

Application of the Marketing Innovation in the Museum Market

Magdalena Sawczuk *

ABSTRACT

Currently, museums are obliged to balance between traditional and managerial perspective. Together with the diversity and demands of the visitors and the environment, having collections seems to be not enough. Innovation in museums received wider acceptance, but the theory do not cover marketing innovation, although marketing is recognized. New social and technological circumstances may benefit from the changes concerning the comprehension of this issue. The purpose was to examine the innovative approaches used by museums in the marketing area. The research had two stages. The first one revealed implications for the further stage. Then, a multiple case study with three cases was applied. Data were gathered by the semi-structured interviews, as also by the analysis of the social media content. The results revealed that some museums are more suitable to apply innovations. The museum mission still is a crucial point, even in the competitive-pressure environment. As marketing innovation is often applied in cooperation with others, it also has some characteristics of open innovation. Looking at the marketing innovation is of importance due to the growing focus on multi-stakeholder cooperation in museums. The limitations concern number of cases and the time perspective. The epidemiological situation since March 2020 created new challenges. Since the previously virtual activity was more supportive, due to the restrictions it had become the only one possible. Therefore, future research may concern a wider number of cases, as also the perspective of changes and emerging challenges.

Keywords: Innovation; marketing; museum.

* Faculty of Management and Social Communication, Jagiellonian University, Poland. E-mail: m.sawczuk92@gmail.com

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1. INTRODUCTION

Diverse factors affect the way in which museums function and create the offer. Due to the limited free time of the visitors, those institutions are forced to present their proposals as attractive (e.g. Della Corte, Aria & Del Gaudio, 2017). Hence, experience creation may be noted among the used approaches to build the offer (e.g. Coffee, 2007; Roederer & Filser, 2018). According to Pine and Gilmore (Pine & Gilmore, 1998), customers are seeking unforgettable experiences rather than only products and services. In museums, some of the propositions on how to enhance the experience have innovation forms. In such a background, they are defined as the implementation of the new systems, technologies, or processes that modify the museums' activities or the way in which exhibits are presented (Vicente, Camarero & Garrido, 2012, p.652). Classification regards organizational innovation and technological in two areas: management and visitors' experience (Vicente et al., 2012). The most explored field concerns the technology (e.g. Li & Coll- Serrano, 2019; Li & Ghirardi, 2019). Nevertheless, all these aspects can be covered within the framework from the Oslo Manual.

Museums have a steady specific character, yet they are becoming to be also services organizations, with business and management duties (e.g. Zorloni, 2010). As they are perceived in this way, then the classification of the product, process, marketing, and organizational innovations may suit their specificity. While the product and process innovations are recognized in the literature, e.g. in the context of primary and supplementary services e.g. Della Corte et al. (2017), less is known about the innovation concerning organizational methods and marketing. Because of the expanding necessity of satisfying and meeting the expectations of the diversified audience, as also competition with other leisure or cultural organizations (e.g. Komarac, Ozretic- Dosen & Skare, 2017), the importance of museum marketing is growing. While marketing itself is a foreowned concept (e.g. Kotler &

Kotler, 2000), due to the emerging circumstances the traditional approach may be deficient. Nevertheless, museum marketing concerns more the fact that different audiences need adjusted approaches (e.g. Yucelt, 2001; Dirsehan & Yalçin, 2011), instead of focus on the innovation in marketing concepts and actions.

The article aims to address the gap concerning marketing innovation in museums. The purpose is to examine the marketing approaches used by museums to present their value and promote the offer. The study builds within the qualitative approach and consists of two stages. The article is structured as follows. The theoretical background begins with the general apprehension of the innovations, considering their benefits and applicability, after that referring it to the museum's specificity. Afterward, the research methods are presented. The next parts concerned findings and discussion. In the last section study limitations and implications for further study are presented, including the challenges related to the pandemic restrictions.

2. LITERATURE REVIEW

The specificity of the competitive environment forces the organizations to adapt to the changes and to modify their products and services. Therefore, innovation becomes a raised point in business and management literature (e.g. Tidd & Thuriaux- Alemán, 2016; Tidd & Bessant, 2018; Pertuz & Pérez, 2021). Although many definitions are proffered, starting from Schumpeter (e.g. Kurt & Kurt, 2015), one of the best identifiable sources is the Oslo Manual which brings an extensive theoretical and classification framework. Thus, innovation means „an implementation of a new or highly improved product (good or service) or process, new marketing method or new organizational method in the economic practice, workplace organization or relations with the environment" (Oslo Manual 2005, p. 48). Therefore, innovation can be divided into product, process, organization and marketing. Product innovation regards the implementation of the new product or service; process- new or improved method of production or delivery; organizational- new organizational method applied to the firm's organizational principles, relations with the environment or organization or the workplace, and last- marketing innovation. This is described by the new marketing method related to the significant changes in the project or construction of the project, distribution, promotion or price strategy (Oslo Manual 2005, pp. 49-54). The marketing innovation can exist in some forms, for instance- product placement and celebrity endorsement (Oslo Manual 2005, p.53). Product placement concerns insertion and usage of

the product, signage or brand names in motion pictures or television for commercial purposes (Williams, Petrosky, Hernandez & Page, 2011). Although celebrities advertising products or services is not a new phenomenon (Choi & Rifon, 2007; McCormick, 2016), this type of approach may be innovative as innovation concerns the level of the organization (Oslo Manual 2005, p. 48).

Together with the pressure for innovation, also its benefits are asserted. Such gains are recognized from the focal organization perspective but also that it may positively affect its stakeholders (e.g. Foley, Bernstein, & Wiek, 2016). Innovation for instance may result in customer satisfaction and firm value (e.g. Rubera & Kirca, 2017). It is focusing on focal organization, whilst the other possibilities concern open innovation, in which the narration goes beyond the boundaries of the organization. The cooperation and usage of external resources may support the implementation of innovations. Yet, too intense openness may be risky in terms of losing control or core competencies (e.g. Enkel, Gassmann & Chesbrough, 2009).

As it was recognized, the concept of innovation is broadened up, including a social and cultural perspectives (Camarero & Garrido, 2012; Della Corte et al., 2017), as also different sectors, which example is tourism (e.g. Gębarowski, 2012). Approaches identified in this case regard historic or tourist placement (e.g. Gębarowski, 2012) and to some extent are connected to the museums. While the intact basic purpose of museums is to collect and preserve, at the same time they must exist as business and service organizations (Della Corte et al., 2017). Given the competitiveness of the environment, changes in demands toward organizations, as also enlarging the importance of new technologies, implementation of the innovation in museums must be considered (Blasco López, Recuero Virto & San- Martín, 2019), yet with the focusing on the museums' specificity.

Even if the innovation is implemented with the aim to increase the attendance (e.g. Li & Ghirardi, 2019) and achieve a competitive advantage (Della Corte et al., 2017), the reference point is the museum's mission (Camarero & Garrido, 2012). Attractiveness is important, as, through income sources from ticket sales, museums can modify the offer and present their basic activities in an accessible way. Yet, the focus is still around the core aspect. Regarding the theoretical recognition, innovation is understood as „a tendency to incorporate new systems, technologies or processes that change both how the museum is run and how its exhibits are presented to the visitor" (Vicente et al., 2012, p. 652). Moreover, the museums' innovations can be classified as organizational, artistic, and technological in the management

or visitors' experience context (Vicente et al., 2012). Museums as cultural and services organizations (e.g. Cheng & Wan, 2012) prepare products and services, which are presented with the support of varied processes, as also marketing gains higher attention because of the socio-economic situation.

Although considerations about museum innovations do not cover the marketing aspect, museum marketing is not overlooked (e.g. Kotler & Kotler, 2000; Chung, Marcketti & Fiore, 2014). However, the possible benefits of marketing innovation in museums are not examined. Nevertheless, thanks to the marketing, the higher attendance of visitors may minimize the dependency on public funding (Amenta, 2010). Yet, by combining the museum's difficulties with the high competition and diverging environmental demands, the same marketing methods may not be sufficient.

Although cultural institutions very often may have intangible character (e.g. Shouyong, 2008), sometimes they implement the celebrity endorsement or engagement, yet relating it to the museum's basis. Another form is product placement, concerning the usage of the museum's sceneries in movie productions (e.g. Wyrwisz, 2015). Nevertheless, such type of cooperation itself does not have an innovative aspect, as it has quite a long story (e.g. Krzemińska, 1980), but it all depends on the institution. To date, it was recognized in terms of tourism and promotion, while the way in which museums cooperate and capture the created value is not deeply explored. Yet, both product placement and celebrity endorsement can be considered while looking for more innovative approaches for museums. While museums as movie sceneries are recognized, less is explored about artists or celebrities endorsing and promoting these institutions. Those approaches can regard also how museums should balance between curatorial functions and business-service challenges as well as engage in networks of cooperation.

Regarding that museums have a wider function and look more intense at their environment, the potential of the open innovation may be considered more intensively also for marketing purposes. The public museums primarily cooperate with organizing bodies, other museums, or public organizations (Sawczuk, 2019), nevertheless, the private entities also are growingly important. Those cooperation and common initiatives can result in positive outcomes for all partners. Therefore, a more exhaustive analysis of the innovative approaches may extend the understanding of museum management and their relations. While noting the growing competitiveness of the museum's environment as also the limited free time of the visitors, the marketing innovation seems to be quite narrowly explored. Therefore, the article aims to

address this gap by examining the innovative approaches used by museums in the marketing area to present their value and promote their offer as attractive. This purpose was clarified by two research questions:

RQ1. Which type of marketing innovations suits the museums' specificity?

RQ2. To what extent cooperation with celebrities or artists can enhance the museums' innovativeness?

3. RESEARCH METHODS

The study was conducted within the qualitative approach as a part of the more extended research project about the processes of value co-creation under the multi-stakeholder approach in museums. The first implications for the research purpose have been created because of the study conducted at the beginning of the second half of 2019, with the aim to examine interactive museum communication in social media. This research sample consisted of museums from the Małopolska Region in Southern Poland having proprietary social media profiles. It was selected purposively, based on the density and diversity of museums in this region. The collected material was coded, and then- a qualitative analysis of the content was conducted (Najda-Janoszka & Sawczuk, 2020; Najda-Janoszka & Sawczuk, 2021), involving identification themes and patterns emerging from the data. In the study, celebrity and influencer engagement has emerged as one of the communication modes.

Furthermore, the main stage of the study was conducted between November 2019 and February 2020, with the multiple case study method applied (e.g. Stewart, 2012; Yazan, 2015). Three cases were assumed, in which three museums from the three voivodships were selected purposively. The first criterion was the density of museums in particular voivodships. As a result, three regions were chosen - with a high, low, and medium-density as well as thematic diversity of museums. Further, the initial research objects were selected. To carry out this, three criteria were posed as an effect of the official reports (European Group on Museum Statistics, Ministry of Culture and National Heritage, Central Statistical Office) and literature analysis (e.g. Lotina, 2014):

- Form of the ownership (state-owned, local-owned, private- owned);
- Type of collection/ institution (e.g. art, history, open-air museums);
- Rank of the museum (age of the institution, market position -awards, rankings).

Additionally, the structure of the museums was taken into consideration- if they have branches or not. The criterion of accessibility was important as well- if the museum can be

visited any time and if activities are prepared throughout the year. The museums were selected to obtain both theoretical and literal replication (Yin, 2015). Some of the criteria are the same, yet others are purposively different (table 1). The classification concerning types of the museum is led by the Central Statistical Office. Among propositions as historical or ethnographical, museums may define themselves as „other". According to the Central Statistical Office means „museums which could not be classified to any other groups due to the lack of dominance any specified group of artifacts” (Culture Statistic. The methodological book, p. 33). Nevertheless, the second museum is focused on performative arts, with special reference to the songs and music. The third one also defined themselves as „other”, yet added information about the specified area of interest.

Table 1. Characteristics of the museums selected for case studies

	Museum 1	Museum 2	Museum 3
Organizational form	Local-owned	Local- owned	State-owned
Thematic profile	Open-air museum	other	Other mining
Age of the institution	More than 50 years	More than 10 years	More than 50 years
Market position	Awarded	Awarded	Awarded
Museum with branches	No	No	No
Accessibility	Whole year	Whole year	Whole year

Source: own work, based on stat.gov.pl, nimosz.pl and museum websites

The research was carried out with the data and methods triangulation. Data were gathered from primary and secondary sources. Due to the qualitative approach, direct contact with the museums' representatives was of great meaning. Interviewed employees represent mainly the education, promotion and exhibitions departments. Additionally, one of the interlocutors is responsible for the tourist issues, and one leads the ethnography section. Apart from the interviews, materials inaccessible online were collected - such as catalogs of the permanent exhibition or occasional printings prepared for the festivals. Furthermore, the official websites and official social media profiles of the museums and the third parties - the local governments, local cultural and media institutions as also tourist partners- were included. The interviews were semi-structured. Sometimes unpredicted topics emerged, giving an interesting background to comprehend the specificity of the case. Questions were adjusted to

the specificity of each entity and partaken initiatives. Yet, the mainline of the interviews regarded the approach to the offer creation, analysis of the environmental factors, initiating and maintaining relations, common initiatives, and museum promotion. Observations were important as well, conducted both in the standard workday on the exhibition as also occasional workshops and events. A few times, data had to be supplemented by open-ended questionnaires sent via electronic communication. In the case of direct contact, interviewees were asked about the agreement for the interview's recording. They were informed that the interview will be recorded only for scientific credibility as also that any personal data will not be used. Each of the conversations lasted from one hour to one hour and 40 minutes. Since the confirmation was received, interviews were taped and then transcribed. The prepared texts were sent to the interlocutors. All the textual content was analyzed by coding and within the framework of the grounded theory's assumptions with the „incident-to-incident" approach. Moreover, throughout the data collection and analysis, additional cases were added in line with the snowball technique.

4. RESULTS

In the first stage of the study, conducted at the beginning of the second half of 2019, the focus was on the exploration of how museums communicate on social media (Najda-Janoszka & Sawczuk, 2020; Najda-Janoszka & Sawczuk, 2021). Among eight identified interactivity approaches (crowdsourcing, humorous posts, quizzes, open questions, contests, videos and vlogs, celebrities and influencer engagement, reposts and discussions), some - as celebrities and influencers engagement - have an innovative dimension, although they are quite rarely used. Celebrity engaging and endorsing is not an overused idea, however, some museums may be more suitable to apply this approach. Only in two art-profile museums, this kind of activity was remarked : in the Stained Glass Museum and in the Manggha Museum of Japanese Art and Technology, both in Krakow. However, the first case regards rather an occasional recommendation made by one of the bloggers. A museum shared the blogger's post on the 19th of August 2019, which had the same date. Between June and August 2019 no more similar messages were observed. The blogger post reached 2 shares and 7 likes, among which is the „like" made also by the Stained Glass Museum. The same post, shared on the museum's profile, has 16 likes and no shares. Among profiles, which liked this message, is the author of this recommendation. On the contrary, the second identified case considered a temporary exhibition created in the cooperation between the museum and the

influencer. In half of 2019, Manggha Museum of Japanese Art and Technology invited to the new temporary exhibition „Tokio 24”, developed in cooperation with one of the people known in social media:

-,I live in Tokyo since more than five years. [...]A lot of young people admitted that their interest in Japan was initiated since seeing the films made by the famous Web author [...] We invite you for the story about the fascinating city from the Land of the Cherry Blossom; about his inhabitants, emotions, architecture- by his eyes. Besides the film made by the YouTuber, it will be made an artistic installation with the participation of the author and curators of the exhibition” (Manggha Museum of Japanese Art and Technology, <https://manggha.pl/wystawa/tokio-24>).

This choice for the cooperation partner was deliberated, as since the last few years he lives in Japan. As it was noted in the media, such joint action for exhibition purposes was made the first time:

-,he is also the first creator in Poland who made his own exhibition” (Welna, 2019, <https://apynews.pl/gonciarz-wystawa-tokio-24-rekord>);

-,In his debut exhibition...” (Tomiga Blog, 2019)¹.

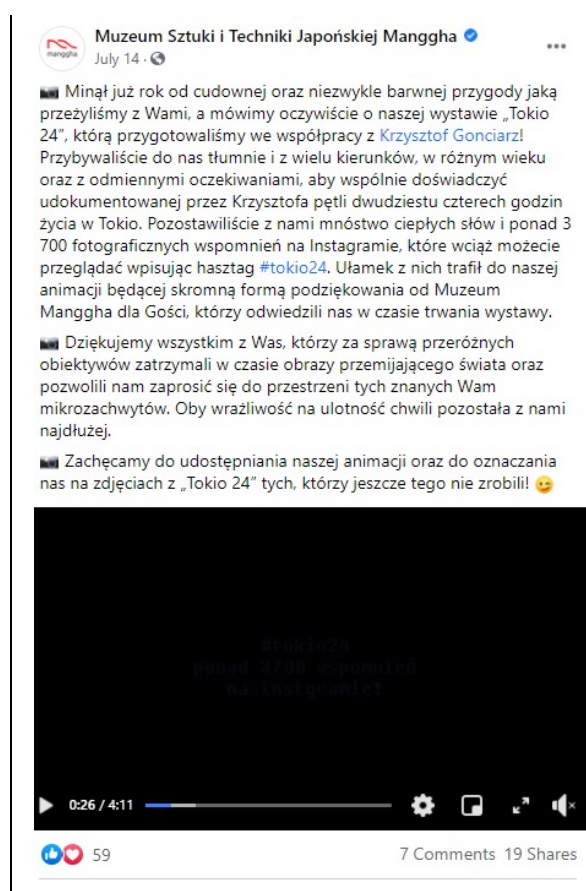
The exhibition lasted between July 2019 and September 2019. The project resulted in a music CD, but also achieved a high level of visits' frequency: *„Till this time, it was visited by 15 thousand visitors, which made it as the most popular exhibition in the history of the museum” (Welna, 2019, <https://apynews.pl/gonciarz-wystawa-tokio-24-rekord>). Besides the information from official websites and media pages, the high interest in the exhibition was visible on social media. Both sides of the cooperation uploaded posts regarding the preparation for the exhibition', as well as how it was welcomed. The blogger firstly posted about the upcoming project on the 17th of May, 2019. This message on Facebook reached 3 thousand likes, 70 comments, and 19 shares:*

-,Today, finally I can reveal to you what is, till this time, the most important project this year. So, at the Manggha Museum of Japanese Art and Technology will be my exhibition! The title is „Tokio 24” and will be debuting in July this year. It is a great honor for me, as it will be the first solo YouTuber's exhibition in the museum! In tomorrow's vlog, it will be more about this. Stay tuned!”

Then, in July six posts regarding the exhibition were uploaded on Facebook, 1 in August, and 5 in September. The most liked one was a post from May (3 thousand likes), while the

¹ <https://tomiga.wordpress.com/2019/09/15/wystawa-tokio-24-czyli-krzysztof-gonciarz-w-manggha-krakow/>

second with 2500 likes was this which informed about record attendance on the exhibition. The number of likes was not lower than 254, the number of comments was between 6 and 100, while sharings- from 1 till 19. The information about the exhibition as well as how visitors reacted, was posted also on the museum's Facebook. Each post concerning „Tokio 24" had some form of reaction- likes, comments, or sharing. Manggha Museum's first announcement about the exhibition was passed in May 2019. On 14 July 2020- one year after the project, the institution reminded on Facebook: „*A year passed since this wonderful and truly colorful adventure, which we experienced with you, and we tell of course about our exhibition Tokio 24" (fig. 1).*



„A year passed since this wonderful and truly colorful adventure, which we experienced with you, and we tell of course about our exhibition Tokio 24, which we prepared together with Krzysztof Gonciarz! You came to us in crowds from many destinations, of different ages and with different expectations to have a common experience of twenty-four hours loop of Tokio's life, documented by Krzysztof. You gave a lot of kind words and more than 3.700 photo memories on Instagram, which still can be browsed by hashtag #tokio24. A little part of it is included in our animation- a form of small greetings from Museum Manggha to Guests, which visited us during the exhibition. [...]. We encourage you to sharing our animation and to tagging us on photos from Tokio 24- those, who did not make this yet.

Fig. 1. Manggha Museum of Japanese Art and Technology, Facebook, 14th of July 2020

The thematic scope of the organization may affect how museums will promote themselves or apply innovative products or services. In the abovementioned sample of museums no military or martyrdom institutions were notified as implementing the celebrity endorsement nor humorous modes of communication. Nevertheless, it is not determined that neither of such institutions is not applying the innovative marketing elements. The Museum of the

Warsaw Uprising can be an example of how more profound museums use innovative approaches together with the cooperation with the creative sector. Quite recently museum participated in the production of the movie „Kurier" about Jan Nowak-Jeziorański, released in 2019. The museum was engaged in the promotion, historical consultation and preparing the iconography (Film Polski. Internet database of polish films, 2020)². Furthermore, a few years earlier, museum engaged in promotion activities concerning the TV-series „Days of Honour", which is associated with the basic scope of the institution. Apart from these projects, the museum is participating in the production of short movies, prepared due to the anniversaries of the outbreak of the Warsaw Uprising. As exemplar, in 2017 there were created materials in cooperation with the Warsaw Film Academy. One of the movies, „Hospital", has 112.074 displays on YouTube and 1.400 likes for the 15th of October, 2020. Thus, applications of marketing approaches, which go beyond the core area of museum responsibilities, regard participation in production, expert consultations, or sharing spaces to organize special events.

Cooperation with the creative sector- movie and TV, may regards also other areas. While it is not new that museums promote themselves in the media, more often it is in the form of informing about upcoming events and projects. Yet, cooperation in the marketing area may go beyond standardized approach. Hence, museums may participate in the creation of the movies, by sharing their resources and spaces as also giving knowledge (e.g. open-air museums in Sanok or Kolbuszowa). The information about which museums supported the movie creation always is presented in the final movie credits. Although participation in movie productions is not the focal point of museum mission and duties, their promotional influence seems to be indisputable: „*It is a big promotion for the museum, and later on, this reception that movie was realized here*"(case 1); or concerning the promotional spot: „*Thus, this is also a benefit, because these few seconds are almost nothing for us. Yet, it turns out to have a big impact on what is received by the potential visitors, who are in the museum*"(case 1).

The other area connected to the marketing concerns projects conducted with the musicians. To a great extent, museums are apt to arrange concerts (museum 3). As one interviewee from the museum in Krakow noted: „*someone who maybe will come for the concert arranged in the branch, will be interested in this place and later on, will be back on this exhibition alone or with accompanying person*". Cases in this study represent independent

² <https://filmpolski.pl/fp/index.php?film=1247169>

institutions, yet some mechanism of attendance may be similar. Overall, there is a tendency to focus on classical music (e.g. National Museums in Krakow and Warsaw, Museum of King Jan III's Palace at Wilanow) whilst other genres are overlooked or presented occasionally. This deficiency is connected to the general substantive structure, as a comprehensive analysis of Polish museums revealed that only two institutions have a profile dedicated to the performative arts and contemporary Polish music (*„it was mentioned in the context that we are the only one museum with a similar profile in the whole Poland”*- case 2). Hence, only for those organizations, contemporary music lies within its scope and statute. Thus, to some extent, their institutional profiles are innovative. Such untypical scope of activities was highlighted by one of the interviewees:

-,I do not say about musical education, which is always statutorily realized by the philharmonics and places such as museums, where the focus is around the history of old music (...) theory of music, but not music as an element of pop culture in which they live (...). The necessity of that education, preparation of the conscious recognition of the music”- case 2.

Both institutions are quite new in the museums' network, yet the permanent exhibition's opening does not mean the same as the initiation of the educational and promotional activity. Polish Song Museum in Opole opened its exhibition in 2016, while the creation processes had been initiated in 2007 as also the education was conducted before 2016. The second museum, in Jarocin, was opened in 2014. The basic scope of existence is situated within the activities typical for the museums according to the Museums Act, yet especially the institution from Opole uses its own potential to go beyond this basic perspective. For exhibition and education purposes, the museum exploits this potential as also the environmental capability referring to its localization (*„museum localization in the Opole amphitheater is associated with the high frequency of the artists' visits in this place [...] during the Festival, artists very often came to the Polish Song Museum”*-case 2). The „Little Academy of the Song" project is one of the examples how it is exploited. This educational formula is based on the arrangements of the meetings of preschoolers with the artists representing diverse music genres. This was a proprietary project for the museum's director. As the interviewee noticed (case 2):

-,The second point is that the professional artistic offer addressed to the youngest ones- those from early school education is a rarity. It means, in Poland, there is not a wide concerts' offer, because I do not tell about CDs”;

-, This practice of artistes, performers meeting with the youngest ones, especially with the preschoolers, is not accidental as a situation in which those kids can have direct contact with the music star, generally does not occur”.

Such meetings occur once a month, from September till June. Information about each workshop (*„it does not have a character of the museum lessons. It is a musical workshop”- case 2*) are provided on the museum's online channels and the regional websites. Nevertheless, the second entity responsible for inviting the audience is not active on social media, as such, their activity cannot be verified. In 2020, due to the epidemiological situation, the last meeting was arranged at the beginning of February. According to the data collected, there are three workshop meetings organized on one day, and in each round one hundred children participated. Direct contact with musicians and performing artists maybe are not innovative in itself (*„Often a Philharmonic practice such auditions addressed to the children”-case 2*), as the point is about which type of art and culture will be perceived as an object of museum discussion. Hence, *„when a type of intangible cultural heritage as the song is, became a point of the interest of the museum”-museum 2*. Therefore, a redefinition of what can be a museum object happens, as it includes the products of the popular culture and artifacts received from living artists or eventually, their ancestors. However, cooperation with Philharmonic was observed in case 3.

Although the movie, TV, or music emerged as crucial areas for marketing innovation, in some cases they may be overlapped. It refers to the cooperation resulting in special programs. The Polish Song Museum with the Polish Television made a documentary program „Polish Song Museum so the history of the one song”, where in each episode, a different song is discussed. Such a story is combined with the comments of artists and journalists as also with the archival materials - music videos and concert recordings. As it is specified: *„The idea of these short TV-auditions is to show the history of shaping the Polish song's canon, to present to the visitors' people directly involved with the songs- composers, authors, performers and directors of concerts and videoclips”*. These materials are put on a permanent exhibition, where visitors may listen and watch the history of the Polish song. Although the Museum has a YouTube profile, videos from this series are not uploaded there. Some of the materials can be watched on Polish Television YouTube, as also on a few other different accounts, not associated with neither of the indicated entity. Cooperation with the Television refers also to the organization of the „Kawiarenka z gwiazdami”, which takes place during the Festival. Therefore, this is the next association between the festival and the museum. These events

take place in the city center, thus anyone interested may come and participate.

The scope of activities - educational programs, exhibitions made with artifacts received from artists or their families, the arrangement of special, jubilee meetings - revealed that for such an entity the musicians are especially valued: *„for us more helpful are artists themselves or their descendants, due to the museum's subject matter"-case 2*. Artists endorse museums also by donating the institution in varied artifacts or by recognizing that *„When the institution started to develop and its collection started to grow, a permanent exhibition was held, which allowed the Museum to find a considerable place in the Polish music society”*. The museum is interested in inviting artists representing different music genres, and such invitations may consider the opening of the exhibition, jubilees or author's meeting. Sometimes, family is involved in the cooperation with the museum, which creates quite a unique type of „witness of the history". Nevertheless, the museum does not agree to participate or cooperate in each proposed project. In one case the interviewee mentioned that *„we did not take on this because this is not situated within the scope of our activity”*. Although the connection with the Opole Festival is the strongest one, due to the location and being an element of the same cultural offer, the offer is not limited only to this event. Therefore, the Museum released a first board game dedicated to the history of Polish music. This game is of authorship one of the Opole's inhabitants, which is professionally bound with graphics and music, and the museum supported the creation of the questions. Moreover, such a project was nominated in the competition „Historical Event of the Year", so the game was recognized among the wider audience. By this example and the aforementioned cases, it is observed that the same, wide scope of actions may trigger the creation of innovation. Hence, the core idea is the same, but the way on how to transfer it to the audience differs.

5. DISCUSSION AND CONCLUSIONS

The analysis revealed that both innovation and marketing are identified in the examined cases. Nevertheless, they do not always exist jointly, as not each marketing activity holds an innovative character. While the studied cases represent varied profiles, it is observed that marketing is important independently from the profile, yet the mode of action will be determined by what the museum has specified in their statute. Here, these statutory regulations have a form of the organizational mission.

The importance of marketing for the museums had been long ago recognized (e.g. Kotler & Kotler, 2000; Yucelt, 2001), as an attempt to respond to the environmental expectations.

This is observed e.g. in case 1, which for a quite long time has agreed to share their spaces for movie purposes. Yet, only the newer productions (filmed since 2010) were considered more by the promotional benefits. The aim of the marketing, which is to reflect the audience and their needs (Kotler & Kotler, 2000) was with different intensity displayed in all cases. This is related to the general „twofold perspective", regarding the necessity of the balance between a managerial and curatorial approach (e.g. Hatton, 2012), as also between preservation and documentation on the one side and giving wide access on the other (Robinson, 2017). This situation was observed in museum 1, where on the one part the legitimate responsibilities were highlighted (Museums Act, museum statute), yet the benefits from promotion and marketing are also clearly perceived.

By considering the marketing innovation's definition from the Oslo Manual („*the new marketing method related to the significant changes in the project or construction of the project, distribution, promotion, or price strategy*”, Oslo Manual, 2005, p.19), it is observed that some aspects suit the museums' specificity. Due to the unique character of the museums' offer, it may be hard to measure the project itself, but rather - how it is arranged and promoted. While perceiving exhibitions and educational workshops as a project, typically they are not distributed outside the museum, as the museum space is of great importance in any activity. There are exceptions like these around festival circumstances in case 2, strictly time-defined and situated within the museum profile. Otherwise, product placement and promotion may be implemented for the museums' purposes, as it was also obtained during the study. Pricing strategy generally exists (free entrance days, promotional activities), yet the collected data did not reveal its importance for marketing purposes. One day of the free entrance is common for public museums, as it is ascribed in the Museums Act. Other promotional actions are often implemented together with other museums or cultural institutions (e.g. Sawczuk, 2019), which is revealed also in the examined cases.

Among identified forms of marketing innovations is also celebrity endorsement, yet having special characteristics. As the definition reflects consumer goods and appearing with it in an advertisement (McCracken, 1989), it does not fit the museums specificity. Thus, more than the affecting on the purchasing intentions (Xu & Pratt, 2018), it may result in higher recognition of the institution or higher awareness about the particular type of art. Then, the more effective promotion will result in higher ticket sales, yet the specificity of the museums reveals that it is not a typical purchasing. Moreover, cooperation involving celebrities and influencers extends the recipients of the exhibitions, as the influencer's followers may be

interested also in this project. The case of the Manggha Museum revealed that the common exhibition may bring benefits for both partners. Museum reached a high frequency of visitors, which is currently important and also an influencer had a chance to promote himself from a different perspective. While comparing the social media posts, it was observed that on his profile the reactions were more intense, yet also on the museum's Facebook many people reacted and commented. Therefore, it realized its function as a „low-cost" marketing tool, although the exhibition was promoted in the city as well. This exhibition was also relevant for both partners as it was the first time for such an initiative. Therefore, this project also can be situated within the terms of open innovation.

Any activity going beyond the basic scope of the museum is related to the substantial or geographical scope of the organization - music board game, engagement in the movie about uprising, concerts or exhibition authored by the influencer. Thus, it is confirmed that museums are building their offer upon the museum's mission (Camarero & Garrido, 2012). Whilst it is noticed that innovation in museums is implemented to adapt museums to the environmental changes, to address expectations (e.g. Vicente et al., 2012) and to reach a competitive advantage (Della Corte et al., 2017), findings revealed diversity in comprehending the environmental factor. Overall, even if museums are innovative to a little extent, also may be aware of the environmental dynamics and the necessity to compete. In case 1, more oriented to tradition, the competitiveness was clearly articulated: „*Indeed, the competition exists and is very big. Till this time, we come away unscathed from this*". Therefore, in some cases, awareness of the museum's situation together with strong, long-time relations may be enough to reach a good position and a strong innovative orientation is not especially essential. In the case of the museum operating for many years, the reliability and built position seem to be important. Nevertheless, the museums' profile may determine the way and intensity of the implementation of the innovation. While the specificity of the particular profile is reflected especially in the social media context (e.g. Brown Jarreau, Dahmen & Jones, 2019), the same concerns the offline context. So then, the military or martyrdom museum will be more cautious when creating the offer, yet they are not limited to the narrow marketing boundaries, what Museum of Warsaw Uprising turns into practice. Based on the findings, it may be said that museum marketing innovation concerns more changes in the offer (product or service) presentation, than changes in the product itself. Whilst the museum scope and its collection are perceived as a product, then some legitimate stability is assumed. Although marketing innovations are not widely examined in the

museum context, they exist and bring multi-stakeholder benefits. Even though cooperation with celebrities and artists is rather a rarity in museums, it may be a two-sided beneficial initiative. Implemented cautiously and with the awareness of the museum's mission, it may be adjusted to their specificity, yet not each museum will be involved in the historical movies, as also not each one will cooperate with the musicians. The findings revealed also the emerging matter in the terms of the change of what heritage will be perceived as a „for the museum“.

5.1 Limitations

The research is limited by the number of cases and time perspective. Such cases have been deliberately selected, from certain regions of Poland. Moreover, the study concerned data from 2019 and beginning of 2020. Since March 2020, due to the COVID-19, many of the initiatives had to be postponed or canceled. For around two spring months, the activity was reoriented only towards the digital sphere, which implies the new circumstances for the marketing and a new form of competing for visitor's attention. As the difficult situation seems to be rather lingering and museums were closed once again in November 2020, forms of marketing in social media probably will be even more important.

5.2 Future research

The future study may cover a wider area, with the possible inclusion of the abroad museums. Future research may be focused on marketing innovation in the time of restrictions. Valuable may be also a comparison of how such approaches were changes as a result of environmental restrictions.

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