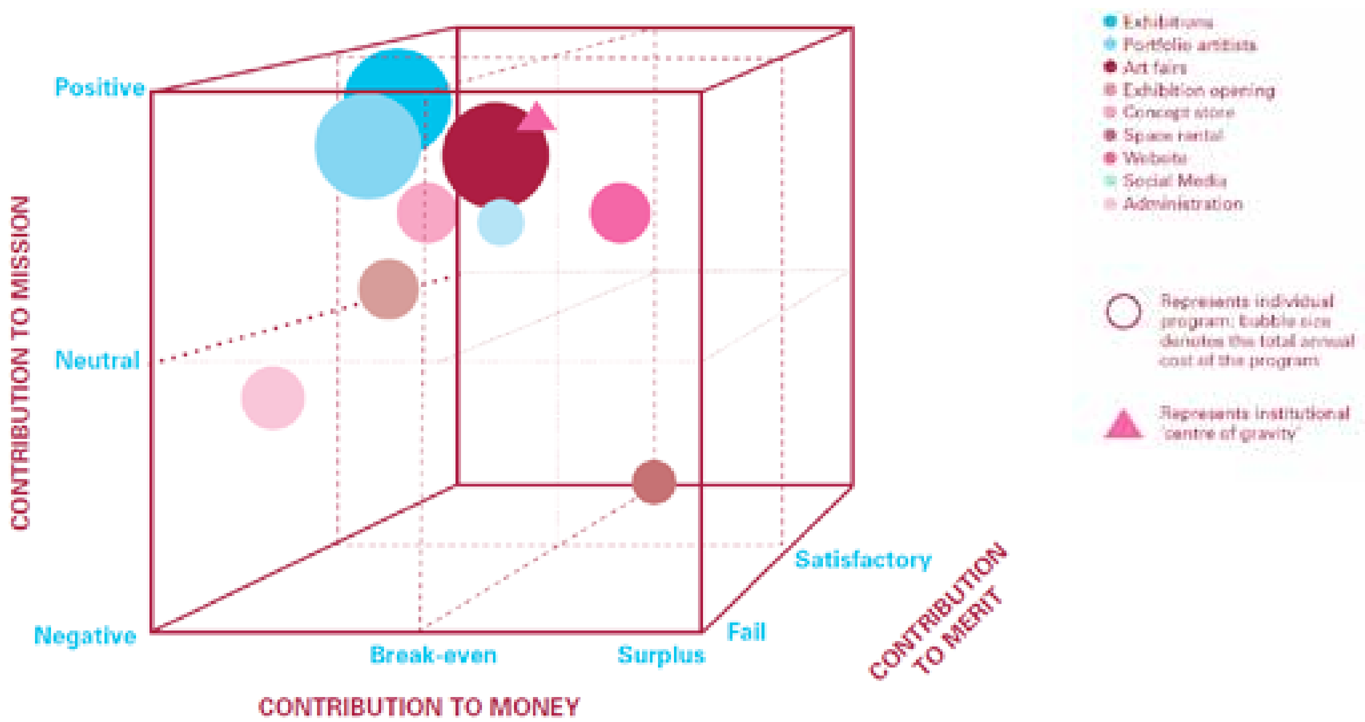


Figure 17
Portfolio analysis of a specific modern art gallery in Amsterdam (2012).

found that the problems were mainly attributable to the economic crisis, which had resulted in (especially young) art buyers spending little money.[19]

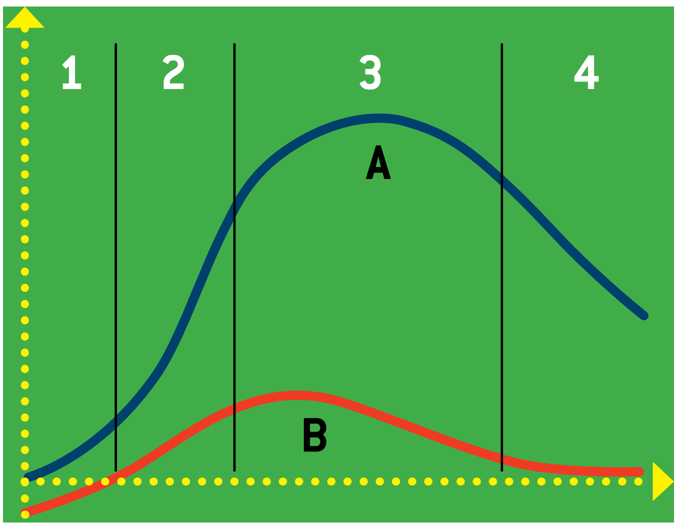
c Product Life Cycle

The concept of the Product Life Cycle (Kotler et al., 2008) assumes that the following is always the case for all products:

- a limited life span
- sales undergo certain stages
- the profit is not the same at every stage
- the marketing strategies change

The economic life cycle of any product, activity, idea, or whatever, follows a certain pattern. An introduction is followed by a growth phase, after which the peak of sales or popularity is reached, and a gradual decline follows. The concept assumes that the above is always valid. The shape and length of the curve are not easy to predict.
An organisation must have a clear picture where each activity and product of its portfolio is located on the life-cycle curve. It is assumed that this will lead to more insight into the current situation and a stronger grip on the expected developments.
It is almost impossible to predict the duration of the above-mentioned phases. As a cultural institution, you would like to know exactly how long each period lasts. In this way, you can programme an exhibition or concert series in advance, so that they correspond to stages 1, 2 and 3. The decisions will be based on experiences with previous activities and experiences

Figure 18
Product life cycle model. Legend: 1. introduction, 2. growth, 3. maturity, 4. decline, A. sales, B. profit.



of other institutions. However, nothing is more tedious than having to remove a special exhibition whilst the top of the above curve has not been reached yet. Stopping at the peak, or even better just after that, will yield the most profit.

Smart programming

How can we improve the programming of activities? How do we deal with activities/tasks that only cost money and will never yield anything? What can we learn from other sectors? Is a 'loss leader strategy' applicable in our sector, a strategy when you offer certain products or services at a loss or without profit in order to make money on other products or services? Should we follow the example of a publisher who makes money on pulp literature to publish a rare collection of poems?

8 Cultural policy

In principle, governments have two instruments to direct the cultural sector: legislation and regulation, and granting money on the basis of performance agreements (subsidies). Legislation in the Netherlands 1
was unified in 2016 with a new Heritage Act. Money was and is still mainly given to cultural institutions that commit themselves to contributing to the achievement of certain policy goals. However, since the beginning of this millennium there is more interest and support for a broader financing mix. Implementing the principle of profitability, introducing a norm for earned income and adopting a Donations Act must stimulate this.

In order for government to keep hold on public money and public resources (including museum collections), regulatory agreements have been made (including the Guidelines for the Deaccessioning of Museum Objects (LAMO), the Code of Culture Sponsorship and the Code of Cultural Governance). Dutch cultural institutions have gained more freedom to choose their own course to become more entrepreneurial, but they have also committed to keep a sharp eye in this area.
Nowadays, Dutch cultural policy at the level of national government is expected to meet the following criteria:

- create favourable conditions
- promote public interest / participation
- rely on quality and the sector's initiative
- ensure pluriformity
- guarantee accessibility
- stimulate innovation.

19 Reinwardt Academy, Amsterdam, Denise Heijtel's graduate thesis (2014).

In the Netherlands, the government refrains from passing judgment on art. This goes back to a statement by Prime Minister Thorbecke in 1862, during a debate on the government budget: 'The government is not a judge of science and art.' This adage can be interpreted in a variety of ways and had varying impact when it was deployed in different policy periods and with different purposes. A special relationship between the government and the cultural field, with the government's policy based on the advice of a national Council for Culture, has arisen from it.

Why is there cultural policy?

Generally, culture is considered to be something that assigns meaning to both an individual and society as a whole. Cultural policy exists because of the instrumental and intrinsic importance of art and culture. Instrumental motives for cultural policy are things like promoting empowerment, emancipation and strengthening social cohesion. Culture is seen as a driver of (economic) growth, stimulator of innovation, trendsetter for tourism, vector for urban and spatial development, bridge in international (trade) contacts, steering instrument for identity formation, and a cohesive force in society. In the case of instrumental motives, government takes part of the responsibility for the production of collective goods and services upon itself, often for economically unprofitable but socially important services, such as education, healthcare and culture. Another motive is to ensure access to a number of basic facilities, including art and culture, for as many people as possible – which otherwise would not be covered by free market forces.

Intrinsic motives are content related, because people and organisations make creations, productions and activities that are 'valuable' in themselves: meaningful, beautiful, interesting, exciting, moving. The will to create, to say something, to show is paramount.

Artists, as well as museum directors, exhibition curators, etc., want to make work or deliver services that comply with their own standards, arising from their own concepts and their own inspiration.[20]

Responsibilities of the Minister

Central government responsibilities in the Netherlands reckoned to be in the field of cultural policy:[21]

1. Basic cultural infrastructure supported by the Ministry, including national cultural funds that provide subsidies for cultural institutions.
2. A system for the preservation and management of immovable heritage.
3. A significant role in supporting culture, ensuring quality, distribution, accessibility, diversity and preservation.
4. A broader role in stimulating the value of culture for society.

The Netherlands is one of Europe's leaders in the field of cultural participation and ranks among the European top three in terms of theatre visits, reading books and visiting monuments, museums and galleries.[22] In its vision of culture, government promotes a broad appreciation of culture as a connecting factor in society. A distinction is made between intrinsic value (the meaning of culture for the individual), social value (for society as a whole) and economic value (the sector's contribution to employment and the Gross Domestic Product). In fact, as part of a growing tourism and leisure industry, the cultural sector is very important for employment. Approximately 322,000 people were employed (full-time or part-time) or self-employed in the cultural sector at the end of 2016. This is 3.9% of the working population.[23] Interestingly, there is a growth in the number of self-employed persons and a decline in the number of people in paid employment. Comprehensive information on cultural policies in European countries is compiled in the Council of Europe's *Compendium* website.[24]

20 www.tijd.be/dossier/mobiliteit/Cultuurbeleid_is_wel_kerntaak_van_de_overheid.9498086-2336.art?itm_campaign=floorteaser.
21 'Culture under way. The meaning of culture in a changing society', policy letter of the Ministry of Education, Culture and Science, June 9, 2013.
22 2017 EU member countries' Eurobarometer report on cultural attitudes and behaviour: ec.europa.eu/commfrontoffice/publicopinion/index.cfm/Survey/getSurveyDetail/instruments/SPECIAL/surveyKy/2150.
23 ec.europa.eu/eurostat/documents/3217494/7551543/KS-04-15-737-EN-N.pdf/648072f3-63c4-47d8-905a-6fdc742b8605.
24 www.culturalpolicies.net/web/index.php.

2 Organisational Theory

Organisational theory focuses on a broad range of phenomena. An organisation is a purposeful form of human cooperation, whether it's work, sport, a group of friends or anything else. In the field of management, however, we are only looking at professional forms of human cooperation. Characteristic for an organisation is that there is a division of tasks and coordination.

Task distribution

By spreading the total work at a particular goal amongst different people or departments, this goal can generally be achieved faster than when done by a single person. Division of tasks also makes it possible to assign tasks to employees who specialise in a particular area. This will benefit the quality of the outcome.

Coordination

Working with divided tasks requires coordination. Take the kitchen of a large restaurant. Several chefs and sous-chefs are busy preparing parts of menus. Today, one cook does appetisers and another may be on desserts. But someone has to keep an eye on everything and make sure that the right order gets to the right table at the right time.

Effectiveness and efficiency

Organisational theory deals with solving organisational problems, and these are related to organisational effectiveness and efficiency. Effectiveness refers to the extent to which an organisation achieves its goals. An archive that decided to digitise 10,000 documents within a year and has managed to do so, has been effective. Efficiency is the use of resources (people, tools, money) in relation to the desired outcome. In the example above, the goal may have been achieved, but with much more resources than budgeted or proved necessary afterwards. In that case, the archive may have worked inefficiently.

Management in organisations

Three management levels are distinguished in an organisation:

- **Top management**
  Formulates the organisation's goals, determines the course, directs the middle management and bears ultimate responsibility.
- **Middle management**
  Translates strategic goals (long term), set by the top management, to tactical goals (short term). In addition, this is where signals and information from lower levels of the organisation are brought upwards.
- **Operational management**
  An executive manager plans and distributes the work. He or she ensures that the work is carried out and sees to it.

In most heritage organisations there is no middle management. At the top of the organisation is a director, supervising operational departments or individual employees.

Mintzberg

The world's best-known management guru is Henry Mintzberg. His standard work is Structure in Fives: Designing Effective Organizations *(1983). Mintzberg sees organisations composed of five main components: the operating core (work floor), the strategic apex (top management), the support staff (e.g. HR or facility services), the techno structure (planning departments and analysts prescribing standards) and the middle line (the management layers between operating core and strategic apex). On this basis, he describes seven organisational configurations: the entrepreneurial firm, the machine bureaucracy, the professional bureaucracy, the 'divisionalised' firm, the innovative organisation, the missionary configuration and the political organisation. In the heritage sector there are mostly professional organisations, with an emphasis on the operating core. A professional*

Figure 19
Task distribution and coordination in the kitchen.

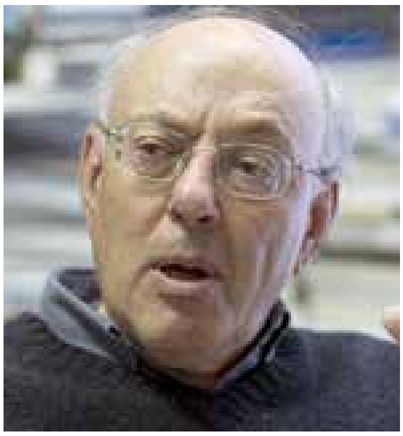


Figure 20
Henry Mintzberg.

in the workplace works fairly independent from his colleagues. The structure is highly decentralised, and there is little control from above. The structure has disadvantages attributable to its particular nature. In the above-mentioned publication, Mintzberg says: 'The Professional Bureaucracy cannot easily deal with professionals who are either incompetent or unconscientious' and 'Discretion not only enables some professionals to ignore the needs of their clients, it also encourages many of them to ignore the needs of the organisation.'

I

History of organisational theory

The origin of organisational theory lies in global technical developments around 1900. It was the age of mass production as a result of the second Industrial Revolution. Large-scale production in factories displaced artisan work. The way in which labour had been organised till then did not suit the modern age. A number of researchers at the time laid the foundation for classical organisational theory.

Scientific management

Frederick Taylor (1856-1915) assumed that using various sorts of scientific methods in labour could significantly improve production. His ideas were implemented from the beginning of the 20th century. His scientific analyses were supposed to lead to a more efficient organisation. Among other things, he conducted time and movement studies, he introduced performance rewards and personnel selection and made a distinction between planning and execution at a factory. His obsessive, almost inhumane attempt to control everything met with quite a lot of criticism.

Figure 21
The Ford Assembly Line in Europe, around 1950.

Fordism

Taylor's theories were never applied as completely as in the automotive industry. Henry Ford released his famous T-Ford in 1908 and the demand for this cheap car was immediately gigantic. Ford introduced the conveyor belt, where every worker had a small specialised task. In this manner, the work could be done highly efficiently. In addition, Ford pulled in all kinds of previously external suppliers (vertical integration). Within a few years, the average production time of a car dropped from 12 hours to one and a half hours. Moreover, Ford had a lot of attention to the welfare of his staff. He paid his employees significantly more than the competitors did, under the motto 'they should be able to afford to buy a Ford.' From the United States, the system spread across Europe and the rest of the world.

The administrative organisation

Frenchman Henri Fayol (1841-1925) did not focus on the production process but on the way large organisations were managed. The leadership had to be clear. The higher someone is in the company's hierarchy, the more important the management aspect becomes in his or her task. Fayol has become famous for his fourteen management principles that can still be called topical today:

1. division of work, specialisation
2. personal authority and responsibility
3. discipline
4. unity of command
5. unity of direction
6. subordination, precedence of the organisation's interests over personal interests
7. fair remuneration
8. centralisation vs. decentralisation
9. scalar chain from top management to the lowest ranks
10. order and systematic arrangement of workplaces
11. equity and fair treatment of subordinates
12. stability of tenure of personnel
13. room for initiative
14. team spirit.

The bureaucracy

German sociologist Max Weber (1864-1920) was a contemporary of Fayol and Taylor. He engaged in a wide range of subjects, including law and economics. Weber described the historical development of bureaucratic governance. In a bureaucracy the emphasis is on control and formal rules. In this case, the management of an organisation bases itself upon legitimised authority and not on tradition, personal authority or charisma.

Human relations

In the twenties and thirties of the last century, the United States saw the development of a more social-psychological approach to organisational theory. An important part of thinking was formed during the so-called Hawthorne experiments led by, among others, Elton Mayo. These experiments examined the impact of different working conditions on employee productivity.

2 Organisational structures

Organisational form

How are tasks divided in an organisation and how are different employees aligned? The larger the organisation, the greater the need to distribute tasks, responsibilities and competencies across employees and departments. In addition, there must be coordination of these tasks. The division of tasks between different departments in an organisation is called an organisational structure. An organisation chart is the schematic representation of the organisational structure. The organisation chart enables analysing the structure of the organisation: vertically, the

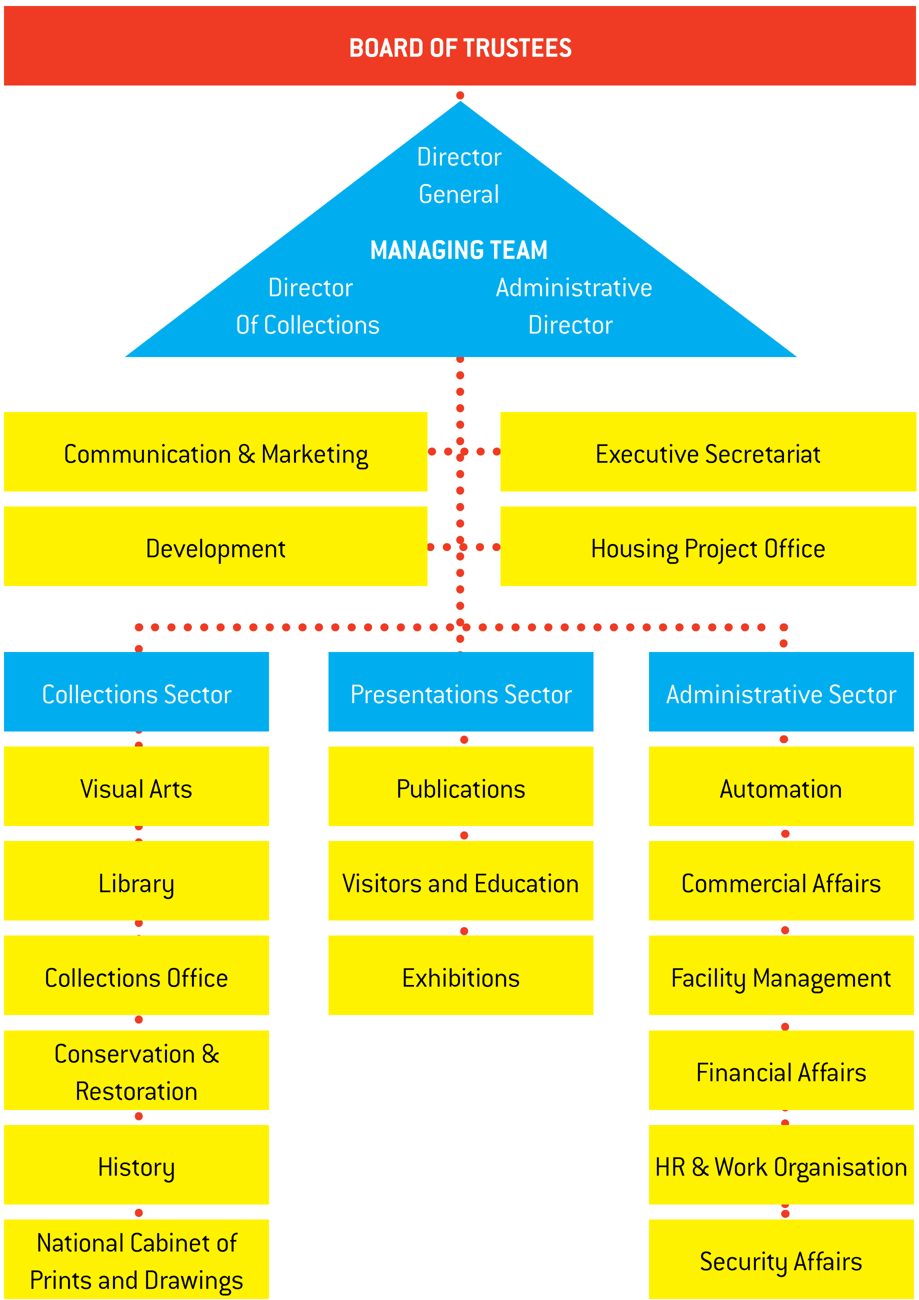


Figure 22
Amsterdam Rijksmuseum's organisation chart (2015), a combination of F- and P-structure.

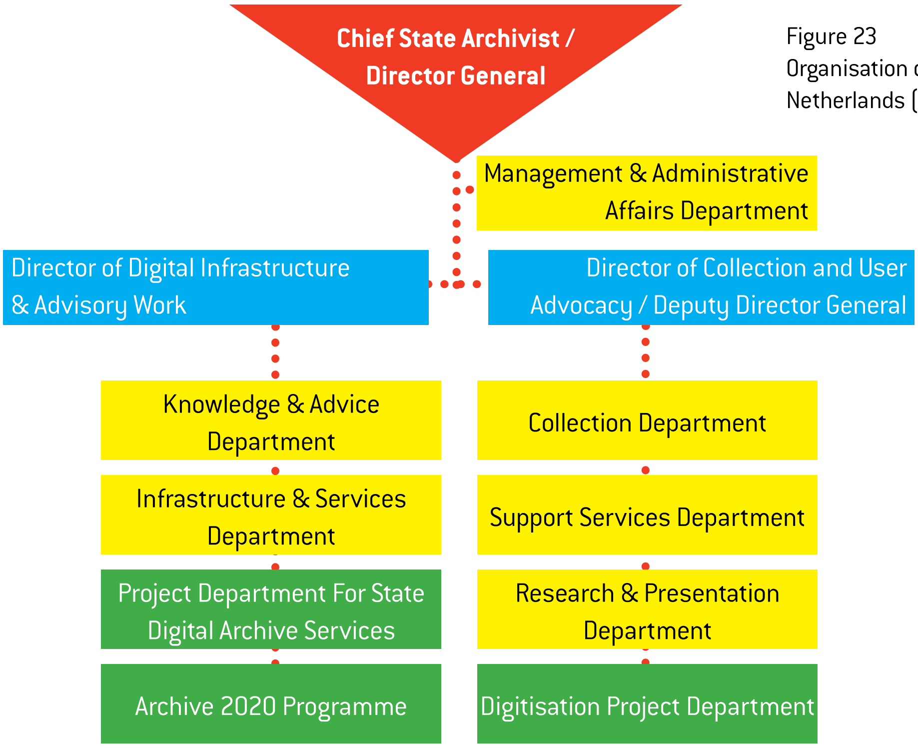


Figure 23
Organisation chart of the National Archives of the Netherlands (2016), predominantly a P-structure.25

hierarchy can be seen, i.e. the number of layers in the organisation (the way the organisation is managed); and horizontally, the division of tasks in the organisation (the number of rakes). An organisation chart does not contain functions (except the director), names, tasks or FTEs. A box stands for a department, so never for a function within a department.

2

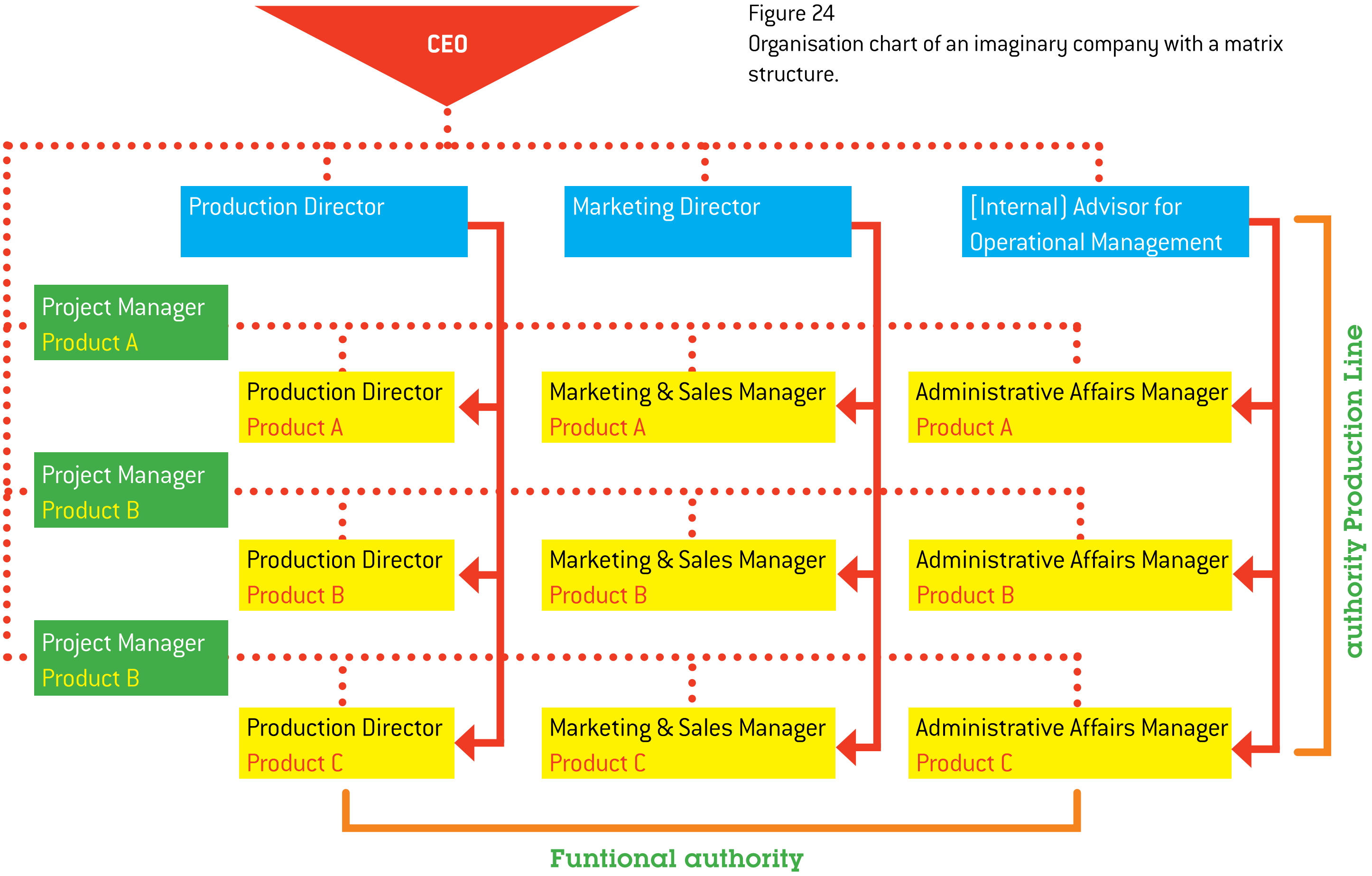


Figure 24
Organisation chart of an imaginary company with a matrix structure.

25 www.nationaalarchief.nl/sites/default/files/docs/organogram_per_augustus_2016.pdf.

Organisations can be structured in different ways, i.e. organisational forms. The most common structures are:

Functional organisation (F-structure)

Similar functions have been brought together in departments; example: a museum is primarily broken up in Collections Management, Education, Presentation and Marketing departments; within the Collection Management department, various conservators are responsible for the museum's different collections as well as for research into these.

Product-oriented organisation (P-structure)

The organisation is structured around similar products or services; for example, a museum can use its collections as a primary classification criterion, resulting in a division into the Applied Arts Department and the Painting Department. The departments are responsible for both collection management and presentation.

Matrix organisation (M-structure)

The organisation is structured according to more than one criterion, e.g. product and region. Each employee is part of two departments, finding him- or herself at one of the 'intersections' in the matrix.

In practice, more and more often we see combinations of fixed structures with project structures. A project organisation is a temporary organisational form where employees are taken out of their departments for a certain period and for a portion of their working time to carry out a project together with employees from other departments. Some modern companies do not have a fixed form of organisation at all, but are fully involved in projects.

Moving the boxes

The heritage sector has seen a shift from the P-structure to the F-structure in recent decades. In the 1980s, a model was still used in which a museum director was in charge of a number of collection-bound departments (for example, historical collection, modern art collection, commemorative coins collection etc.), whereas other functions were taken care of by staff and support departments (for example, PR and finance). Now, in most museums in the Netherlands, the director is in charge of departments such as marketing, education, collection, etc. The content of the collection is no longer the guiding principle of division, but tasks and functions are the current primary classification principle. In addition, a project structure is increasingly in place all across the fixed structure. Employees are (partly) retrieved from their departments and employed in a temporary organisational form. A goal-oriented structure but awkward at times, for example, if there are no clear agreements about the division of working time. The well-known 'loyalty problem' can easily arise: who is currently in charge?

3 Types of business entity

The terms 'type of business entity' and 'legal form' are used interchangeably. A company, organisation or institution can have varying forms of incorporation. Some knowledge of business forms is important to those who want to start a business or want to be active in the governance of a heritage institution. Even if you work for, or with, another company, it is good to understand its legal form so that you know who can make decisions and who is liable if something goes wrong.

Business forms with or without legal personality

There are two types of business forms: without legal personality (unincorporated) and with legal personality (incorporated). What is the difference? If your company has legal personality, creditors cannot claim your private property. If your company has no legal personality, they can. In the Netherlands, for instance, business forms without legal personality are: the sole proprietorship (ez), the partnership or group practice (Mts), the general partnership (vof) and the limited partnership (cv). Business entities with legal personality are: the foundation (stichting), the association (vereniging), the private limited company (bv) and the public limited company (nv). Predominantly foundations, associations and, in special cases, private limited companies can be found in the Dutch heritage sector.

Foundation

Foundations make up a large part of the subsidised cultural sector. A foundation may make a profit, but may not use it to pay board members or founders in any other way than as compensation for actual work performed. Foundations may provide financial support to third parties for idealistic or social reasons. Private funds, for example, support individuals or organisations working in the non-profit and not-for-profit cultural sectors. A foundation is governed by a board. Employees, contractors, volunteers and trainees can work for the foundation. The board can work remotely, but it has final say. Paying a salary, a fee or expense reimbursement is different from providing financial support. The foundation is a legal entity; this means board members are responsible for the foundation but are not personally liable. A creditor can only lay claim to the assets of the foundation, not to the bank accounts or assets of board members. However, in case of demonstrable improper management or mismanagement, board members can be held personally liable.

Association

An association is a collaboration between two or more people (members) with a common goal. Dividing profit amongst its members cannot be a goal. The highest authority in an association lies with the General Membership Meeting, where all members have one vote as a matter of principle. The board is in charge of the daily course of business. The board, usually consisting of the association's members, is appointed by the General Membership Meeting. An association may also employ staff, contractors, volunteers and trainees who work for the association. Profit should be used for the common goal. The association is a legal person: directors and members of an association with full legal capacity are, in principle, not liable for obligations, even after dissolution and bankruptcy. In case of improper administration or mismanagement, directors can be held personally liable.

Rembrandt buys art, wishing to increase

The Rembrandt Association consists of 11,000 members, wishing to financially contribute to public cultural collections' growth. The General Membership Meeting, held once a year in autumn, is the highest legal organ of the association. The Board of Directors accounts to it every year for the progress made over the past year. The annual report and the annual accounts are submitted for approval at this meeting. Every member is welcome. In the course of a General Membership Meeting, the Board proposes new members for the Advisory Board, out of which members of the Board are elected. The Board has the task of assessing an applicant's (usually a museum's) proposal and deciding whether the Rembrandt Association is going to contribute to the desired art acquisition. The Bulletin of the association, published three times a year, presents the supported acquisitions to the members and accounts for them. The Board determines the association's strategies, which is then carried out by the agency, which is the first contact point of the association.[26]

Private limited company (bv)

Such a legal form as the Ltd is suitable for companies that make profit, but the founding requirements are stricter. The Ltd (in the Netherlands, *bv*) has advantages over the sole proprietorship, with regard to (limited) liability and tax benefits at high profit. A limited company has shareholders and staff. The director is employed and acts on behalf of the company, whereas the shareholders are the boss. A Ltd does not need to consist of more than one person: one can be both sole shareholder and the only member of staff: the director-major shareholder. A limited company is a company whose capital is divided into shares. The shares are in the hands of the shareholder(s). The Ltd is a legal person with the same legal status, rights and duties as a natural person. The company itself is seen as an entrepreneur, whilst the shareholder(s) and/or the director are, in principle, not personally liable. In the Dutch heritage sector, there are quite some cases that a limited company (for example, a shop) transfers its profits to a foundation (for example, a museum).

Cooperative

A cooperative (in the Netherlands) is a special association which enters into agreements with and for its members. Common types of cooperatives for entrepreneurs are the business cooperative and the entrepreneurial cooperative. A business cooperative deals with certain business interests of its members, such as purchasing or advertising. An entrepreneurial cooperative is a cooperative where all members work together independently, for example, on a project. This form of cooperative is suitable for freelancers. They can jointly do a job or project that they cannot accept or execute on their own. This form occurs more and more in the heritage world. For the customer, it has the advantage that he/she has one contact point and more certainty about the on-time completion of the project. Members have the right to vote in the cooperative and, in addition, they can enter and exit without endangering the existence of the cooperative. An entrepreneurial co-operation is a suitable form for 'small-scale' partnerships.

26 www.verenigingrembrandt.nl/68/de-vereniging/organisatie/.

Gelderland's Heritage Cooperative

An example of a heritage cooperative can be found in the Dutch province of Gelderland. Each of the 65 member organisations of Gelderland's Heritage Cooperative can influence the cooperative's policy. Gelderland's Heritage features membership with exempted liability. This means that any shortcoming of the cooperative will not be borne by individual members. Members of the cooperative should have a number of things in common. In terms of content, the theme of Gelderland's (cultural) heritage and the organisations' own objectives should be in line with those of the cooperative. A member organisation should also contribute to good management, preservation and optimal accessibility of Gelderland's heritage.[27]

4 Cultural governance, codes and management models

Organisations can work on the improvement of their own quality by introducing a quality management system. In addition to internal quality assurance systems (see above, Chapter 1.6), organisations are controlled externally in a variety of ways.
Monitoring of the operations of organisations can be done in different ways, namely by:

- customers, users, visitors, press
- the board, politicians, branch associations and interest groups
- financiers, sponsors, subsidising bodies
- the government by means of legal and regulatory frameworks.

The Dutch government oversees an important part of the national heritage through the Heritage Inspectorate. The inspectorate ensures the conservation and management of the national collection, the nationally protected cultural objects and collections, archaeological monuments, excavations and finds, national monuments of built heritage as well as townscapes and rural landscapes protected by the state. The inspectorate also monitors the archiving and archives management of the central government, with regional archive inspectorates for provinces and municipalities.

In these areas, quite a few laws and regulations applied, such as the 1995 Archives Act, which stipulated how central and local authorities must manage their archives. But sometimes laws and regulations are lacking. For example, the Netherlands has no museum law. In many cases there is self-regulation within a particular sector or branch. An example of this is the Dutch Museum Association (NMV), a branch association that commits itself to the promotion of museums and quality improvement. In the absence of legal regulation of museums, the NMV has, together with the National Contact Group of Museum Consultants (LCM), developed a national Museum Register, organised as an independent foundation. Museums that demonstrably meet the Museum Norm, a set of quality criteria for museums, are included in the Register (see also above, Chapter 1.4).

Heritage Act

In 2013, the then Minister of Culture first announced a Heritage Act: '...rules for deaccessioning museum objects and managing them, can be brought together in a separate museum law, but other heritage laws are also in motion. For example, a significant part of the Monuments Act is entering into the Living Environment Act and the archaeological legislation is also affected by this law. From the point of view of clear and understandable regulation, it is advisable not to have multiple sectoral laws but one Heritage Act in which the government determines how our heritage of national importance is dealt with, who is responsible for what and how it is monitored. The adoption of a Heritage Act is also explicitly recommended by the Council for Culture; also in my discussions with the field, the importance of such a law was repeatedly stressed. I would also involve the Cultural Property Preservation Act.' Shortly after, the Council for Culture placed the following remark: 'So far, the extent, conservation and management of Dutch heritage has been regulated in different laws. Legislation in the field of heritage can be made on the basis of an integral approach. In this context, the Council advises to include in the general provisions that an overall 'Heritage Balance' be drawn up periodically, describing the state of affairs in terms of management, preservation, accessibility, presentation, etc. In addition, matters of a more specific nature should be addressed in the law, for example, the role of monuments or archives with a heritage importance. However, the Council argues that the archives legislation, in view of its specifics, can remain a separate law and not be included in the Heritage Act. If this legislation requires change from a heritage perspective, that can happen within the existing law.' The Heritage Act was adopted on December 9, 2015.

Another example of self-regulation is the Code of Ethics for Museums, an international code that is also used in the Netherlands. The code was approved by

27 www.erfgoedgelderland.nl/.

ICOM Netherlands and the Dutch Museum Association (NMV). Museums that are members of the NMV take the Ethics Code as a starting point for their policies and operations.

Ethical codes and the Guidelines for the Deaccessioning of Museum Objects (LAMO)

The Code of Ethics for Museums dates back to 2006 and includes agreements on dealing with finance, acquiring and de-acquisitioning collections, presentation, collaboration with communities and professional behaviour. Here is an example of a part of the code, referring to origin and due diligence: 'Every effort must be made before acquisition to ensure that any object or specimen offered for purchase, gift, loan, bequest, or exchange has not been illegally obtained in or exported from its country of origin or any intermediate country in which it might have been owned legally (including the museum's own country). Due diligence, in this regard, should establish the full history of the item from discovery or production.'

The archive sector has its own code (from 1996).[28] A quote: 'Archivists should protect the integrity of archival material and thus guarantee that it continues to be reliable evidence of the past. The primary duty of archivists is to maintain the integrity of the records in their care and custody. In the accomplishment of this duty, they must have regard to the legitimate, but sometimes conflicting, rights and interests of employers, owners, data subjects and users; past, present and future. The objectivity and impartiality of archivists is the measure of their professionalism. They should resist pressure from any source to manipulate evidence, so as to conceal or distort facts.'

In this context, the LAMO can be mentioned as well: the Dutch Guidelines for the Deaccessioning of Museum Objects (2006). The starting point is that the owner and the museum alike can take the initiative towards deaccessioning. Each plays a separate role and has a specific responsibility in the process. The museum makes the selection of objects that qualify for deaccessioning. A decision to deaccession objects should be made according to the guidelines, solely on grounds regarding content. Proceeds from sales should be used exclusively for improving the quality of the collection by means of acquisition or through active conservation and/or restoration of objects.

The final say in the organisation

Who has the final say in an organisation? Who divides the tasks and responsibilities between the board and the directors (or the management team) in the field of policy making, policy implementation and monitoring? This can be done in a variety of ways: management models. The classic, simplest model involves a board that is directly responsible for the execution of work. The board determines and executes policy. In other words, the daily business is in the hands of the board.

The past decades have seen the heritage sector become more business-like and professionalised. This means that the division of tasks and competences has become clearer. In addition, the board is now at a greater distance from the day-to-day management of the organisation. The board, for example a Supervisory Board, is primarily an advisory body, supervising the operations by one or another form of daily management, i.e. the management team, which is responsible for policy making and implementation.

Society's attention to good governance has been increasing for a long time. For the Dutch cultural sector, a code of good governance has been developed: the Governance Code in Culture.[29] The code distinguishes two types of governance models for cultural institutions:

The Board Model

Most small to medium-sized institutions work according to this model: the board is responsible. The board can delegate responsibilities to a management board; the specific configuration is laid down in management board regulations. A board may also consist entirely of (unpaid) members and keep the entire management process in its own hands, including execution.

The Supervisory Board Model

Large institutions often use this model. One or more directors form the management board, whilst the Supervisory Board supervises it. The Supervisory Board mainly has an advisory function and monitors the finances, the artistic and operational policies and the functioning of the executive directors. The Supervisory Board appoints and dismisses the management board, and approves the yearly budgets and accounts.

28 https://www.ica.org/en/ica-code-ethics.

29 www.governancecodecultuur.nl/.

The Governance Code in Culture (GCC) provides guidelines for responsible and transparent management of subsidised cultural institutions and the supervision over it. Adhering to the code is not legally required, but is strongly recommended as a prerequisite for obtaining certain subsidies. The code has been developed since 2000, following a similar code for business (the Tabaksblat Code). It was originally used mainly by large cultural institutions, such as the Rijksmuseum Amsterdam. In 2013, the code was amended and simplified to include smaller institutions and volunteer organisations to work with it.

Follow the code or not?

In 2014, second-year students of the Reinwardt Academy checked whether the institutions, where they did their internships, followed the code. Some quotes: 'In the course of a conversation with an employee of the museum, who had been working for more than 20 years in the Management & Conservation department, it emerged that they didn't work with the GCC but did apply its basic principles in practice'; 'The museum is not familiar with the Governance Code in Culture and does not follow it. It is a very small museum that does not receive funding from the municipality. An interview with the head of the Museum Affairs shows that there is no need to apply the GCC in the near future. They want to thoroughly examine the consequences first'; 'The museum knows the Governance Code in Culture and applies it. The principles and best practice provisions are followed. However, two principles are not complied with: the code prescribes that the annual report be approved by the Supervisory Board. However, according to the museum's articles of association, the director has this power. The director must send the annual report to the Board, for information only. Secondly, the code states that the Board should have the power to amend the articles of association. That competence also lies with the director according to the articles of association, although conditioned upon approval by the Board and a Cabinet member (a minister or a state secretary).'

5 Change management

Change management is planning, organising, initiating, supervising, following and adjusting changes within organisations.[30] Suppose a decision has been made to change something. This change must actually take place. But it does not happen all by itself, that is the basic principle. It must be carefully planned and supervised. In addition, resistance must be taken into account. Change management is a discipline in itself. Those responsible should continue to follow the process, adjust it where necessary and find a solution to the sometimes wide resistance. The change manager must be competent in this respect. However, changes can also be unplanned, simply caused by organisational growth or societal developments.

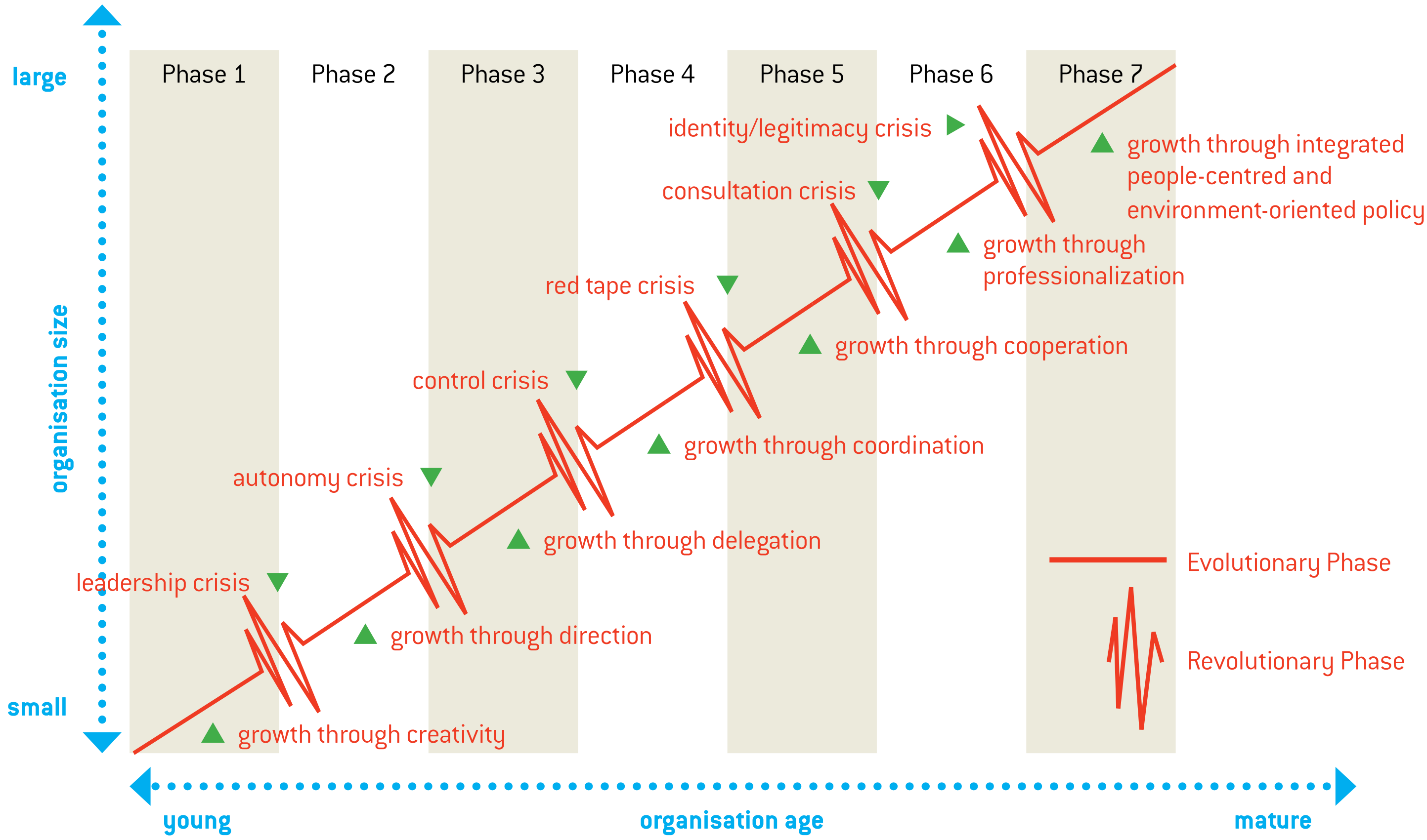
Unplanned changes: stages of an organisation's life cycle

Many organisations in the heritage field have been around for a long time. They have been assigned new tasks, employing more people, expanding their buildings, etc. An organisation can change in two ways: planned or unplanned. The unplanned changes in organisations were described by Greiner[31] and have been recognised by many in their own organisations. According to Greiner, an organisation undergoes seven stages after it is established, during which the organisation grows and matures:

- **Phase 1**
  The starting company is growing through creativity of the employees. At the end of this phase, a leadership crisis arises. The founder can no longer cope with the organisation.
- **Phase 2**
  The crisis ends by attracting employees who start running parts of the organisation. The organisation keeps growing. If the leadership gives the middle management too few powers, an autonomy crisis is born.
- **Phase 3**
  More responsibilities are being delegated. Middle managers' initiatives lead to further growth. At a certain moment, however, the top management has an insufficient grip on the organisation, resulting in a control crisis.
- **Phase 4**
  The company needs to be managed more tightly and all kinds of management measures are taken: procedures, forms, consultations. This leads to a red tape crisis.
- **Phase 5**
  The red tape crisis is solved by easing the rules. The organisation continues to grow through cooperation and creativity. As a result of too much cooperation, a consultation crisis arises.
- **Phase 6**
  The consultation crisis is solved by deregulation and making the organisation more business-like. Too much professionalization causes feelings like 'what was the point of all this?'. An identity/legitimacy crisis sets in.

30 Melker 2010, p. 299.

31 Greiner 1974, pp. 37-46.



- **Phase 7**
  The organisation is in the final phase at which there is an integrated people-centred and environment-oriented policy.

Planned changes

With planned changes, one must first get an idea of the ability to change and the willingness to do so. The ability to change refers to the existing qualities and resources, whereas the willingness to change mainly relates to mentality and organisational culture. Of course, things strongly depend on the type of change: growth, shrinkage, structure or culture.
A widely used classic model for planned organisational change is that of Kurt Lewin (1947).[32] Lewin distinguishes the following phases:

- **Phase 0**
  Organisation is in a state of (apparent) rest.
- **Phase 1**
  Breaking the balance and feeling the need for change. Impulses from inside and outside can no longer be ignored.
- **Phase 2**
  Preparing for change (unfreezing). At this stage research is taking place, resulting in a proposal. The organisation will (have to) get used to the idea of the coming change.

Figure 25
Seven phases of an organisation's life cycle according to Greiner (1974).

- **Phase 3**
  Implementation and shift (moving). The change is being made.
- **Phase 4**
  Consolidation, finding a new balance (refreezing). The change has been fully implemented. Everybody knows what to do. There are new rules and procedures.

What to change?

Changes in an organisation may relate to many elements of the organisation. It might be all about a small structure change: two departments are merged and one of the old department heads becomes the head of the new department. Changes can also be much more complex, concerning, in an extreme case, the mission and vision of the organisation, changes of strategies, target groups or ways of working.

There are different models that describe internal and external organisation. A well-known model is McKinsey's 7S Model.[33] It is based on the assumption that an organisation's elements must have the right content and fit well together. If any element changes, it has consequences for the six other elements. The 7S Model is a network in which all components are linked together:

32 Lewin 1985, pp. 235-238.

33 Waterman, et al. 1980.

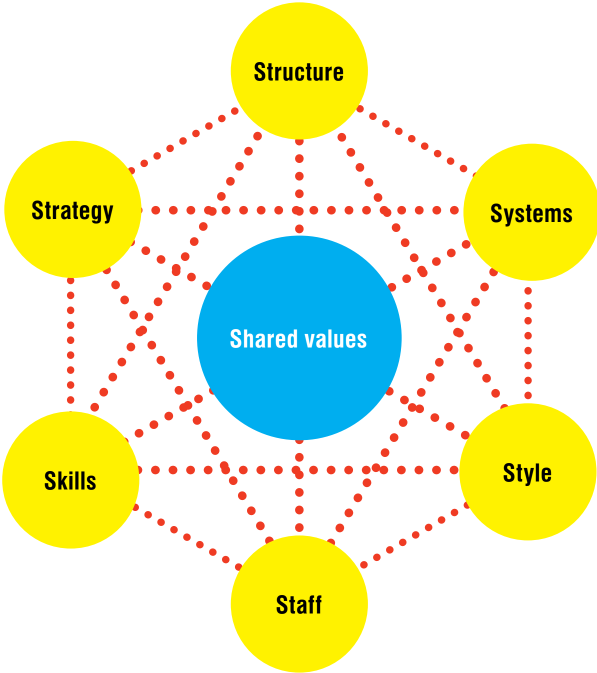


Figure 26
McKinsey's 7S Model.

Strategy
The willingness and capabilities of an organisation to anticipate changes in the external environment. There are three questions: what is the organisation at the moment, what does the organisation want to become, and how to get there. The strategy to transform the company from its current position to the new position is set out in goals.

Structure
What organisational structure does the company have? The structure depends on the goals and the culture. The trend is increasingly in the direction of a flat structure, which allows work to be done in teams of specialists rather than in fixed departments. The idea is to make the organisation more flexible, delegating responsibilities through empowerment of employees and middle management.

Systems
Each organisation has a number of systems or internal procedures for supporting and executing both strategic matters and daily business, for example, for recruitment of new staff. These procedures are usually strictly followed and they are designed to achieve maximum effectiveness. Increasingly, processes in organisations are being simplified and modernised, new technology is used and decision-making is becoming more agile.

Style
Each organisation has its own culture and management style. Style includes all dominant values, beliefs and standards that have evolved over time. It also involves the way managers deal with their employees. The dominant current trend is a shift to a more open, innovative and friendly working environment with less hierarchy.

Staff
Organisations consist of people and it is the people who make the organisation a success in our increasingly knowledge-based society. This surely applies to organisations in the heritage world. Modern organisations spend a lot of time training their staff and taking care of their wellbeing.

Skills
What are the key skills and competencies of an organisation? What is the organisation good at? What makes it different from the rest? One could speak of a company's Unique Selling Points (USPs).

Shared values
Members of an organisation share a number of fundamental values, on the basis of which the company was built and has been developing. These values and common goals ensure cohesion: 'everyone on the same page'. In organisations with weak values and goals, employees will primarily pursue their own goals. In an extreme case, these can conflict with the common goal.

Resistance to changes
Any planned change in an organisation will be resisted. This resistance does not have to be negative in itself. The organisation can avoid making serious mistakes, because things might have been overlooked. There are methods/tips to deal with resistance, such as:

- Make the urgency clear, be transparent about the purpose of the change (an employee can quickly become suspicious of a 'hidden agenda', such as preparations being made for a wave of lay-offs)
- Organise participation opportunities (the change is coming from 'above', but that does not mean that employees cannot participate in discussing implementation details)
- Implement changes thoroughly and completely, evaluate the changes and involve all employees in the evaluation.

Frequently made mistakes

American change manager John Kotter identifies a number of possible major mistakes in the process of change.[34] For example, failure to create a sufficient sense of necessity, insufficiently powerful guidance, absence of vision, failure to communicate the vision effectively, failure to remove obstacles on the way to the desired situation, no attention to short-term results, premature victory announcement, and failure to anchor the changes in the organisation's culture.

Cultural changes

A culture that does not fit the organisation's goals (for example, not being customer-oriented at a helpdesk) or a culture that is not more or less uniform throughout the organisation (subcultures per department) should be changed. A change of culture is considered to be much more complex than, for example, a change of structure, in particular because culture is by definition difficult or impossible to describe, and because a cultural change deeply interferes with human nature.

A cultural change in Museum Boerhaave

Over the past few years Museum Boerhaave (Leiden, the Netherlands) has made an important step towards focusing more on the customer. This is an example of a major cultural change involving the entire organisation. All museums subsidised by the central government, such as Museum Boerhaave, are regularly inspected by an independent commission. It concluded in 2011: 'The museum has undergone an organisational and cultural change in a very short period of time. The closed bastion that the museum once was has been replaced by a welcoming house with windows and doors wide open to a broad audience. The changes have yielded their benefits, but the transition has not yet been completed. Processes of this scope and nature take time, and the commission has found that the museum is consistently moving on with the transition process without veering off course.'[35]

6

Human resource management

Personnel management concerns three levels: personnel administration, staff and organisation, and human resource management. The levels range from operational via tactical to strategic. The field of human resource management focuses on three major flows: inflow, promotion and outflow of employees. This includes work motivation, participation and corporate culture. In academic literature, attention is paid to

Figure 27
Museum Boerhaave's entrance exposition.

specific areas that are important from the perspective of (labour) psychology. These regard issues like work-life balance, stress and workaholics.

Motivation

An organisation is a collaborative effort of people aiming to achieve a common result. People who work together shape an organisation. The involvement in organisations can be based on compulsion, seeing one's profit or on standards and values. Working can be motivated by making money, having social contacts, building a career, being meaningful, gaining status, or, for example, showing what you can do. Motivation is the internal willingness of a person to perform a certain action. Motivation is a weighing process, both based on individual needs and the characteristics of the situation.

2

Theories of needs

The motivation to work has been described, among others, by Maslow in his well-known Needs Theory.[36] Maslow distinguishes five levels, indicating that needs only trigger behaviour when there is a shortage felt, when the needs are satisfied in a particular order, and when the satisfied needs do not give rise to new stimuli any more.

Maslow's five needs can be reflected in a work situation in the following way:

- the physiological need: a reasonable salary
- the safety need: labour conditions, ethical awareness, insurance and a pension
- the need for social acceptance (friendship): nice colleagues
- the need for esteem: promotion, special facilities
- the need for self-actualisation: you can do what you are really good at.

34 Kotter 2011.

35 www.museumboerhaave.nl/media/uploads/medialibrary/2011/11/Visitatierapport_Museum_Boerhaave_1.pdf.

36 The needs theory is also used to determine visitors' needs in a heritage institution. See Reinwardt Heritage Reader *The Public*.

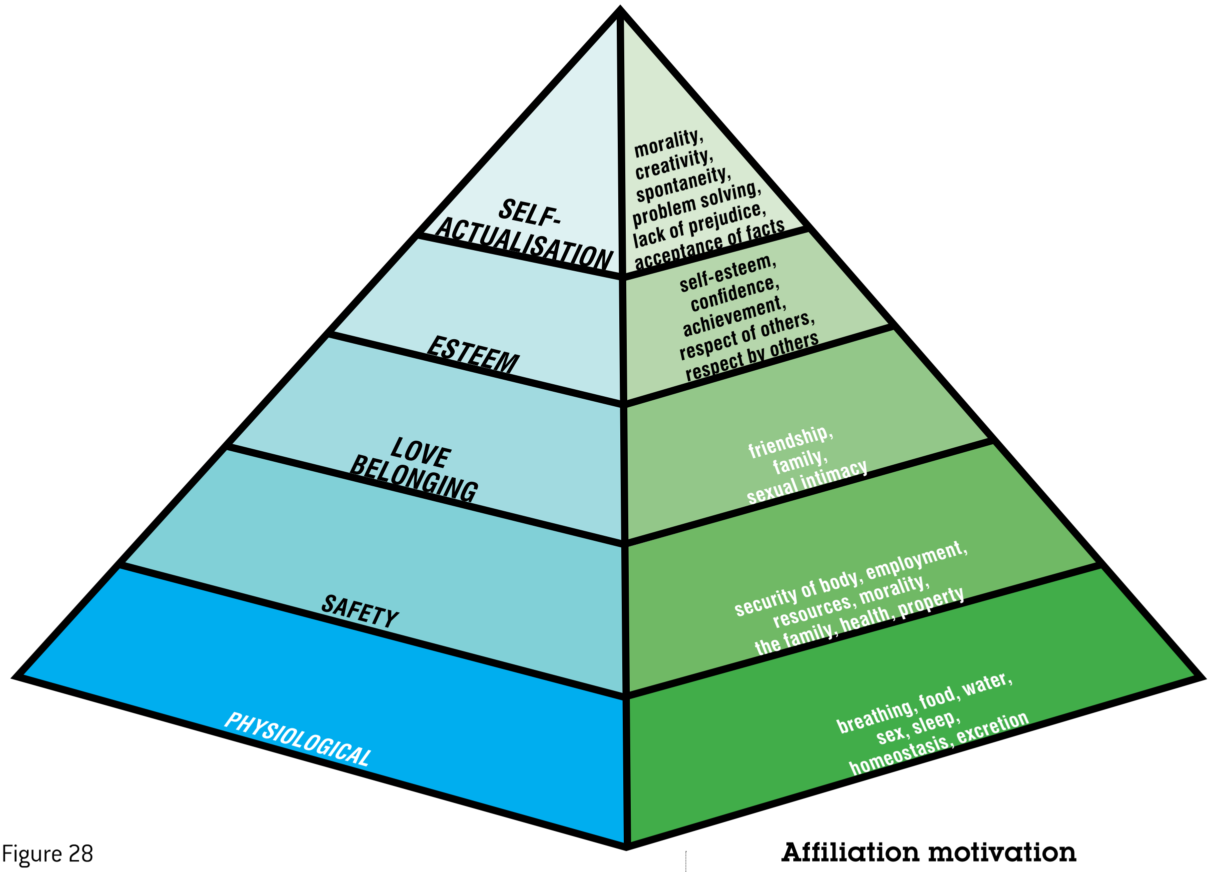


Figure 28
Maslow's needs pyramid.

American psychologist McClelland (1961) suggests that a particular needs profile is dominant in each person. He distinguishes the Need for Achievement, the Need for Power and the Need for Affiliation.[37] These needs, to a large extent, can be found in all managers and employees, and this mix of motivational needs characterizes the manager's or employee's style and behaviour, both in terms of motivating and being motivated.

Achievement motivation

Individuals with this dominant need seek attainment of realistic but challenging goals, and advancement in the job. There is a strong need for feedback as to their achievement and progress. McClelland argues that such people make the best leaders, although there can be a tendency to demand too much of their staff in the belief that they are all similarly both highly achievement-focused and results -driven.

Authority/power motivation

This drive produces a need to be influential, effective and to make an impact. There is a strong need to lead and for their ideas to prevail. There is also motivation and need towards increasing personal status and prestige.

Affiliation motivation

These individuals have a need for friendly relationships and are motivated towards interaction with other people. These people are team players. McClelland suggests that a strong affiliation motivation undermines a manager's objectivity because of his/her need to be liked.

Volunteer management

Heritage institutions almost always work with volunteers. The significance of volunteers to the museum world is huge. Without the involvement of volunteers, some museums could not exist and certain activities could not be undertaken. In the 205 Dutch museums that participated in a survey conducted in 2010 by Movisie, a social studies institute, almost 11,000 volunteers were active. The average number of volunteers per museum was 53. Nearly one third of these organisations said to be fully dependant on volunteer work. Ninety percent of the respondents indicated that volunteers were indispensable for the museum. Volunteer management in a museum, where both paid employees and volunteers work, must primarily ensure a clear division of tasks between staff members and volunteers. There must be no ambiguity about volunteers' duties, responsibilities and growth opportunities. In a museum with no or almost no paid employees, volunteer management must take the right balance between the freedom desired by volunteers and the implementation of the organisation's policy goals into account.

37 McClelland 1978, pp. 201-210.

Volunteers in a mature organisation

In 2010, the Dutch Museum Association commissioned Movisie to make the report 'The museum as a volunteer organisation'. It contains guidelines for the development of volunteer policies. The report states: 'Volunteer management is not a museum's core business. The focus is on the collection, exhibitions and events. Nevertheless, it is important for museums to reflect on volunteer work policies. Not only to keep up the number of volunteers in the future, but for other reasons as well. A proper and structured recruitment will enable them to attract new groups of volunteers. Many museums have passed the pioneer phase and want to grow into mature organisations. The need to increase professionalism and continuity places growing demands on the quality of volunteers. In addition, museums face competition from other organisations. Volunteers prefer places where they can enjoy the work, where their efforts are appreciated and where volunteer guidance and supervision are organised well. Few people want to give their time and energy to a chaotic and rudderless organisation.' The report also focuses on volunteers' motivation. Four types of volunteering are distinguished on the basis of differences in motivation (see Figure 29).

7 Organisational culture

Good corporate culture is important for the day-to-day functioning and viability of an organisation. An organisational culture is the whole of written and unwritten rules regarding social interaction both inside the organisation and with its external environment.[38]

Corporate culture can be manifested in many ways: take the traditions in an organisation, its heroes, rituals, the way of dressing, language use, the way of holding meetings, the forms of addressing each other and dealing with clients. A widely used classification describing organisational cultures was introduced by Roger Harrison.[39]

Power orientation

This culture is characterised by the great value that the management attaches to power. There is little bureaucracy.

Role orientation

This culture assigns the highest significance to order and regularity. Control takes place through procedures, rules, standards and job descriptions.

Task orientation

This culture exhibits a high level of collaboration and distribution of authority.

Person orientation

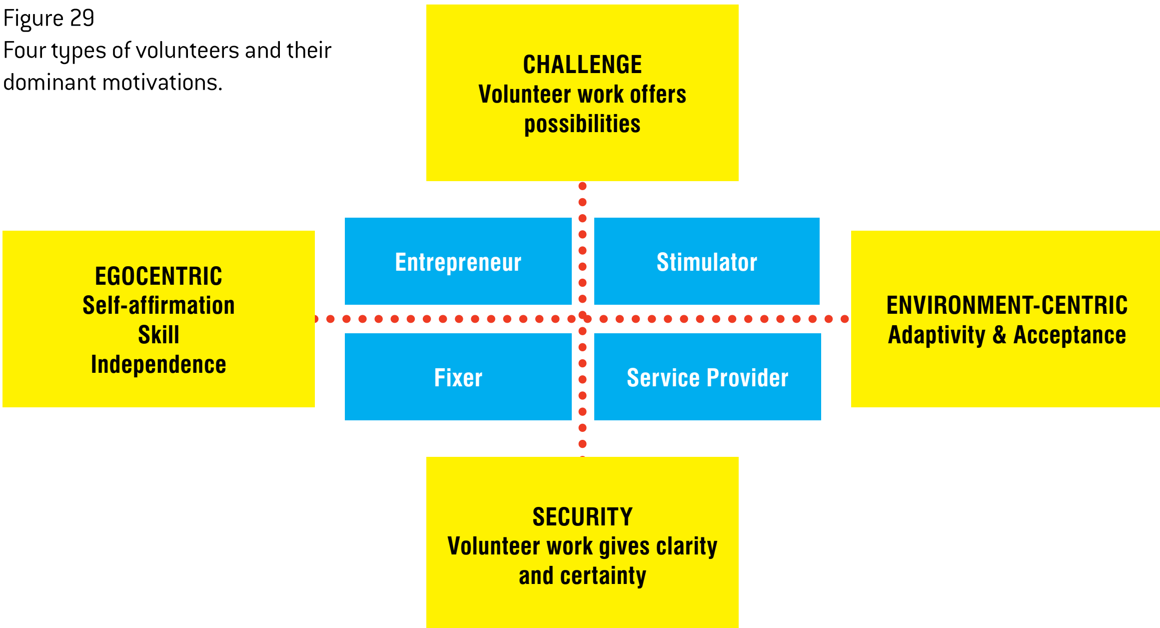
In this culture, the highest value is assigned to individual interest and individual development. There is often a minimum of rules and regulations, which can lead to coordination difficulties.[40]

2

Really a role culture...

In the course of their 2014 internships, Reinwardt Academy students examined the culture of their internship institutions. It was clear to most students

Figure 29
Four types of volunteers and their dominant motivations.



38 Keuning 2007, p. 406.
39 Harrison 1972.

40 Nowadays, this classification is regarded as quite traditional and other typologies of organisational cultures are used, such as those developed by Hofstede, Handy and Schein, see https://www.twynstraguddekennisbank.nl/organisatiekunde/cultuur.

Figure 30
Corporate cultures according to Harrison.

which culture was dominant: 'At the […] a role culture is well recognised. There are clear rules and everything must be done according to certain procedures. This is, of course, quite logical for a government agency. The agency is responsible for the supervision and proper enforcement of, in particular, the monument legislation. Every employee has a clear function and arguments are often based on logic and reason. Yet there is also evidence of a task culture. Departments work together and there is no clear hierarchy. The atmosphere is professional, but not very formal. The organisation works with projects, which makes teamwork very important. They are working with passion and everyone is fully committed to our heritage.' 'The […] is somewhat between a power culture and a task culture. Because there are employees who have been in service for a long time, there is still a kind of culture in which their opinions can play a decisive role in affairs where they do not even have professional knowledge. They thus derive great power from the fact that their opinions have long been considered important. On the other hand, there is certainly a task culture. There is a high degree of cooperation between departments and individual colleagues. An example of this is making exhibitions. Each involved employee has a special role to play and all are working closely together.' 'I think there is a task culture at the […]. There is a lot of cooperation both inside and outside of a department and no one has sole power. The whole team is working on a product and everyone's knowledge and skills are made use of.'

8

New organisational forms

Many of the described organisational forms are under discussion. New technologies provide new communication opportunities, and outdated systems can be pushed aside. Why create a complete organisation with designated staff for each task, with all of them having their own desks and their own rooms, if you can work much more efficiently through outsourcing or through collaborating with other organisations? 'Lean and mean', and *agility*, is what it is all about today, which is reflected in staff reduction, flattening the structure and evolution towards network organisations that also involve the customer.

An example of such flattening can be found at the Cultural Heritage Agency (RCE) of the Netherlands. The broad management team is replaced by two directors: 'general' and 'knowledge and advice'. These were responsible for geographically delineated *departments, functional departments and departments for various areas of attention. More than in the past, responsibilities are devolved to departments and individual employees.*[41]

An organisation designing a new structure will have to answer the following questions: what organisational design is in line with my strategy, how will the new design help me to structurally resolve bottlenecks, how do I keep the organisation future-proof, how can it remain a learning and changing organisation and how do I ensure that things like cooperation with other organisations and customer focus are consistently facilitated? It is often a search for the right balance between an open organisation with no clear boundaries and one bent on retaining its own identity.

Dynamics

In January 2015, the Reinwardt Academy organised a debate on these issues as part of the Heritage Arena series. The debate examined the impact of societal changes on an organisation and, more specifically, on heritage sector organisations 'in these times of mobility, flexible groups of non-staff experts, new organisational forms, volunteers, freelancers, collectives and cooperatives.' How to prevent brain drain and how do we ensure the transfer of professional skills and knowledge in the heritage field?

9 Professional ethics

A heritage professional has to deal with professional ethics. Ethics is about the clashing of different value systems, given various stakeholders. A distinction can be made between formalised ethical rules (e.g. the ICOM Code of Ethics) and non-formalised ones.

Ethical awareness has always been present in the heritage world, but initially it was all about dealing with heritage itself, usually in terms of preservation. At present, however, it is increasingly about issues like sustainability, participation and, more generally, transparency.

Ethics, museums and management

In 2004, a completely revised ICOM Code of Ethics for Museums was adopted by the General Assembly of ICOM in Seoul (Korea). With regard to management, it includes the following provision: 'Loyalty to colleagues and to the employing museum is an important professional responsibility and must be based on allegiance to fundamental ethical principles applicable to the profession as a whole. Museum staff should comply with the terms of the ICOM Code of Ethics for Museums and be aware of any other codes or policies relevant to museum work.'[42] *In the Netherlands, a museum's commitment to the ethical code and a statement that all its employees are aware of the code are compulsory for it to be included in the Museum Register.*

41 https://culturalheritageagency.nl/en and https://cultureelerfgoed.nl/organisatie/organogram.

42 icom.museum/fileadmin/user_upload/pdf/Codes/code_ethics2013_eng.pdf.

Heritage sector institutions generally have three cash flows:

- First cash flow: their own, autonomously earned income from e.g. room rent, ticket sales and merchandise.
- Second cash flow: the more or less permanent income derived from government funds. As a rule, this is granted for a longer period of time.
- Third cash flow: income from external sources, including donations, gifts, project subsidies and sponsorship.

Finance and Law 3

1 Financing the heritage sector

Research conducted by the Dutch Museum Association (NMV) and Statistics Netherlands (CBS) shows that the following distribution has been observed in the museum sector (end of 2015): first cash flow: 19.2%, second cash flow: 62.1% and third cash flow: 18.7%. Partly forced by the government policies, partly on museums' own initiative, this division has started to change and will do so in the coming period. Museums go out of their way to decrease the share of the second cash flow in favour of the other two. The sector finds many creative solutions in terms of cost savings or generating more of their own income, such as increasing collaboration, exploring outsourcing possibilities, reconsidering the scope of their functions, operating more efficiently, raising entrance fees, the monetisation of existing knowledge and collections, and finding alternative sources of income.

More own income for 'green heritage', too

Staatsbosbeheer, the Dutch national organisation managing forestry and national reserves, has been using more opportunities in the past few years to acquire additional income. Moreover, it has been seeking a better balance between protecting vulnerable and non-vulnerable nature by deploying areas for societal activities. The then State Secretary of Economic Affairs wrote in 2014 to Parliament: 'Staatsbosbeheer shall remain a public organisation. It has been guarding our green heritage since 1899 and I want it to continue to do so. Through a new way of collaboration and responding to the needs of the public, Staatsbosbeheer will acquire an even better place in society.' Staatsbosbeheer will generate more income by increasing its cooperation with entrepreneurs and responding to recreational trends. In addition, some areas managed by Staatsbosbeheer will be used for national water safety purposes, such as areas assigned for temporary inundation in case of a flood hazard. Staatsbosbeheer also sees opportunities in the energy market. Revenues from selling biomass could increase in the coming years. For example, the organisation has agreed with Stadsverwarming Purmerend, a municipal heating company, to use wood chips for heating houses. Also, Staatsbosbeheer has developed a formula for producing grass carton from grass clippings. This can be used as packaging material to be marketed by Staatsbosbeheer.[43]

Figure 31
Welcome to Staatsbosbeheer.

2 Financial management

Financial management means an efficient and effective management of funds, in such a way that the organisation's goals are achieved. It is a specialised function directly related to top management and connected to the planning and control cycle in an organisation. It includes the distribution of the organisation's budget in both the short and the long term. 3

Practically all organisations draw up an annual budget. At the end of the year, financial statements are composed which account for income and expenditures. Financial information is essential. From the annual accounts it becomes apparent how an organisation is faring financially. There are three types of annual accounts:

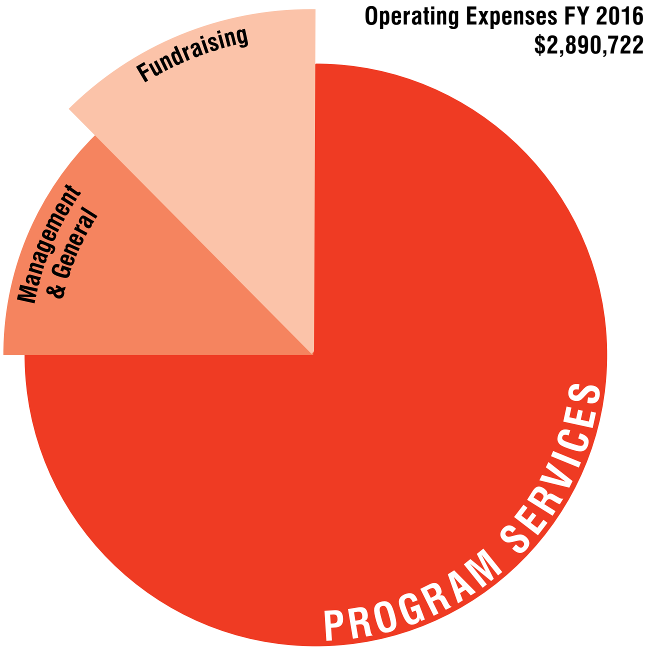
- **Managerial accounting**
  This is drawn up by the management of the organisation itself. The information is important for decision-making and planning & control.
- **External financial reporting**
  This is intended for external stakeholders, such as shareholders, funding bodies, suppliers and employees.
- **Tax accounting**
  This is intended for tax authorities and is necessary for determining how much tax an organisation has to pay.

3 Earnings and gains

This refers to the third cash flow (see Chapter 3.1). Revenue raising can be split in the following categories:

- fundraising (among individuals);
- subsidies (money from government funds);
- grants from private funds (for targeted activities) and sponsorship (money from companies in return for certain obligations).

43 Press-release of the Netherlands Ministry of Economic Affairs, January 29, 2014.



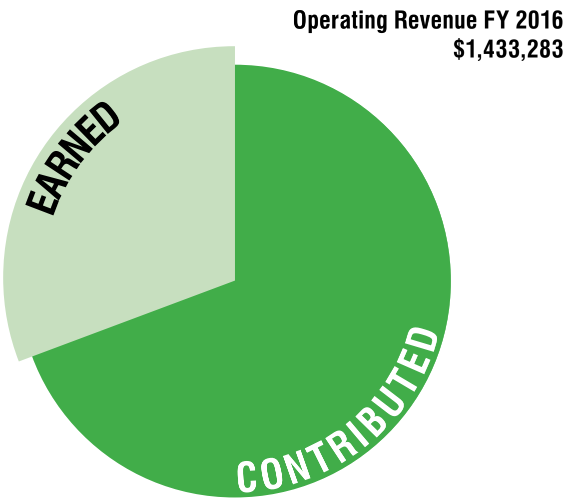


Figure 32
Example of an external financial report (Berkshire Museum, USA, 2017).

3.1 Fundraising

Fundraising is gathering money from individuals. The contributions may be intended for structural support of the heritage institution or for supporting special activities. Examples of fundraising sources are friends associations, patrons and crowdfunding. Receiving from a charity lottery that supports cultural institutions, such as the National Lottery in the UK, can also be seen as a form of fundraising as it collects money from individuals.

Friends association

Many heritage institutions are connected with a friends association. Individuals generally bind themselves to a museum or archive for a longer period of time, with the purpose of supporting these organisations structurally. The quid pro quo they get from the heritage institution is minimal. Often it's a magazine or a discount on the price of catalogues, the right to preview exhibitions, etc. In consultation with an institution's board, the income is spent for special activities or the purchase of a museum object. In many cases, friends associations provide volunteers for such activities as tours or running the museum shop. In the Netherlands about half of all museums have a friends association. Many associations are now in the process of transformation into community-like groups with many different options to support the institution.

Friends with the Zeeuws Museum

This is how the Zeeuws Museum in Middelburg (the Netherlands) is recruiting friends: 'Become a Friend of the Zeeuws Museum today! Do you feel connected to our cultural heritage? Looking forward to seeing a collection brought together by outstanding Zeelanders? Or having a soft spot for the Zeeuws Museum? Then we're welcoming you today as a Friend! We care for our Friends because we know that you are our ambassadors in your own networks. That's why we are offering you the following benefits: free admission to the museum, invitations to openings and special events and exclusive friends receptions.'[44]

Arts patronage

A patron of the arts is often called a Maecenas (after Gaius Cilnius Maecenas, an incredibly rich friend of Roman emperor Augustus): a wealthy person who altruistically supports art and culture with large amounts of money. At present, we see that patrons engage more with their recipients and sometimes wish to influence the use of their donations. As a rule, their motives lie in genuine interest, for example for a specific art collection. In special cases, a company can act as a patron; then it must be clear that the gift does not imply any contingent obligations. Heritage institutions help potential patrons find good options for their support, whilst the government encourages it through fiscal benefits.

A Maecenas from the Veluwe

Dutch daily De Stentor *writes about a local patron: 'Herman van Ree (56) from Nunspeet (located in the Veluwe region, the Netherlands), contributed a million and a half euros out of his own pocket in 2012 for the construction of a new museum in his hometown. The Nunspeet Maecenas considers it*

44 www.zeeuwsmuseum.nl/museum/steun-ons.

important for the Veluwe to have something similar to the Larense and Bergense [art] schools, named after the villages whose surroundings have been painted by many artists. Till the age of 46, Herman van Ree had owned the internet company Booking.com, but has since then sold it. The museum is being built in cooperation with the municipality. The operation of the museum is guaranteed for five years without a government subsidy. Thousands of visitors are expected annually. The permanent collection will consist of 150 paintings by renowned Veluwe painters, such as Ben Viegers, Jos Lussenburg and Chris ten Bruggenkate.'[45]

Crowdfunding

Crowdfunding is about collecting money among private individuals. It is characterised by a clearly defined goal. It's not about structurally supporting an institution, but about a playful action, the purchase of a special item, or something experimental. At the moment, these actions work well, partly due to the use of social media. Everyone immediately sees what is being done with the money. One does not have the idea that money can be misappropriated, contrary to collecting for big goals. Examples of successful crowdfunding are the Amsterdam Museum's 2011 restoration project of Matthieu van Bree's painting *Entry of Napoleon into Amsterdam* and the purchase of Jan van Goyen's *View of Dordrecht* by the Dordrecht Museum in 2008.[46]

For the arts

The Amsterdam municipal Fund for the Arts (AFK) created the 'Voor de kunst' ('For the Arts') platform in 2011. A cultural institution can propose an activity for crowdfunding, after which collecting can start immediately. The website shows everything about a specific project. It is completely transparent what happens to the money and what donors are receiving in return. The project organisers make every effort to promote the action within their network and – through viral marketing – outside it. The platform's earnings model is simple: it receives 5% of the collected amount and, in case of overfinancing, 10% of the overfunded amount. In some cases there is already a basic amount, granted by one of the platform's partners, such as the AFK fund or ING bank.

10 euros for T. rex

National natural history museum Naturalis in Leiden engaged in crowdfunding in 2014/2015. Their website read: 'In Montana, USA, we have made an incredible discovery: we have unearthed a Tyrannosaurus rex! Of course, this Queen of Dinosaurs wants to come to Europe, especially because not a single European museum has a T. rex yet. A specimen like this is easily worth its weight in 10-euro banknotes, so we need a lot of them. You can help us! For a tenner, you can already call yourself a co-owner of the T. rex, the one and only outside North America! In addition, you will

Figure 33
The front of the Zeeuws Museum.

Figure 34
Roy Cremers, director of 'Voor de kunst' ('For the Arts').

45 www.destentor.nl/regio/mecenas-voor-schilders.

46 Van der Vlies (2012).

get an access ticket to see 'your' T. rex when she is here in Leiden (do not feed!). Those who donate more than one tenner for T. rex are getting fantastic T. rex gifts, such as caps, T-shirts, tickets and more. By doing it this way, we are all bringing the T. rex to the Netherlands together.'[47] *In the end, they were able to raise more than 3 million euro.*

Donations Act

Donations may, under certain conditions, be deductible from the donor's income tax. Dutch law sets a number of conditions, both for the amount of the gift and for the gifted. Institutions can apply at the tax authorities for the status of a 'Public Benefit Organisation' (ANBI), pursuing a religious, ideological, charitable, cultural or scientific goal. No income tax is then payable on the donation. All this is governed by the 2012 Donations Act, designed to make donating more attractive for donors, as well as beneficiaries. In particular, a periodic donation can benefit the private individual. The Donations Act also makes donating attractive for companies. Since 2012 a company is entitled to claim a deduction of as much as 150% from corporate tax. However, this deduction is applicable for a maximum amount of €5000 per year given to cultural institutions, though no donation agreement is required.

Budget cuts and new forms of financing

In counteracting the effects of the recent financial crisis, the Dutch government has encouraged the cultural sector to seek a broader financing mix, e.g. by introducing the profitability principle (2008), setting a standard for own income (2009) and adopting the Donations Act (2012). But the effects of the economic crisis were also noticeable in the philanthropic sector. In the cultural sector, income from donations rose by 246% (more than in most other sectors) between 1995 and 2011, but between 2009 and 2011 total private donations went back from 454 to 287 million euros: a decrease of 37%. In spite of the above-mentioned incentives, revenue from other sources of funding was very disappointing.[48] As a result, however, the cultural sector has turned ever more entrepreneurial, focusing less on donations and positioning itself as being investment grade. Investing in urban quality by attracting more culture to the municipality pays off. By doing so, Groningen benefited a while back from the construction of the new Groninger Museum (1994) and Zwolle, more recently (2013), from the refurbishment of De Fundatie museum.

Players in the cultural sector also want an optimal return on their own money, obtained, for example, from entrance fees or room rental. The sector wants to use this freely disposable, non-earmarked money for reinvestments in its own organisation. When their own resources are insufficient for ambitious and risk-bearing investments, cultural institutions are increasingly turning to so-called revolving funds. This kind of funds, set up by the government or non-profit banks, invest in projects that would otherwise have difficulty in getting off the ground. After repayment of the principal and of the interest (if any), the loans will be returned to the revolving fund and will again be available for new borrowers. The advantage is that the resources remain in use for a long period of time.

National Restoration Fund

An example of a revolving fund is the National Restoration Fund (NRF). The fund is subsidised by the Ministry of Education, Culture and Science of the Netherlands and is intended to provide restoration mortgages at a slightly lower interest rate than those in the market. The positive results of the Restoration Fund are the second source of income for this fund. After the receipt of interest and repayment of the restoration mortgages, funds become available again for new restoration projects. Thus, there is a 'recycling' of monies for monuments.[49]

3.2 Subsidies and grants

Government subsidies

The government is still the largest permanent subsidy provider for heritage institutions in the Netherlands. It concerns money that comes both through taxes and, indirectly, through lotteries. With regard to national subsidies, the main framework for the Ministry of Education, Culture and Science of the Netherlands is the so-called Basic National Infrastructure (BIS). Institutions that see themselves as part of this basic infrastructure can apply for a subsidy every four years. The applications are assessed by the Council for Culture, which advises the Minister. In addition, project subsidies (grants) are distributed through various cultural funds.

The Mondrian Fund and the Austin A135 Sheerline

The Mondrian Fund is a government fund that allocates grants for different types of heritage and arts projects. One of the schemes concerns projects proposed by museums and other heritage institutions.

47 tientjevoortrex.naturalis.nl/nl/tientje-voor-trex/.
48 'Culture in Beeld' magazine, 2014, 8.
49 www.ikcro.nl/.

For this programme, the criteria are as follows: 'The Project Investment Scheme for Museums and Other Heritage Institutions is intended for entities engaged in art and cultural heritage that propose an exceptional project strengthening the relationship between citizens and cultural heritage. Within the context of such presentations, the contribution may be used to develop new methods or perspectives, or to take over unique foreign exhibitions of visual arts and cultural heritage that have not been previously held in the Netherlands (this concerns interest-free loans). The contribution can also be used for the production and presentation of new work. The aim is to stimulate special one-off projects concerning art and other cultural heritage and to make them visible in an inspiring way.' The Mondrian Fund also features, for example, the Incidental Purchase Contribution Scheme. This 'is intended for museums and other heritage institutions wishing to acquire exceptional objects, or parts of collections, in all collection areas: from contemporary and applied art to, for example, old manuscripts and natural history collections. The contribution can be used for a purchase that fills a gap in the National Collection of the Netherlands and will be (semi)permanently displayed to the public. The contribution is also applicable to purchases covered by the Cultural Property Preservation Act. The aim is to increase the quality and visibility of the National Collection of the Netherlands.' Thus, a grant was allocated in 2014 for the purchase of an Austin A135 Sheerline, used in the fifties as a vehicle for Queen Juliana and other members of court. The car had been the last purpose-built car for the Royal Family before it switched to using modified mass production models. The Austin was fabricated by The Hague manufacturer Pennock that went bankrupt shortly afterwards.[50]

Subsidies (grants) from private funds[51]

The Netherlands boasts hundreds of private funds in the fields of art, culture and heritage. Some focus very specifically on a particular sector, a theme or a category of recipients; others, such as the VSB Fund, have broader criteria. Generally, grants are given for projects, not for structural support of an institution as such. In addition, it must be an activity that demonstrably cannot be financed in another way. Some large private funds in the Netherlands are the Prince Bernhard Cultural Fund, the VSB Fund, Stichting Doen, the VandenEnde Foundation, the National Postcode Lottery and the BankGiro Lottery. In some cases, support is given in the form of a prize.

A prize for the Jewish Historical Museum

The BankGiro Lottery Museum Prize is a €100,000 prize that has been awarded annually since 2007 by the BankGiro Lottery and the Prince Bernhard Cultural Fund to a Dutch museum. The award is granted each year in a particular museum field: archaeology, ethnography, children's museums etc. The winner is chosen by public vote (via internet or by SMS) that is held during two months. The public can choose from a shortlist composed by a professional jury. The jury consists of three museum experts appointed for three years and two temporary jurors who are experts in the field of that year's award. The professional jury is primarily looking for innovative, visitor-oriented activities. The overall functioning of a museum is also being tested, including acquiring collections, collection management, registration and documentation of the collection, accessibility of the collection, exhibition policy, education and communication, public facilities and operational management. A quarter of the total amount of €100,000 can be spent freely, while the

Figure 35
A Tyrannosaurus rex fossil.

Figure 36
Restoration of De Hallen tram depot in Amsterdam. The project won the Pieter van Vollenhoven Prize of the National Restoration Fund in 2015.

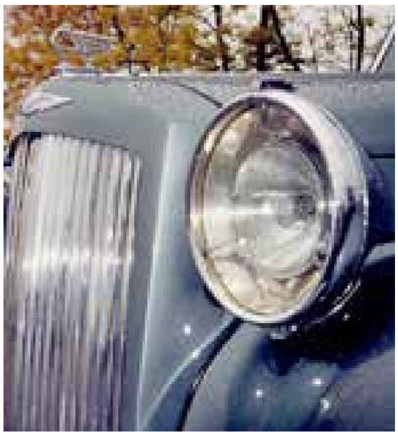


Figure 37
Front of the Austin A135 Sheerline.

50 www.mondriaanfonds.nl/Gehonoreerd/item/2014_07_18_Austin_Sheerline/.

51 According to the Administrative Code of the Netherlands (Awb), a subsidy is a financial contribution from an administrative body. However, in the Netherlands private funds' grants are in practice called subsidies, too.

Figure 38
Interior of the Jewish Historical Museum in Amsterdam.

rest must be spent on one or more projects in the specific field of the winning museum after approval by the board of the Prince Bernhard Cultural Fund. The 2013 winner was the Jewish Historical Museum in Amsterdam. The website states the following about using the money: 'We can offer temporary employment to a junior conservator. The prize will also be used to improve the website of the museum in two aspects. First, the site will be technically renewed to attract more visitors to the museum. Second, the money will be used to increase the online accessibility of the museum's collection. In the director's words: 'It must be more than a stamp-size picture and a static description, you must present it to visitors in an attractive way and tell a fascinating story. That costs a lot more than a hundred thousand, but the award is a nice start. In the meantime, we are already benefiting greatly from the prize. It helps when we are turning to other funds for financial support. The first question you usually get is: Did you already collect anything elsewhere? If you can say there is a nice start, thanks to the Museum Prize, new doors open more easily. This is how one euro becomes the value of three'.'[52]

3.3 Sponsorship

Sponsorship means financial support from business, characterised by counter-obligations. For example, a museum that receives a financial contribution from a company for an exhibition may advertise that company by placing its logo in various media communications.

Sponsors become partners

In 2014, Linda Volkers , marketing manager of the Rijksmuseum in Amsterdam, said: 'We have found partners, such as Philips, sponsor in the 'Founder' category, who arranged an innovative lighting system in the museum, and a number of main sponsors. For example, the BankGiro lottery (sponsor of the Rijksstudio project and the 'Rijksmuseum bus' that brings schoolchildren to the museum) and ING Bank (which sponsors, among other things, free access for children). Another main sponsor is KPN, that is hosting our website. In addition, we have nice collaborations with AkzoNobel, Douwe Egberts (they have even developed a special coffee blend), Heineken and other big names. We search for a topic that is relevant in terms of content and join forces with the sponsor to create added value. It sometimes requires a lot of courage and you should dare to leave the beaten track. But that's what entrepreneurship is.'[53]

Sponsorship is a business agreement, not charity. The core of the commitment between the sponsor and the beneficiary is a common vision, a common profile and, above all, contact with the target group. Companies often see sponsorship as an alternative way of getting in touch with a (new) target group. When entering into a commitment, a sponsor will take a look at things like: am I reaching my (new) target group, what's in it for me, am I visible enough, am I portrayed in the right way, am I working with a professional organisation, and does the organisation want money only or a real cooperation? The heritage sector often seeks long-term relationships between a sponsor and a heritage organisation. In the case of the Van Gogh Museum and Rabobank, it lasted from 2002 to 2010.
Sponsorship can take many forms. It's not always about money. Free media coverage, supportive activities and supply of materials can also be viewed as sponsorship.

Become our spo`nsor!

It was not so long ago that sponsorship was a dirty word in the cultural world. Directors of cultural festivals and, later, museums had to defend themselves in the media for accepting 'dirty money' from 'right-wing capitalists'. Nowadays there is no heritage institution that would refuse sponsorship. On every website there is something like: 'Become a sponsor and support the Stedelijk Museum Amsterdam to associate yourself with this unique international institute of modern and contemporary art and design. Sponsorship has various levels: from a Main Sponsor to a Museum Sponsor. In addition to the multi-year sponsor relations, where a relationship is established for a minimum of 3 years, the museum also offers the

52 https://www.museumprijs.nl/vorige-winnaars/13-joods-historisch-museum-amsterdam.html.
53 www.tersprake.com/nieuws-uit-het-veld/het-rijksmuseum-onderneemt-succesvol-hoe-doen-ze-dat/.

Figure 39
A queue in front of the refurbished Stedelijk Museum in Amsterdam.

possibility to contribute to short-term projects, e.g., by making possible special exhibitions or performances, educational projects or the restoration of a specific work of art. It's important for us that a sponsor relationship is a collaboration that contributes to the goals of both parties. That's why every sponsor relationship is unique and tailored.'[54]

Sometimes the agreement between a sponsor and an institution leads to ethical dilemmas. The company may want to influence the content of what the heritage institution is showing to the public or may be too clearly aiming at reversing its negative image. Moreover, there may be conflicting interests, for example, if the director of the sponsoring company is also a member of the heritage institution's board. The Netherlands has a 'Code of Culture Sponsorship' that pays attention to this. It includes rules of conduct that apply to the parties involved in sponsoring cultural activities. The code is endorsed by all parties involved in culture sponsorship: sponsors, beneficiaries, subsidisers and consumer organisations.

A quote from the Code of Culture Sponsorship

'Both sponsors and beneficiaries, as well as any other parties involved in a sponsorship agreement, have the duty to ensure the institution's independence in terms of content. The sponsor shall not require any concessions with regard to the content of the beneficiary's operations. A reasonable balance between the sponsor's contribution and the beneficiary's counter-obligations shall be ensured. The proportion is determined on the basis of generally accepted standards of decency and good taste, the beneficiary's interests, in particular the beneficiary's independence in terms of content, the interests of the audience, the interests of the sponsor or the subsidiser. In case of sponsorship, this should be clear to the public unless there are good reasons for deviating from this rule. A board member who also represents the current or potential sponsor in the most general sense, shall inform the other board members of any possible conflict of interest in the institution's board which might influence the institution's content and business policy.'

4 Laws and regulations in heritage

There are several moments in the life cycle of a museum object where law comes into play. Here we will broadly discuss the creation of a work, adding it to a collection and protecting it in the long term.

Creation of a work

At the time of creation, certain legislation is important. First of all, artists, or more commonly called 'creators', enjoy freedom of expression. This is governed by Article 10 of the European Convention on Human Rights, which explicitly mentions artistic freedom. The Constitution of the Netherlands also seeks to protect freedom of expression in its Article 7. This means that no censorship can take place beforehand. If an artwork turns out to violate, for example, public moral, the prosecutor may bring proceedings against it only after its creation.

Furthermore, creators are protected by copyright. According to the Copyright Act of 1912, this protection automatically takes effect for objects arising from the human genius, like stories, works of art, inventions and brand names. The creator is automatically right holder. Copyright is the exclusive right of the creator of a work of literature, science or art, or of his/her legal successor, to publish and reproduce it, except for restrictions set by law.

To be protected, there must be a sensory form in which the work has been expressed. A mere idea is not protected. Moreover, the work must be original, or bear the stamp of the maker. This raises a question whether it is possible for two authors to make the exact same work, independently of each other.

There are some restrictions in copyright. For one, there is fictitious authorship: if a maker is working for an employer, the latter is the right holder. Makers may at all times oppose any distortion of the work and may

54 www.stedelijk.nl/en/support-us/sponsoring.

transfer the right to exploit the work to others. Other exceptions include: quoting (with reference to the source), making a preservation copy and the right of libraries, museums and archives to present their own collections via a closed network.[55] Copyright is usually valid during 70 years after the maker's death.[56] Copyright is based on prohibition; but there is a way for the maker to formulate what others can do with his/her work: the so-called Creative Commons license.[57] For example, all images in this reader have been released under this type of license.

A work becomes part of a collection

There are several ways in which an object can become part of a collection. The heritage institution and the object thus enter into a legal relationship. Below we set out some relevant legal concepts.
The most comprehensive right that one can have on an object is ownership; in the Netherlands this is laid down in the Civil Code (Article 5:1). When a person or institution owns an object, this means they have a free right to use the object, provided that this does not violate the rights of others. Museums regularly exchange loans. The ownership does not change, but a museum becomes the holder of an object that belongs to another museum (or a private person). The lender will then in fact dispose of the object but does not become its owner. A loan can be agreed for either a limited or unlimited period. The borrower can use an object, for example, for an exhibition.
The lender will usually require for the object to be all-risk insured 'nail-to-nail' (i.e. including transport from one location to another). For international loans, the cost of such insurance may be extremely high. The Dutch government can guarantee a part of the insured value through an indemnity scheme. This significantly reduces the insurance premiums.[58]
Heritage institutions can also obtain an object (or sometimes a full collection) through a donation. In that case, ownership over the donor's property is transferred to the donee. The donation must be promised during the donor's life. The Civil Code of the Netherlands describes two types of legacy. Through an inheritance (Article 4:115) the testator bequeaths his/her complete property to the heir. A legacy (Article 4:117) concerns specific goods or a monetary amount. In this latter form, the testator's debt is not transferred to the legatee.

Protection

In general, a heritage institution's collection is the heart of the institution. The government has some (legal) instruments to take care of cultural goods. The protection of cultural property at national level generally concerns its physical state. At international level, protection is primarily aimed at countering illegal trade.
A new Heritage Act came into effect in the Netherlands on January 1, 2016. It replaced quite a number of previous heritage laws, including the Cultural Property Preservation Act[59] from 1984. Cultural goods which, according to the Minister, are irreplaceable and indispensable,[60] may only leave the country upon the permission of the Minister. Another law, which has been replaced by the Heritage Act, was the Monuments Act (1988). This law protected built monuments, urban, rural and natural landscapes, and archaeological heritage. In general, alteration or demolition of a protected monument without a permit is a criminal offence.

With regard to archaeological heritage, the Netherlands follows the 1992 Malta Convention. The main principles of this Council of Europe treaty are keeping archaeological remains in situ as long as possible, taking archaeological heritage into account in planning processes and the 'disruptor pays' principle: the one who threatens archaeological heritage by construction or other soil-disturbing activities, has to pay for research, damage and compensation.

Another international treaty is the UNESCO Convention of 1970.[61] The Netherlands joined the Convention in 2010, which provides that a State Party can reclaim cultural property if it illicitly left this State and has been discovered in another State Party.
In the Netherlands, the Heritage Inspectorate monitors compliance with heritage-related laws and regulations. Dutch museums have made mutual agreements on how to deal with collections or objects that are to be deaccessioned and disposed of. The Guidelines for the Deaccessioning of Museum Objects (LAMO) provide instructions for a correct deaccessioning procedure (see also above, Chapter 2.4). Deaccessioning museum objects should always be intended to improve the quality or composition of the collection and/or to place the objects where they can function better. A

55 For more information on Dutch copyright with regard to museums and archives see Beunen & Schiphof (2006) and www.nationaalarchief.nl/sites/default/files/docs/juridische_wegwijzer_archieven_en_musea_online_0_0.pdf.
56 The website www.publicdomainday.org annually lists works entering the public domain.
57 See i.a. creativecommons.nl.
58 More information about the indemnity scheme is available at cultureelerfgoed.nl/dossiers/indemniteit.
59 See wetten.overheid.nl/BWBR0003659/geldigheidsdatum_11-08-2015.
60 240 objects and 23 collections are recognised as such at the moment.
61 The full name is 'Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property.'

deaccessioning operation should satisfy the following criteria: careful, transparent and responsible. Objects should only be deaccessioned when it is certain that the museum is the owner or that the owner has given his/her permission. Objects should always be offered to other museums first. If no museums are interested, then the museum may proceed with sale of the objects, preferably via an auction. Proceeds from sales should be used exclusively for improving the quality of the collection by means of acquisition or through active conservation and/or restoration of objects.

Marketing is an array of activities aimed at satisfying the wishes and demands of client groups by means of exchange processes (transactions). The focus is on consumers' needs. In an exchange process, something of value is exchanged voluntarily with something else of value. This can be both material and immaterial in nature. A characteristic of marketing is that it always involves systematically implemented programmes as a means of achieving the organisation's goals.

4 Marketing and Communication

1 Marketing concepts
2 Consumers behaviour
3 Segmentation
4 Marketing tools
4.1 Product
4.2 Price
4.3 Place/distribution
4.4 Promotion
5 Marketing organisation
6 E-marketing
7 Services marketing
8 Public relations

To realise a marketing objective, a marketing expert needs marketing tools. These tools are known as the four Ps: product, price, place and promotion. Sometimes, especially in the case of services marketing, a fifth P is added: personnel. In literature one sometimes encounters even more Ps, such as periphery (environment factors), packaging, partners (cooperation) and presentation (image). Marketing is concerned with the correct use of a combination of these tools: effective (the goal is achieved) and efficient (with as little resources as possible).

Special concerns apply to marketing in the cultural sector: it usually involves services instead of products. These have special characteristics: services are purchased on the basis of expectations, whilst the objectives are often non-commercial.

The prevailing trend in marketing is that consumers increasingly determine which marketing tools are of personal interest to them. Customers are gaining more and more power, and that is expected to only increase in years to come. Modern consumers no longer wait until companies identify their needs. A consumer seizes power when it takes too long, or when a company does something that the consumer does not agree with. In the past it was interest groups that had the power to call companies to account for something and thus adjust a company's course; it can now be done by a single consumer. A company that allows customers to share their ideas quickly proceeds to co-creation. It's about real cooperation with the customer, for example, letting customers co-develop the marketing strategy.

Co-creation in the museum street

On May 24, 2014, a dozen residents of Amsterdam's Javastraat became museum directors. They showed collection pieces of Amsterdam museums at their homes. The one-day museum directors invited visitors who would like to see beautiful art and hear interesting stories in the living room of a neighbour or resident. The pilot project was organised by Reinwardt Academy students as part of their 'Cultural Entrepreneurship' minor in the 'Cultural Heritage' Bachelor programme. Participating museums were the Tropenmuseum, Foam (Amsterdam Photography Museum), Hortus Botanicus, the Multatuli House, the Scheepvaartmuseum (National Maritime Museum) and ARCAM (Amsterdam Architecture Centre). After a meet & match between interested Javastraat residents and museums' staff members, collection pieces were selected for exhibiting in the homes. Personal stories and interiors were complemented with art from the museums. On the day itself, activities also took place in the street, organised by or in collaboration with local residents. In 2015, the event was successfully repeated in another Amsterdam street, the Pretoriusstraat.

Figure 40
The Javastraat in Amsterdam.

Marketing concepts

Focusing on consumer desires is a new marketing concept. The approach towards the customer has changed considerably in the course of history as a result of differing insights, as well as changes in production methods and the economic situation. A distinction is made between:

- **Personal approach**
  This was common in the pre-industrial phase, roughly until the end of the 19th century. In principle, there were only small companies that had individual contacts with customers. Production took place after the customer had placed an order. There was no risk for the producer and hardly any stockpiling. There was no need for the use of marketing tools. The demand was greater than the supply. This is referred to as a seller's market. The sellers basically have the power.
- **Production orientation**
  Due to industrialisation and standardisation of the production process (including the introduction of the assembly line) the cost price of many products decreased. In this phase, most attention was focused on increasing efficiency. The demand was still greater than the supply - still a seller's market.

- **Product orientation**
  In this phase, organisations started to focus on product improvement. The slogan was 'a good product sells itself'. As the market began to become saturated for many products, more attention was paid to quality, which could become a new element in competition. There was a great internal focus. Supply exceeded demand, which led to a buyer's market.
- **Sales orientation**
  Due to the saturation of markets, resulting in more discerning buyers, sales no longer took place automatically. In this buyer's market, the main focus was on communication and especially on sales techniques.
- **Marketing orientation**
  The real marketing concept only made entry after the Second World War, in particular in the Western world, recovering from the war. The customer is the starting point in this concept. Most attention is paid to consumer needs. Market research is conducted to identify these needs. Marketers no longer dump their products on consumers, but base themselves on the knowledge about what is indispensable for the customer. The characteristics of the marketing concept include: satisfied customers, an integrated working method and organisation (marketing is not only done by the marketing department), a broadly formulated company mission (not focused on sales but on improving a certain situation), a continuous analysis of competition, an intensive market research and a clear target group choice.

Social marketing, one-to-one marketing and marketing 2.0 / 3.0

The literature refers to three developments as a follow-up to the classic marketing concept. On the one hand, attention is paid to sustainability and ethically responsible actions, on the other hand to forms of hyper segmentation (see section 4.3) and the takeover of marketing by the customer (consumer control).

The audience is watching

In 2007, the Indianapolis Museum of Art (IMA) launched a website with exciting modern marketing tools. The site (discontinued in 2017) featured an executive dashboard, showing all kinds of key indicators of the museum: from the percentage of members among all visitors to the average duration of a website visit, from the number of kilowatts of electricity consumed per day to the expenditure rate of the annual budget. No boring Excel sheets, but clear and orderly dashboards arranged per subject ranging from Education and Public Affairs to HR, in real time![62]

2 Consumer behaviour

As the consumer is taking centre stage in the marketing concept, a great deal of attention is paid to the way a customer is induced to make a transaction. This can relate to buying something tangible, but also to visiting a heritage institution. What is a potential visitor looking for? Which alternatives has he or she considered? How did he/she finally come to a decision?

Figure 41
The 'dashboard' of the Indianapolis Museum of Art (U.S.) in 2007.

62 See also https://www.museumsandtheweb.com/nominee/ima_dashboard.html and artsmetrics.com/en/dashboard-a-key-tool-for-an-insights-driven-culture-in-arts-organisations/.

A purchase decision process (or a 'visit decision process' for that matter, or any other purchase process that may be relevant to the heritage field) consists of the following stages: problem recognition, information search, evaluation of alternatives, purchase decision and post-purchase evaluation.

Problem/need recognition

Behaviour starts with becoming aware of a certain need. This need may have arisen with the customer himself/herself, may have been aroused by others or, for example, result from promotion by an institution or an entire branch. Dutch examples of promotional activities aimed at creating a need are the Museum Weekend or the annual Open Monument Day (timed to the European Heritage Days).

Information search

Once the consumer is alerted, he or she starts searching for what he/she needs to buy or do. The consumer is considering the advantages and disadvantages of each choice and is therefore looking for user experiences. There are many sources for this: commercial (e.g. the institution's website), neutral (websites with comparisons, ranking or reviews by previous users, television programmes selecting 'the best', see below) or social (people in the area who previously did or bought something).

Evaluation of alternatives and purchase decision

The consumer will then determine which product properties (attributes) are most important for his/her choice. For a museum visit this could be: a temporary exhibition that can be seen at that moment, the distance to the museum, expected crowds, price, etc. This obviously does not apply to the purchase of simple products or habitual services one has lots of experience with. The short list of alternatives from which one will ultimately choose is called the evoked set. In general, an evoked set of products is larger than that of services. The customer will choose the highest-rated option from the set and proceed to the purchase or visit.

Post-purchase evaluation

Following the purchase of the product or service, the consumer will start evaluating the action. Does the product meet expectations? No regrets? In marketing the feeling of regret is referred to as cognitive dissonance. An internal fight takes place between feelings like 'I made a good choice' and 'but did I make the right decision?'. In the commercial world people try to counter this feeling in various ways, for example by starting the manual of an expensive device with the familiar phrase 'congratulations on your purchase!' and offering a good service and guarantee. Some consumers avoid new information about alternatives after purchasing something substantial; for example, they avoid looking through advertisement leaflets.

Less cognitive dissonance thanks to guest books

Research shows that a public institution such as an archive, a library or a museum can successfully reduce the feeling of cognitive dissonance by giving visitors the opportunity to comment in a guest book. A guestbook can be physically present at the exit ready to be filled in, but it can also be available on the website. It might take away a negative feeling or strengthen a positive experience: 'We have enjoyed visiting. We now know what old things are worth and where they can be seen. A great initiative and an asset for our region. Thanks for the nice reception and for the explanations.'[63]

Forms of purchasing behaviour

Not all purchasing behaviour as described above takes place in the same way. Different rules apply to purchasing a house than to purchasing a pack of coffee. Howard and Sheth[64] distinguished three forms of purchasing behaviour in 1969: extensive, limited and routinized problem-solving. Extensive problem-solving typically applies to expensive products that are not bought frequently. The consumer goes through all stages of the purchase decision process in this case. Limited problem-solving means that the buyer is already somewhat familiar with the product and needs some additional information at most. There are a limited number of alternatives and promotion is very important as a marketing tool. In the case of routinized problem-solving the consumer already has a lot of experience with the product and in fact no decision process takes place. This partially applies to impulse buying, too.

A limited problem-solving visit

The choice for visiting a heritage institution can be seen as limited problem-solving purchasing behaviour. The public is reasonably familiar with the product but in many cases it needs extra information, for example about temporary exhibitions, activities, opening hours

63 www.erfgoed-depot.nl/gastenboek/.
64 Howard and Sheth (1969).

etc. Heritage institutions often pay a lot of attention to all kinds of promotion to extensively inform the public, whereas it just needs a little bit of additional information.

Influence on decision making

There are quite a few circumstances and factors that influence buying behaviour as mentioned above. Otherwise everyone would buy the same thing. A distinction is made between personal circumstances, psychological factors and social factors. Personal circumstances include demographic characteristics (such as age and gender), lifestyle (attitudes, interests and opinions, the so-called AIO variables) and situational factors. As to the latter, reference can be made to Falk and Dierking's research which concerns visiting heritage institutions (see Reinwardt Academy's Heritage Reader *The Public*). Psychological factors include motivation, perception, learning processes, personality and attitudes.

Franzen and motivation

Motivation is the inner urge to do something. Maslow's Needs Hierarchy was already described in Chapter 2.6. Dutch psychologist Giep Franzen approaches the basic human needs from an evolutionary perspective. Some are the result of our biological predisposition: security of existence, safety and tranquillity, order and control, physical wellbeing, individuality, sexuality, knowledge and understanding, competence development and self-efficacy, achievement and progress, recognition, parenting, affiliation and intimacy, play and entertainment, self-determination, integrity, self-esteem, status, possession, power, revenge, idealism, self-development and happiness. A museum visit might be conditioned by a combination of individuality (distinguish yourself from others), knowledge and understanding (learn something new), affiliation (social contact), play and entertainment, and status and possession.

Segmentation

Different people have different needs, which is why the market is divided into distinct parts. This division of the market is called segmentation. Tastes differ. Most markets are heterogeneous, with lots of product variations. In some cases, the market is not segmented and is considered to be a large single entity: this is undifferentiated marketing. If one opts for a very small specific market, it's niche marketing.

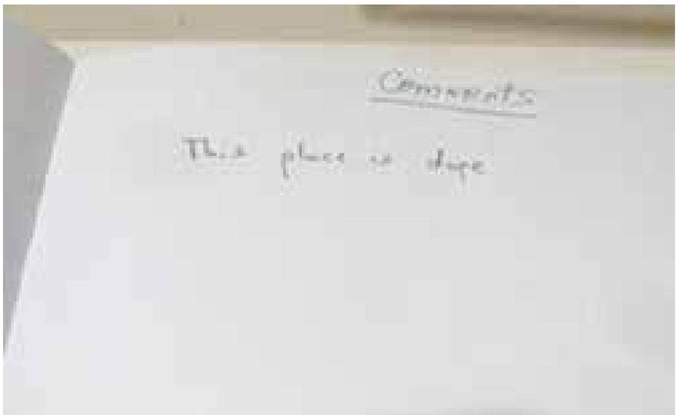


Figure 42
Dumbarton Oaks Museum Research Library and Collection's guest book.

Figure 43
Visiting Teylers Museum (Haarlem, the Netherlands).

Market segmentation (differentiated marketing) is the division of the market into homogeneous groups for which a certain marketing mix of specially tailored products should be applied. Conditions for segments are that they have sufficient scope (and purchasing power), have a measurable size, are accessible and identifiable, demonstrate homogeneity within the segment and can be distinguished from other segments. The division can be based on different criteria: geography, demography and behaviour.

Geographic criteria

The market can easily be divided using geographical criteria. It can be a specific region or all cities with more than X inhabitants or areas with a specific population density. Detailed zip code research is increasingly used. Information is available for each zip code area on what kind of people live there: their average age, their income, their education, etc. For a fee, an organisation

Figure 44
Opening of an exhibition at Foam (Amsterdam photography museum).

that wants to focus on a specific population group can get the right addresses. Heritage institution often include in their missions or objectives the exact geographical segment they are targeting.

Demographic criteria

Demographic criteria have to do with the characteristics of individuals or groups in terms of age, gender, family size, marital status, income, occupation and education. Traditionally, the market is divided into five categories of prosperity (the Netherlands' percentage 2011):

A well-to-do (14%)
B1 upper middle class (19%)
B2 lower middle class (22%)
C less wealthy (34%)
D least well-off (11%).

There is a lot of criticism on this classification because it says very little about the spending patterns of the groups. Changes in the economy and society have led to shifts and diffusion. Someone from group C can drive an expensive car, whereas a wealthy person from group A can deliberately choose a simple holiday in a small tent...

Higher welfare class

Despite the criticism, we still come across this indication of prosperity classes, for example, in media giving their advertisers information about the readership. The Dutch art magazine Atelier *writes: 'The number of working and non-working readers is equally divided in our audience. The readers are on average highly educated and often belong to the higher income class. On average they spend a moderate to high amount of money on things that directly or indirectly relate to their passion: drawing and painting materials, passe-partouts and frames, art books, (creative) holidays, museum and exhibition visits.'*[65]

Behavioural and psychographic criteria

This category includes lifestyle, benefits sought from the product or service, brand loyalty, rate of adoption (see below) and user status (heavy users, light users and nonusers).

From innovators to laggards

Rate of adoption (Rogers) refers to the moment when someone proceeds to purchase. For every product or service, there are people who are always the first and there are people who lag behind. Rogers distinguishes between innovators (2.5% of the population), early adopters (13.5%), early majority (34%), late majority (34%), laggards and non-adopters (16%).[66] Since innovators and early adopters generally have a strong influence on the other categories, these trendsetters are often approached deliberately by marketing experts. A special preview of a new exhibition for a select group can be considered as such, too. Free luxury snacks and drinks, artists performing: it may cost a lot but advertising is also expensive.

Segmentation models

Many attempts are being made to combine various criteria, including those mentioned above, and thus arrive at a division of the population based on so-called segmentation models. Some models developed in the Netherlands are:

- **Life & Living by NFO Trendbox**
  This model identifies and lists developments, movements and shifts in the market and Dutch society, and informs marketers about it. It describes value orientations, mentality and behaviour.
- **WIN model by TNS NIPO**
  The model segments the Dutch population on the basis of values and socio-demographic characteristics in eight target groups (for example, Traditionals, Hedonists, Overachievers). It provides insight into specific background characteristics, media use and what the target groups believe, think, buy etc.
- **SmartBSR model by MarketResponse and The SmartAgent Company**
  SmartBSR provides insight into basic needs and motives that are important within a specific domain (such as government communication, car use, housing) and into strategies that people use to fulfil their needs.

65 https://www.ateliermagazine.nl/links/adverteerders/.
66 Rogers (2003).

- **Censydiam model**
  Censydiam starts from the individual with his/her needs and states that products offer solutions for individual needs. Two dimensions determine consumer behaviour: 'control versus letting go' and 'yourself versus others'. This creates eight strategies or needs that influence consumer behaviour (such as Power, Security, Belonging).
- **Mentality model developed by the Amsterdam company Motivaction** (see Reinwardt Academy's Heritage Reader *The Public*).

4 Marketing tools

To implement a marketing strategy, the marketing expert will need the 4Ps: product, price, place (distribution) and promotion. The sometimes used fifth P (personnel) is left out of consideration here.

4.1 Product

The term 'product', in the broad sense, is something that you take note of, or what you buy or consume. It can take the form of goods, services, people or ideas. A distinction is made between the actual product, that which you can take in your hands; the augmented product, which is the actual product with the attributes added to it by the supplier or service provider such as packaging, service and guarantee; and the total product, which is all of the above plus all the characteristics that the consumer attributes to it.

The total product at an exhibition

If you consider a museum exhibition as a product, then the exhibition itself is the actual product, the museum around it with all its facilities, educational activities, the service provided by the staff etc. is the augmented product, and what visitors add to it, their experiences, interpretations, etc. is the total product. When evaluating services, a marketing expert will have to deal with that total product. That is what visitors look back on and what they tell to others. And sometimes the thought of a possible visitor experience can be enough to not consume the product. 'I am very interested in anatomy, have once tried to enrol for a medical study and I am not easily frightened. Still, the idea of going to Body Worlds *is terribly scary to me. I cannot get out of my head that the man sitting there on that horse was once alive. And maybe he hated horses. Now he is called The Horse Man and is seen by more people than he ever saw in all his life. Or the three men who apparently took a game of strip poker too far. Two without skin, one only bones and organs. What if that one was a sore loser? There has been a lot of controversy around the exhibition. The used bodies are reportedly Chinese people sentenced to death, or Kyrgyz hospital deaths (the countries where two of Herr von Hagens's three laboratories happen to be located), but if I apply the benefit of the doubt, the exhibited bodies are those of people who had agreed to be immortalised by Gunther. So let him invent in what way. No matter how interesting it may be from an aesthetic, educational or scientific point of view,* Body Worlds *is still made of real people. I don't know if the exhibition is unethical, I don't think so. Unfortunately, the bad thing is that I can't go there and I don't dare to, no matter how much I want it.'*[67]

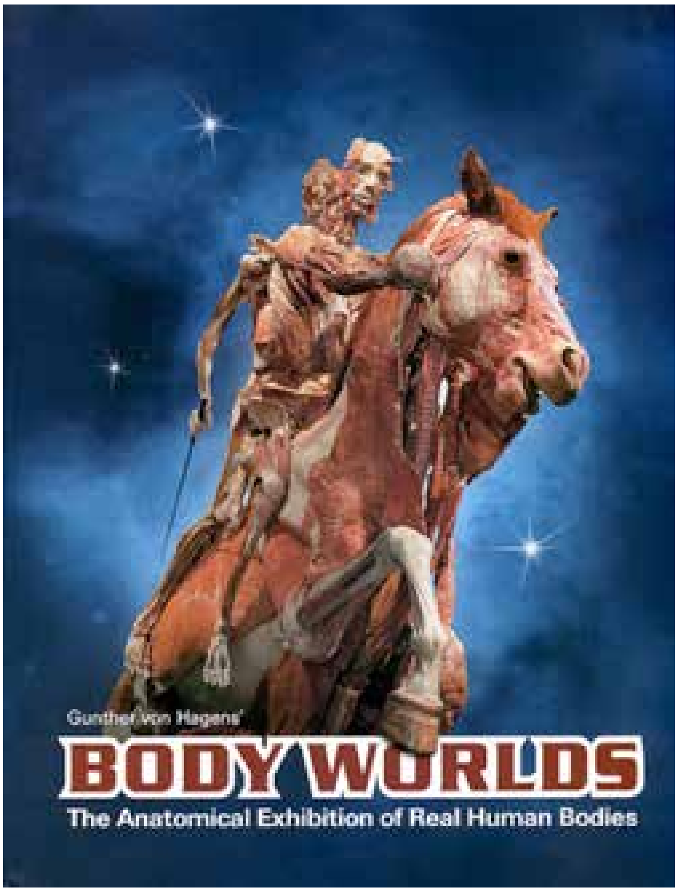


Figure 45
The *Body Worlds* exhibition.

Specialty goods?

You buy some products often, you use some services daily. These are so-called *convenience goods*. There is a distinction between *fast moving consumer goods* (*fmcg*, that's what you buy in a supermarket), *impulse goods* (I'll take a candy bar, I'm waiting at the counter anyway) and *emergency goods* (an umbrella when it's raining). The next type of goods is *shopping goods*, for which you go out shopping and which require a

67 www.recensiekoning.nl/2012/01/51877/body-worlds.

more extensive purchasing decision. Finally, there are *specialty goods:* to purchase these, the consumer has to make a major effort. A visit to a heritage institution or purchase of other services from these institutions may can be counted among *shopping goods*, although there are always people who travel to Brussels, especially for a Magritte exhibition *(specialty goods)*.

Product range, product line and adjusting the range

A product line is the whole package of products of an organisation. At least the following two dimensions are distinguished: the width and the depth of the product range. The width refers to the various products delivered by a manufacturer; the depth, to the number of variants within a certain product. A museum that organises exhibitions, guided tours, lectures, film evenings, music afternoons and activities for schools and offers these schools a wide choice of educational activities, has both a broad and a deep product range. Many heritage institutions have critically looked at their product range in recent years and have decided, for example, to focus on their core activities. They have narrowed their product ranges. Other institutions, however, have broadened it for the purpose of new earning possibilities.

Product range narrowing, no Eye anymore

In 2010 Amsterdam's Rijksmuseum discontinued its public magazine Oog *('Eye'), which had been launched a few years earlier with great fanfare. According to director Wim Pijbes, the measure was a consequence of budget cuts that the museum had to implement. The museum also stopped exploiting the seventeenth-century Trompenburg country house, which had been used for receptions. An exhibition of luxury weapons from the Dutch Golden Age, scheduled for 2011, was cancelled as well, and the museum stopped lending paintings for intergovernmental culture festivals at cost price. Earlier it had decided to reduce the number of exhibitions at the museum's branch at Schiphol from five to three per year.*

An organisation that is not satisfied with its current product range, including the package of activities, might want to adjust it. This could be motivated by changes in the target group or an increased competition within a certain market segment. A distinction is made between specialisation (divesting non-core products or services to concentrate more on the core), product line expansion (adding products or services to one's product range, sometimes those from outside the sector), trading up (adding more expensive products to the range) and trading down (adding cheaper products). The last two terms should not be confused with downgrading and upgrading, which might, for example, relate to the image of a store.

Product line expansion in the archive world

Archives in the Netherlands have been organising more and more exhibitions in recent years. That's how they actually entered the world of museums and art galleries. Some archives take up this new function with great enthusiasm. It attracts new audiences and demonstrates to the public and authorities that an archive is much more than a collection of documents. An archive can become a member of the Dutch Museum Association (NMV) but cannot yet be registered as a recognised museum. Sometimes there is a lot of appreciation for an archive's exhibition. The National Archives of the Netherlands in The Hague won the most important English museum prize in 2014 (the Museums + Heritage Awards for Excellence) for its exhibition 'The Memory Palace' and in 2017 an International Design and Communication Award (IDCA) for an exhibition about the Dutch East India Trading Company (VOC).

Product life cycle

The popularity or acceptance in the market of each and every product, service, idea, singer, politician, movement or whatever, follows a certain curve. There is an introduction phase, a (often rapid) growth, a period of maturity followed by saturation and, finally, the downturn. See Chapter 1.7.

Figure 46
The Lovers (1928) by René Magritte.

Figure 47
The National Archives in The Hague.

Figure 48
The famous triangle poster tube of the Van Gogh Museum in Amsterdam.

Brand

A brand is a name, design, symbol (logo), or any other feature that identifies an organisation and its products as distinct from its competitors. A brand has a meaning. Purposeful application of a brand strategy is called branding. One of the objectives of a brand strategy is to create brand loyalty, a consumer's feeling that always makes them think of a particular brand first and trust it. Firms doing a lot with the brand loyalty concept are Apple and Nike.

The triangular tube

A museum in the Netherlands that is doing a lot to promote its brand is the Van Gogh Museum. The painter Van Gogh is already a brand, but the museum is surely not lagging behind. And as a foreign visitor, you want to propagate the brand further. You buy a reproduction in the museum shop and carry it around all day in a nifty triangular yellow-blue tube during the entire trip home. You're feeling good and the brand is spreading all around the world for free…

Branding in London[68]

The people who run museums have, over the past 20 years, learned to love the word 'brand' – it's now seen as an essential tool for entrepreneurship. The truth is that there have always been real museum brands. Institutions like the British Museum, the Met and the Prado have always had a strong identity: a reputation, following and clear expectations about what you'll find there. However, a lot has changed in the museum world. Emphasis has shifted from collections to audiences, and from objects to stories. In addition, audiences now expect a much more vivid and interactive experience. This has led cultural organisations to think more deeply about what they stand for. Some have done this explicitly and conspicuously. Take Tate, which has clearly signalled its drive to make art more accessible since the turn of the millennium. Others have adopted brand thinking less explicitly. The British Museum, for instance, has grown from a national repository to a resource for the world, but tends not to talk much about its brand. Historic Royal Palaces has become a master storyteller, though it talks about its 'identity' rather than its brand. So brand thinking is well established and the term 'brand' is widely understood to mean much more than just a logo.

4.2 Price

The price of a product or service has two meanings for an entrepreneur. On the one hand it is a compensation, on the other hand a marketing tool that helps influence the demand. The market can be stimulated by a relatively low price. The price of something can be based on the costs, on the demand but also on what the competitors are doing: is it wiser to reduce the price or deliberately raise it a bit to emphasise the quality?

When adjusting a price, the supplier or institution must take the so-called price elasticity into account. This is a measure of the effect of a price change on the demand. In most cases, the demand for a product or service will decrease if the price is increased. The strength of the reaction can be different: *elastic* (a strong reaction to the price change), *iso-elastic* (the demand change corresponds to the price change) and *inelastic* (a price

68 Partially cited from Robert Jones: www.theguardian.com/culture-professionals-network/culture-professionals-blog/2014/may/01/curators-branding-tate-british-museum.

Figure 49
The logo of Tate Modern in London.

change leads to little or no change in demand). Visiting a heritage institution will, in most cases, be price inelastic. A museum ticket with increased cost, by one euro, will hardly reduce the number of visitors. A price increase can actually lead to an increase in demand because the user sees the price as an indication of quality, as with Louis Vuitton (*premium pricing*).

Dynamic pricing: more opportunities, more revenue

In recent years, museums have experimented with various pricing strategies, following the example of the commercial world. For example, the Tropenmuseum (Museum of the Tropics, an ethnographic museum in Amsterdam, a branch of the National Museum of World Cultures) has attempted to introduce a larger number of options. There were three tariffs, depending on extras offered to the customer, a strategy directly copied from mobile providers etc. This 'price differentiation' strategy worked well (visitors usually went for the middle price, and that was higher than the normal price had previously been), but was greatly hindered by a large number of visitors with a Museum Card (see below). The aim of such a pricing strategy is to 'fill the price curve': more opportunities for the customer, more sales. By applying price differentiation and price discrimination (see below), a part of the consumer surplus can be realised as additional turnover.

Price discrimination

The price-discrimination instrument is widely used in the heritage world. As a rule, there are separate prices for small children, school pupils, seniors, etc. In addition, there are combination discounts, year tickets, college cards and, of course, the Museum Card that is popular in the Netherlands. Some institutions also work with voluntary contributions or, even more modern, 'pay-what-you-want.'

The Museum Card, how does it work?

For every visit with a Museum Card, the Dutch Museum Association (NMV) pays a compensation to the museum in question. This is a certain percentage of the average admission price for a normal paid visit (youth/adults/seniors). This reimbursement percentage is set annually at national level. The Museum Card project aims to keep it at least at 60%. In 2010 it was 70%, in 2011 it was 67%, in 2012 – 65%. For the compensation amount to be determined, a museum's average admission price should not exceed 1.5 times the weighted national average for all normal paid museum visits. The Museum Card was introduced in 1981. In 2016, a total of 1.3 million cardholders paid 8.5 million visits to the 408 museums affiliated with the Museum Card, which were reimbursed 54.6 million euros. On average, half of all Dutch people visit a museum about four times a year. Museum card holders make an average of 2.6 visits on top of that.[69]

4

From 13 years old	QUICK	BASIC	ADVANCED
Access to the Tropenmuseum	✔	✔	✔
Audiotour (separately €4.00)	-	✔	✔
Guidebook *or De Dood Leeft* magazine (separately €6.95)	-	-	✔
	10,00	12,00	16,00

Figure 50
Dynamic pricing in the Tropenmuseum, Amsterdam.

69 NMV's 2014 Annual Report.

'Pay-what-you-want' for pancakes

Ideas by Thijs Rotmans of The Pricing Company are widely used both inside and outside the heritage world. A 'pay-what-you-want' scheme has recently been introduced at the 'Soete Suikerbol', a pancake restaurant in the Dutch town of Pijnacker. On quiet Tuesday evenings, the regular menu cards are replaced by menu cards without prices. At the end of the evening, the customers are allowed to decide what it is worth to them, based on their estimation of the value of what has been consumed, the service, the atmosphere, etc. It turns out that customers pay practically the same as on a normal day. However, the side effects have been very positive: customers are never dissatisfied anymore with the price paid, the staff is focused on providing service and the number of visitors has increased considerably.[70]

4.3 Place/distribution

The marketing tool 'place' (or distribution) relates to how the product reaches the consumer, or to how the consumer gets to the product. Distribution takes place through distribution channels, which bring buyers and sellers together. There may be intensive distribution, selective distribution or exclusive distribution, depending on the type of product and the purchasing behaviour of the consumer.

In the heritage sector, the production and consumption of services basically happen at the same place. A service is offered and a visitor or user consumes it on the spot. Often the service is (spatially) far away from the consumer and the consumer has to make an effort to visit a certain museum situated a long distance away from their own city. This is a case of exclusive distribution.

The question is, what is a good location for a museum? Is it where lots of people live? An easily accessible location? Halfway between other museums or cramped together? Many large cities in various countries feature something like a museum quarter, a museum island or a museum nucleus.

Pushing boundaries

Museums are increasingly pushing their boundaries. They organise exhibitions that travel around the world, run educational projects in schools, show works at festivals, set up a shop outside the museum itself, for example at an airport, or create a branch in their own country or abroad. The 'Hermitage on the Amstel' is a good example of the latter. In the early nineties of the 20th century, director Mikhail Piotrovsky of the State Hermitage Museum in St. Petersburg investigated the possibilities of establishing branches in the West. The relationship between Amsterdam's De Nieuwe Kerk exhibition centre and the Hermitage, strengthened by joint work during the organisation of large exhibitions (for instance, Catherine the Great*), led the then director of De Nieuwe Kerk, Ernst Veen, to the idea of a branch of the Russian museum in Amsterdam, also inspired by a three-hundred-year historical link between the two cities.*

4.4 Promotion

Besides being the fourth marketing tool, promotion can also be viewed as a form of communication. This means that the classic communication model applies to promotion: sender - message - receiver, where noise can occur at different times. It is important to know the recipient, the target group, so that the message arrives in the best possible way. The message must be coded in such a way that it connects with the recipient's perceptions and experiences. A distinction is made between the following promotional elements: advertising, publicity/public relations (pr), direct marketing and sales promotion.

Advertising

Advertising is any form of non-personal presentation and promotion of ideas, goods or services by an institution wishing to promote itself. Advertising is based on a company's strategy and the underlying marketing plan and communication plan. An advertising plan contains information about the target group, the objective, the advertising strategy and the concept. An advertising objective can be cognitive in nature (aimed at transferring information), affective (aimed at changing an attitude) or conative (aimed at incitement to action). In terms of strategy one can think of introducing a new feature, emphasizing a Unique Selling Point/Proposition (USP), emphasizing a previous success or increasing awareness.

Medium types

There are many possibilities to use media in order to carry out an advertising plan. Each medium has its advantages and disadvantages when it comes to involvement/impact, atmosphere/image, communicative qualities, reach, coverage and costs.

70 www.thepricingcompany.com/gfx/1001_TvM.pdf.

The museum selfie

When all organisations within an industry jointly advertise, it is called collective advertising. Well-known Dutch examples of collective advertising are 'Look into the mirror of the hairdresser more often', 'Bread, there's something in it for me' and 'Chicken, the most versatile piece of meat.' Collective advertising often results from a situation when a large part of the market is viewing a particular product or service negatively or indifferently.
The museum sector also engages in collective advertising, mainly through its branch organisation: the Dutch Museum Association. The latter organises the annual Museum Weekend during which all affiliated museums present themselves in a special way and give a discount on admission. In 2014 visitors were encouraged to make a selfie in a museum and upload it on the website of the association.[71] *The Amsterdam Museum Night is an example of collective promotion as well.*

Who do you think you are

A form of collective promotion of archives and, in particular, genealogical information that can be found there is 'Who do you think you are', a TV programme on the public channel, where famous people try to find out who their ancestors were and how they lived. Were they poor or rich, ordinary or special, good or bad? How did they live and what is their legacy?
The quests always lead to amazing stories and sensational revelations. The aim is to introduce a broad audience to fascinating personal information stored in archives.

Non-spot advertising

Advertising is increasingly done outside the well-known 'locations.' There are much more communication opportunities for advertisers than ever before. Not only sponsorship can be seen as a form of non-spot advertising but also billboarding ('this programme is made possible by ...'), inscript sponsorship (when products or services are logically built-in, often inconspicuously, in a TV programme script) and in-programme branding (lots of TV programmes with handy household items and beautiful vacation rentals).

Dutch Advertising Code

Advertising in the Netherlands is permitted, provided it does not conflict with public order and the 'requirements of good taste and decency.' Moreover, in their layout, presentation and content ads must be recognisable as such and they must not be misleading. In contrast to what many people think, comparative advertising is permitted, provided the comparison is completely true. If the Kröller-Müller Museum would advertise with 'We've got more Van Goghs than the Van Gogh Museum!' and it is true, it will be allowed.

Publicity

Publicity is an important part of promotion. The main goal is to get media attention, preferably positive free publicity. There are various means for it. It is important to assess what the news value of something is. News is important for many people, comes from a reliable source, is up to date (happening today or expected tomorrow) and contains human interest. Nowadays,

Figure 51
The Museum Card.

Figure 52
Great interest: a queue in front of the Hermitage in Amsterdam.

Figure 53
The Advertising Code foundation's logo.

STICHTING
RECLAME CODE

71 Ironically, museums were at the same time banning the selfie stick because of the danger of damaging the objects.

news is increasingly 'created'. Heritage institutions strive to get publicity, for example with famous people, the collection (new acquisitions) or playful actions.

The Rotterdam crisis soup

At the Rotterdam Museum Night in 2012, the Municipal Archives served special soup. From the press release: 'The figures of the Bureau for Economic Policy Analysis for 2012 are bleak. The economic recession continues. On Saturday, March 10, 2012, the Rotterdam Municipal Archives will therefore hand out the 'Rumford soup' in the front garden of the Arminius debate centre between 8 pm and 2 am. It was this soup that poor fellow citizens got free of charge in wintertime from 1800 to around 1900. Although a pan with the basic recipe is simmering there, you are free to bring your own ingredients and add them. Do you still have a good old turnip, a beet or potato at home? Take it down to the Museum Night to relieve crisis, warm our hearts and enrich the soup.'

Pros and cons

Publicity as a marketing tool has its advantages and disadvantages. A newspaper report, for example, about a new exhibition, is experienced by the reader as objective, surprising and reliable. However, one can have limited influence on the time of publication, the extent of publication (will a photo be included?) and the tone (positive or negative). Moreover, the existing image will be taken into account.

Publicity, image and gray-haired men

In Cologne (Germany), the famous city archive collapsed in 2009. The Municipal Archives of Cologne is called the largest city archive north of the Alps. The collection consisted of approximately 26 kilometres of archives, including 65,000 medieval charters starting from the year 922, 104,000 maps and 50,000 posters. As a result of the collapse, caused by the construction of a metro tunnel, a large part of the building was destroyed and another part flooded. Eventually the charters were saved, because they were in the basements that had remained intact. The press picked up the news fiercely. The event confirmed the image people have of an archive. The image formed was a large pile of unsorted fragile documents and old gray bearded men helplessly and hopelessly wandering around in collapsed flooded basements. People wondered why the archives had not stored their collections in a good way or, even better, had not digitised them long before.

Direct marketing

This form of promotion implies direct contact between the supplier and the customer, without an intermediary. To this end, the supplier has various contact tools. Maintaining a database is imperative. Database marketing involves collecting, storing and analysing information about customers. The aim is to know the customer and to tailor the marketing activities to customer needs. The trend is that suppliers are increasingly listening to the customer, and customers have more and more influence. The traditional contact tools are direct mail (letters, catalogues, newsletters…), the telephone (telemarketing) and sponsored magazines, but increasingly also internet and social media. Direct marketing via email is cheaper, easier to organise and faster compared to printed material (but the customer also expects a quick response). But… the supplier's image will become spoiled due to the large amount of spam the customer may receive daily.

Sales promotion

Sales promotion entails a (temporary) improvement of the price/value ratio of products in order to increase sales. The objectives can be horizontally (more customers) or vertically (increased consumption, increased brand loyalty) oriented .The customer's benefit may relate to money (discount, money back) or the product (more goods or additional goods).

Very educational and with a discount too!

Detergents, amusement parks or museums, what's the difference? 'Museum discount! A day out is always fun, but it can be very educational too. Therefore, make a day trip to a museum. You've got various kinds of museums. There are interesting art museums, interactive science museums and smaller museums where you can view all kinds of collections. Whatever comes to your mind, there's surely a museum of it!'[72]

Figure 54
With a discount to an amusement park or museum.

72 www.uitmetkorting.nl/museum/.

5 Marketing organisation

Many heritage institutions have a marketing department. This department is generally responsible for the internal and external communication of the institution. The presence of such a department has not always been self-evident. A few decades ago marketing was still a dirty word and a museum had at most a PR official or a curator who was good at writing a press release. The fact that an institution currently has a marketing department does not necessarily mean the organisation works according to a marketing concept. This would require that everyone in the organisation puts the customer first, both the people in the front office and in the back office.

In the first years of marketing, the marketing department in large organisations was in most cases a staff department, supporting the line between the management and the other departments. Now we see marketing become a department in its own right; the head of the department is part of the management team and as such influences the organisation policy. Especially at large institutions, the head has a full-fledged background, education in communication and marketing and he or she is no longer an 'odd-job curator'. Another development is that marketing employees are part of project organisations from the start.

6 E-marketing

With the arrival of the internet, there has been a change in the classic communication model which implied one-way traffic: sender - message - receiver. The new possibilities have brought more interaction. The receiver sends a message back to the sender just as quickly. There is constant interaction and feedback.

The new possibilities in offering information are of great influence on the processing of this information. A consumer viewing a website will not read it entirely, but is constantly scanning for clues. 'Do I need this? Where should I click to continue? How do I quickly get to the information I need?' For organisations that offer information via the web, it is important to be findable and not to disappoint the customer. Conversely, the e-consumer's behaviour is closely monitored to be later used for personalised advertising. This data is also sold.

With the rise of social media, followed by easier use via smartphone, an important next step has been taken. Customers have become 'friends', exerting great influence over your organisation. They communicate easily, know how to find their way and expect a quick response. The new possibilities fit easily with the heritage organisations that are already audience-oriented, whereas traditional institutions are progressing at a slower rate.

7 Service marketing

A service is a form of product but with special characteristics. The service sector in the Netherlands is very large. Examples of services can be found in transport, health care, trade, education, culture and heritage, sports and hospitality. Sometimes the distinction between goods and services is difficult to make. In a restaurant the visitor gets delicious products to the table but it is also all about service.

Services are intangible, transient, difficult to standardise; their production and consumption coincide. The intangible nature of a service makes the purchasing decision difficult for the consumer. You usually cannot taste a bit of a service. The customer must rely on his/her feelings or on the reputation of the institution that provides the service. Cultural institutions are responding to this problem by, for example, organising outdoor festivals. That's where the public does have a chance to 'taste' a bit of it. In addition, a lot is being done to inform the public via websites, folders, etc. – in an effort to make the intangible tangible.

A heritage fair

Outdoor museum festivals are organised in many places in the Netherlands. Increasingly, attempts are being made not only to promote specific institutions but a region's heritage from a broader perspective. In 2008, the market square of the city of Assen was converted into a medieval encampment for one day. There were tents from that period and people were dressed in medieval costumes. Medieval folk games were played too. One could experience what the living conditions were in that period. For quite a few people it turned out that the phrase 'everything was better in the past' was not always correct. In addition, the former State Archives building was open to the public throughout the weekend and there was a cultural heritage fair: besides the medieval camp, visitors could take a look at the stands of different organisations. The Drenthe Province Archive kept open house for two days under the slogan 'From Cloister to @rchive.'

A special feature of a service is its transience. In principle, a service that has not been used, is gone. You cannot stock services. A patient who does not show up at the dentist appointment will still have to pay. The transience also means that the demand is often uneven. Many services work with reservation systems or try to spread the demand in other ways. Sundays, for most museums, are busy but there's not a living soul on a Thursday afternoon, for example. However, due to the growing number of elderly people visiting a museum, this tendency is becoming less pronounced. In many other service sectors, capacity management is implemented by increasing customer participation: self-service check-in, cash from the machine, etc.

From attendant to host/hostess

Services are difficult to standardise for the simple reason that they are performed by people. The heritage sector pays relatively much attention to staff training, and audience research is conducted to check customer satisfaction. Museums have invested heavily in training their front-of-house staff in recent years. In principle, a museum visitor only comes into contact with the front-desk staff, the attendants and the shop and cafe staff. Therefore, since 2014, Amsterdam's Tropenmuseum is no longer in search of attendants but hosts and hostesses: 'As a museum host/hostess you support museum visitors during their stay at the Tropenmuseum. You answer questions and provide information about the exhibitions, activities and facilities and are thus an important link in shaping our guests' museum experience. You also ensure a safe and pleasant environment for both the guests and your colleagues as well as the museum collection. The Tropenmuseum receives many young visitors too. Job requirements: our new colleague is communicative, guest-oriented and socially skilled towards young and old, committed, result-oriented and flexible, works well independently but also likes to work in a team, has an eye for detail and environment, is positive-minded, loves new developments and challenges and has an excellent command of the Dutch language and a good knowledge of the English language.'

Figure 55
Monuments in Assen.

A visitor-friendly Rijksmuseum

Linda Volkers, marketing manager of Amsterdam's Rijksmuseum (2014): 'Everyone is working towards the same goal: offering the best possible service and showing our collection to as many people as possible. That controls every choice and consideration we make. We are constantly putting ourselves in the position of the audience to see what people find pleasant, beautiful, easy or surprising. We are listening to what the visitor says and asks. And we make sure that we share all information with each other. An example in the museum itself: every day, before the museum

Figure 56
Attendants in the MoMA (New York, the U.S.).

opens, all visitor support staff working in the museum on that day have a short briefing. Actions, complaints, compliments, special activities, special guests... Everything is shared and, if necessary, also with the web care team or other colleagues and this extends to the public as well. For example, we have the Rijksstudio website where a large part of our collection is available in digital format. You can create your own collection of favourite items with a login account. There is also a social media aspect, because you can comment on each other's collections. We make sure that the images are of high quality so that people can use them to make a print or a book. All for free. We believe that it binds people to the museum. They want to see their favourite pieces in real life too! Not so long ago things were quite different with our audience-friendliness. A study showed that the museum was perceived as 'distant, stately, expensive and child-unfriendly.' Well... that was tough criticism, which mainly came from the Dutch public. We have worked hard to change it. And the reactions are incredibly positive. Nowadays, even companies come here to copy the 'trick'.'[73]

8 Public relations

Public Relations (PR) is systematic promotion of mutual understanding between an organisation and its environment. Possible objectives of PR are clarifying the organisation's policy, promoting dialogue with the local communities, raising brand awareness and boosting its image. The target group for PR policy is actually everyone – internally or externally – with whom the organisation has a formal or informal relationship: the press, its own employees, local residents etc.

Figure 57
Willow tree pruning. Preserving the landscape together with local citizens.

A characteristic of PR is that it does not take place ad hoc. The work is part of a carefully defined policy. In addition, there is always reciprocity. In contrast to, for example, advertising, the communication is two-way. PR is always aimed at bringing the organisation's image with the public (or anyone else) in line with the desired image. What the organisation wants to be or wants to project (its identity) should preferably overlap the picture that already exists (its image). A good PR policy of a heritage organisation will lead to a strong bond with all stakeholders.

Connecting them all

The 'South Holland Landscape & Heritage' partnership demonstrates, in a 2013 vision document, that it knows what Public Relations is about: 'Whom are we doing it for? Our main clients are: residents, governmental bodies, institutions, and companies in [the province of] South Holland. The most important thing is that we are linking them to each other more than ever. United they stand stronger! Thanks to our efforts, residents of South Holland can enjoy a rich environment in terms of nature, landscape and heritage. We have a bond with practically all South Holland municipalities. We want to strengthen this partnership by offering integrated projects and solutions at local level. Institutions and associations are important companions: we will need our hundreds of heritage and nature associations, museums, archives and others for local knowledge and support. Companies form a relatively new target group. We can do a lot for them, for example when it comes to nature management and support for corporate social responsibility. We want to strengthen our relationship with the public – by reaching out to a broader audience for events, but also by broadening the scope of our public relations.'[74]

73 www.tersprake.com/nieuws-uit-het-veld/het-rijksmuseum-onderneemt-succesvol-hoe-doen-ze-dat/.

74 www.zuidhollandslandschap.nl/wp-content/uploads/2013/11/LE-ZH-visiedocument-okt2013.pdf.

Illustrations

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Figure1:
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Reinwardt Academy
Amsterdam University of the Arts

The Reinwardt Academy (1976) is a faculty of the Amsterdam School of the Arts. The faculty's aim is to prepare students to become all-round professionals in the field of cultural heritage. It offers a Bachelor's and a Master's degree programme.

The Bachelor's programme, followed by some 500 students in four years, is a Dutch-taught, skills-based programme with a practical orientation.

The 18-month International Master's Degree programme, in which some 20 students enrol annually, is fully taught in English and offers graduates a multifaceted training, aimed at providing an academic and professional attitude towards museology and the rapidly changing museum and heritage fields.

Caspar Georg Carl Reinwardt (3 June, 1773 – 6 March, 1854) was a Prussian-born Dutch botanist, founder and first director of agriculture of the royal botanical gardens at Bogor (Buitenzorg) on Java, Indonesia. An early receiver of honorary doctorates in philosophy and medicine, he later became professor of natural philosophy at the University of Leiden (1823 to 1845).

The Amsterdam University of the Arts (AHK) offers training in nearly every branch of the arts, including courses of study which are unique in the Netherlands. The AHK is continually developing and is now proud to occupy a prominent place in education, the arts and cultural life, both nationally and internationally. The school benefits from exchanges with and close proximity to the artistic life of the country's capital – including theatres, museums, galleries and studios. The departments include the Breitner Academy; the Academy of Architecture; Dutch Film and Television Academy; the Academy of Theatre and Dance; and the Amsterdam Conservatory.

www.ahk.nl/reinwardt

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