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The Nordic Watercolour Museum

- a measurement of the visitors' image and how well it corresponds with the image that the museum intends to communicate



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Abstract

1. Introduction During the past years, brand management and positioning have become increasingly important to cultural institutions, such as museums. Branding helps the museum stand out by giving it an image. This report deals with the Nordic Watercolour Museum, which is an art museum located in Tjörn. The purpose of the report is to analyse the visitors' image of the Nordic Watercolour Museum and how well it corresponds to the image that the museum intends to communicate. The exhibition at the time of writing was "Liquid Life" by the Finnish artist Saara Ekström.

2. Theoretical framework A museum's core product is generally defined as the collection and exhibition or the museum experience. Art museums differ in some ways from other museums. They are, for example, associated with the elite and they usually have difficulties reaching a younger audience.

Kotler defines an image as "*the net result of a person's beliefs, ideas, feelings, expectations and impressions about a place or an object*". It is possible for an organization to define and communicate a desired image to its audience, but it is the public that interpret it. Hence, the image varies from person to person. Above all, the image is of utter importance to intangibles, such as experiences when visiting places, since a customer cannot evaluate the quality of the service before experiencing it. An image can be built with the help of promotion, for instance via television, radio, printed brochures etcetera.

There are several ways to measure an image, and in this study we use one which is developed by Echtner and Ritchie. To describe an image they have created the conceptual framework consisting of three continuums: the attribute-holistic, the functional-psychological, and the common-unique.

3. Methodology In our report, we have used secondary data such as books, articles, reports and the Internet. We have also used primary data, consisting of interviews with the Marketing Manager of the Nordic Watercolour Museum, Benita Nilsson. Furthermore, we have conducted a market research among the visitors at the Nordic Watercolour Museum, executed on two occasions. The questionnaire used was elaborated with Echtner's and Ritchie's theories as a platform and then adapted to suit the aim of the report. We have applied both open and scale items. The majority of the respondents were above the age of 45 years. 62 percent of the persons consulted were women. In total, 85 percent of the visitors during these occasions had a higher education, such as a university education or corresponding.

4. Intended communication The vision of the Nordic Watercolour museum is to be Europe's most innovative art museum. It wants to become an international centre for art, creativity, and learning. The museum's niche is, as the name suggests, watercolour, and the central theme, water. The mission is to serve as an arena for meetings between art, people, and nature. The core values are genuine,

innovative, and fresh. The museum tries to attract a wide audience and its target audiences include everyone from bypassing tourists, artists and families to school children. The museum aims to achieve this by offering a variety of services besides the traditional exhibition, such as an open studio for experimenting with watercolour, a restaurant, art courses and lectures, to mention a few.

5. Outcome of the market research 88 of 122 respondents stated the exhibition as the purpose of their visit at the Nordic Watercolour Museum. The museum was mainly associated with watercolour and in second place with its location. The atmosphere was primarily perceived as peaceful. The respondents thought that the uniqueness of the museum was the location by the sea and the coast line. The general perception of the museum, regarding for example parking places, architecture of the building, service, cleanness and reputation was rather good, around a grade of four out of five. 69 percent of the respondents believed their expectation of the museum to be fulfilled. 26 percent thought not, mainly due to the lack of watercolour paintings.

6. Analysis The Nordic Watercolour Museum has come relatively far in creating an image of being Europe's most innovative centre for art, regarding the fact that it is strongly associated with art and that it, at least by some, is considered innovative. It has had an even greater success in being perceived as an arena for meetings between art, people, and nature. Overall, the museum has managed to build a concept, with the art in the centre, which enables visitors to learn and get an outlet for their creativity.

Due to lack of time and a questionnaire not entirely adapted to the purpose of the essay, we found certain difficulties in comparing the image that the Nordic Watercolour Museum wants to communicate and the image that the visitors have. However, not many visitors associated the museum with its core characteristics: genuine, fresh, open, and curious, which it tries to communicate. Moreover, the visitors thought mainly of the location as the museum's uniqueness, something which correlated badly with the intended image, focusing on the art and the concept. The museum has also partly been unsuccessful in attracting a broader audience, but, on the other hand, managed to create an image of family-friendliness. The fact that a quarter of the visitors did not get their expectations fulfilled constitutes a serious problem which can damage the museum's image.

7. Recommendations We recommend the Nordic Watercolour Museum to set up a permanent exhibition of its collection, so that there are always watercolour paintings exposed. We also recommend the museum to explain and emphasize more on the water theme in the communication with the audience. Moreover, we suggest that the museum uses the logo more extensively in its promotion and other communication, and thereby make the logo a part of the image and that it explains and emphasizes its concept.

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1 Introduction

The first chapter of the report deals with background information about the Nordic Watercolour Museum which gives the reader an idea of the organization that is in the centre of the report. This is followed by our problem discussion, purpose, questions of issue and limitations. The chapter is ended with an outline of the report.

Brand management and positioning are two areas of great significance for culture institutions, such as museums. Today, museums are competing with a whole range of entertainment and cultural institutions for visitors. More and more, museums are becoming businesses that need to market themselves professionally, just as profit maximizing companies do. Branding helps the museum stand out by giving it an image. This is why the issue of branding is so important to museums of today (Wallace, 2006, p ix).

Designing an image for the organization is a part in the overall positioning of an organization, which differentiates it from its competitors. The image must correlate with the distinguishing values and offers that are communicated, that is, with the positioning of the museum (Kotler & Kotler, 1998, p 134). It is important that the museum identifies and communicates core values, i.e., the experiences, knowledge, and inspiration desired by the audience. The content of this communication is of great significance to the image created in the minds of the audience (www.tullbergs.se, 2008, p 1).

1.1 The Nordic Watercolour Museum

In this section, general information about the Nordic Watercolour Museum will be presented, more specifically, the founding of the museum, the location and architecture as well as the current exhibition.

1.1.1 The foundation of the museum

The idea of a Nordic watercolour museum dates back to 1989. This was the year in which the Nordic Watercolour Association was established as an open association for watercolour painters in the Nordic countries. The dream of the society was a Nordic watercolour museum that would serve as a forum for Nordic watercolour painting as well as research and education within the techniques of watercolour painting (www.akvarellmuseet.se).

The Nordic Watercolour Association wished for the museum to be built in a beautiful environment and close to the water, somewhere on the Nordic axis between Oslo and Copenhagen. In 1995, Tjörn, a municipality situated near Gothenburg, was selected as the location of the future museum among a number of 20 municipalities interested in implementing the plan of a Nordic watercolour museum (www.akvarellmuseet.se).

In 1996, a Nordic architecture competition concerning the building of the Nordic Watercolour Museum was organized, ending in the largest Nordic competition of the kind. The competition entry “Mötet”, designed by Danish architects Niels Bruun and Henrik Corfitsen, was chosen as the winner of the event. In the spring of 1999, the construction of the museum building commenced and in the following year, the Nordic Watercolour Museum was inaugurated (www.akvarellmuseet.se).

Today, a foundation with board members from five Nordic countries administers the Nordic Watercolour Museum. The founding members are the Nordic Watercolour Association and the Municipality of Tjörn. Victoria, the Crown Princess of Sweden, is its highest protector (www.akvarellmuseet.se).



The Nordic Watercolour Museum

Source: www.akvarellmuseet.se

1.1.2 The location and architecture

The Municipality of Tjörn was chosen as the location for the Nordic Watercolour Museum, owing to the fact that various criteria were fulfilled. According to Nilsson¹, the criterion giving Tjörn the lead was that the Nordic Watercolour Association believed in the persons involved. The project leadership was found good and the municipality itself appeared stable and interested. The municipality's closeness to the airport of Gothenburg, Landvetter, constituted another criterion.

The museum is situated by the sea, partly in the water (www.akvarellmuseet.se). 70 million Swedish kronor were spent on building the Nordic Watercolour Museum (Nordal, 2008, p 11). As mentioned earlier, the museum building was designed by two Danish architects. The jury's verdict of choosing the Danish architectures' entry was among other things explained by their choice of location, as well as the minimum interference with the landscape. The building is meant to be beautiful, functional, and blende in well with the environment (www.akvarellmuseet.se).

1.1.3 The current exhibition



Sample from the current exhibition

Source: www.akvarellmuseet.se

At the time of writing, the exhibited art at the Nordic Watercolour Museum is denominated "Liquid Life". The artist behind the exhibition is Saara Ekström, a Finnish female artist represented at all the central museums and collections in Finland. The fundamental issues in

¹ Benita Nilsson, Marketing Manager, The Nordic Watercolour Museum, personal interview the 15th of April 2008

the art of Saara Ekström concern life and death. The artist uses different artistic techniques, such as installation, drawing, painting, photography and video recording (The museum brochure). This particular exhibition consists mainly of television screens showing motion pictures and photographs, that is, not actual watercolour paintings. Benita Nilsson² motivates this by saying that “*to be able to keep up with contemporary art, the museum has to go beyond the scope of exclusively traditional watercolour*“.

1.2 Problem discussion

This section presents our problem discussion, which we prefer to call a possibility. In other words, the conception of problem in this context has nothing to do with negative facts. To problemize simply signifies that one is taking a questioning position facing different circumstances (Eriksson, 2006, p 29).

The School of Business, Economics and Law has received a request from the Nordic Watercolour Museum to investigate the image of the municipality of Tjörn and the museum itself. However, we have chosen to examine only the image of the Nordic Watercolour Museum and we have limited the study to the actual image of the museum among its visitors. We will also compare this to the image that the museum intends to communicate and then examine how well these two correspond.

At the time of writing this report, the Nordic Watercolour Museum has been in operation for eight years. During this time the museum has striven towards the vision of becoming the most innovative art museum in Europe. The vision is achieved through the mission, which for the Nordic Watercolour Museum means being a unique arena for meetings between art, people, and nature. The guiding-stars in this work are the core values; genuine, innovative, and fresh. The question is how well the museum has succeeded in communicating the right image to the audience.

The literature dealing with museum marketing emphasizes the need for a museum to position itself so that it relates to its audience’s interest (Black, 2005, p 78). So as to obtain information on who the visitors of the Nordic Watercolour Museum are and how they perceive the museum, we will conduct a market research. The survey will show how the current image of the museum is composed and whether there are any obvious problem areas. An example of an image problem is if the image is negative. This is particularly problematic if the image originates from a real experience that the visitors have of the destination (Mossberg, 2003, p 172-173). A major problem with a negative image is that it can last long after the reality has changed (Black, 2003, p 79).

Another problem is if there is a gap between the visitors’ image and the expectations they have, based on the image and the experience they get when visiting the destination. If the visit does not live up to the expectations, the image can deteriorate further (Mossberg, 2003, p 173). This is also something that our market research is intended to find out and show.

² Benita Nilsson, Marketing Manager, The Nordic Watercolour Museum, personal interview the 15th of April 2008

1.3 Purpose

The purpose of this essay is to analyse the visitors' image of the Nordic Watercolour Museum and how well it corresponds to the image that the museum intends to communicate to the audience.

1.4 Questions of issue

In order to fulfil the purpose of the essay, we intend to answer the following questions:

- Which image does the Nordic Watercolour Museum intend to communicate?
- Which is the visitors' image of the Nordic Watercolour Museum?
- How well does the communicated image correspond to the actual image of the museum?

1.5 Limitations

In order to obtain relevant information for this report, certain limitations must be made. A question is easily too generally formulated and for this reason, one needs a certain amount of self discipline when formulating the purpose and the questions at issue. Therefore, it is important to specify the questions and thereby limit the required material (Magne & Solvang, 1997, p 37). The limitations we have chosen to make are presented in the following passages.

Two different ways of measuring an image are described in the theoretical framework; the theories of Echtner and Ritchie, and the ones of Kotler. We chose to use the conceptual framework developed by Echtner and Ritchie, since this is a well-tried method which measures a set of various image components and dimensions. While the theories of Kotler gave us an overall understanding of the concept of image, the ones of Echtner and Ritchie provided a tool for breaking down the image into specific measurable components of an image.

Regarding the collection of empirical data, we have chosen to perform a market research. We limited the survey to the people coming out of the museum during two Saturdays in the spring of 2008. Everyone, irrespective of what activity they had taken part in, had the chance to answer. We chose to execute the survey in this way due to the fact that the visitors would have the experience fresh in mind.

1.6 Outline of the essay

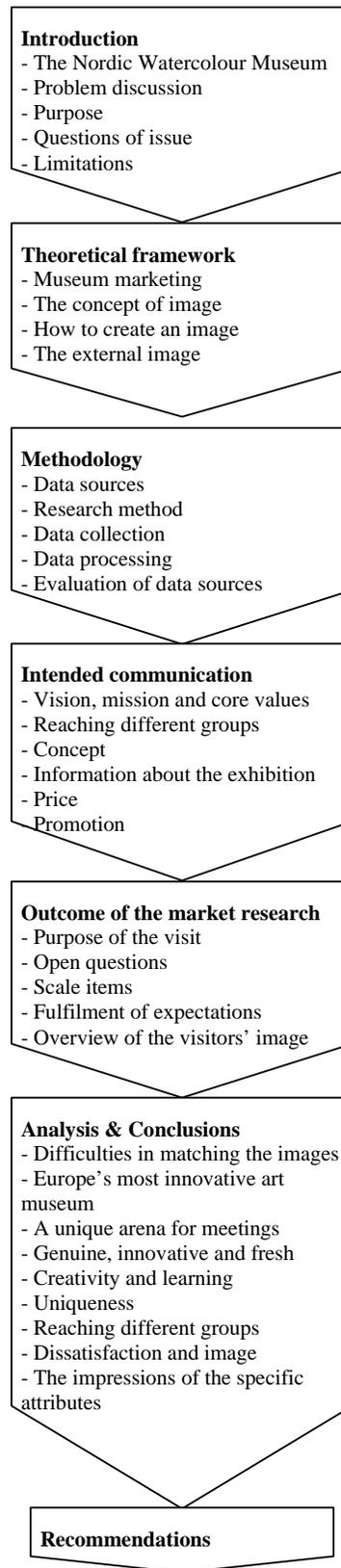


Figure 1.1: Outline of the essay

2 Theoretical framework

The theoretical framework deals with the theories that constitute the platform of the report. The chapter contains an introduction to museum marketing, which is followed by definitions of the concepts of image. Then, theory on how the museum can create an image, and how the audience perceives it, is presented.

2.1 Museum marketing

In the following passages, we will define the concept of museum, and explain what is special for art museums. We will also define what a museum's vision, mission, and values are.

2.1.1 Defining a museum

Museums are a complex phenomenon. They come in various styles and types, ranging from art galleries to science museums. They can be a civil service-staffed national museum or a small volunteer-run museum. It is often governed by several organizations and people. Therefore, it is difficult to find one, single definition of the concept of museum that everyone agrees on (McLean, 1997, p 1).

The American Association of Museums has made a few stipulations in trying to define what a museum is. The association states that a museum can be a public or private non-profit organization. The business is set up with the intent of having it permanently in operation and the purpose of its existence can be either educational or aesthetic. A museum handles or owns tangible objects and exhibits them regularly to the general public, at least 120 days a year (Kotler & Kotler, 1998, p 6).

When speaking of museum marketing, the museum's core product is usually defined as the collection, its conservation and exhibition. Another way to look at the museum's product is by considering the museum experience, including all the images the visitors have when visiting the museum and their psychological reaction to the exhibition. This is a relatively new way of looking at the museum product. Traditionally, it is the collection that has been the focus of attention. However, whether defining the product as the collection, exhibition or experience, the majority agrees on that the museum is selling a service and is thus a service organization (McLean, 1997, p 105-106). Moreover, apart from the core product, the museum usually has a portfolio of offerings, such as special activities for children, education classes, workshops, film programs etcetera (Kotler & Kotler, 1998, p 174-182).

2.1.2 Art museums

Distinguishing for art museums is that they have mainly two audiences to deal with. The first one includes the patrons, collectors and benefactors who donate artwork and other resources. The other audience consists of the visitors and the general public. The museum must divide its labour between these two audiences and adapt to their needs and demands (McLean, 1997, p 89).

Art museums hold a few other distinctive characteristics which differentiate them. One distinguishing feature among art museums is the high cost of acquiring artwork to exhibit. Another challenge is attracting visitors. It is generally easier to draw people to museums, whose exhibitions they have more knowledge of or can identify with. This fact gives modern

art museums a disadvantage relative historical art museums or science museums (Kotler & Kotler, 1998, p 16-18).

Museums in general, but in particular art galleries, are commonly associated with the elite. The preconception is expressed by McLean as “*Museums are created by the elite for the elite*”. Surveys still confirm this picture. Museums are visited mostly by the upper and middle classes. However, there are few other cultural institutions that aspire to reach an audience as broad as museums do (McLean, 1997, p 24).

Moreover, there is usually an absence of awareness of art among young people, which makes them more difficult to attract. Nevertheless, during the last decade, the art museums have started using the Internet as a channel for promotion and information in order to reach a broader and younger audience. Setting up and maintaining a website can be done at a relatively low cost. Ultimately, the fact that certain art can provoke and confuse the visitors provides a challenge, unique for art museums (Kotler & Kotler, 1998, p 16-18).

2.1.3 The museum’s vision, mission and values

The purpose of developing a clear vision, mission, and well-defined values, is to keep the organization from drifting in an unintended, uncertain direction (Kotler & Kotler, 1998, p 79).

- The *vision* is what the organization aspires to become. It reflects the museum’s main priorities.
- The *mission* defines the purpose of the existence of the organization, what business it is in, what distinguishes it, and how it is going to accomplish its vision.
- The *values* are the core beliefs, which define what the museum considers true, just or desirable (Kotler & Kotler, 1998, p 79-80).

2.2 The concept of image

Kotler’s widely used definition of an image reads “*the net result of a person’s beliefs, ideas, feelings, expectations and impressions about a place or an object*”. This is a broad definition which can be used on goods and services, as well as on places and brands (Kotler & Kotler, 1998, p 134). The image is not a simplified stereotypical idea of an object, but a personal interpretation which can vary from person to person (Black, 2005, p 79). Put in another way, the image can be described as how a person perceives an object or as the associations that people have when its name is mentioned. These associations should be strong, favourable and unique (Mårtensson, 2008, p 138). It is important to elucidate that the image is not completely controlled by the organization, since it is formed externally in people’s minds, (McLean, 1997, p 143). In other words, it is possible for an organization to define its image, but it is the public that must view it and feel it (Wallace, 2006, p 2). The image is especially important when it comes to intangibles, such as services or visits to places. The reason for this is that the customer cannot experience or evaluate the quality of the service before the purchase (Kotler & Kotler, 1998, p 220).

For a certain activity or place, the image has four key functions. First of all, it communicates what people can expect when visiting the place. This is important, since people tend to visit destinations with strong images that live up to their expectations. A strong image reinforces trust and makes the perception of the image more positive. A clear and distinct image can increase the chances for a place of being chosen, as opposed to places with an undifferentiated and diffuse one (Mossberg, 2003, p 168).

Secondly, the image works as a filter which affects the expectations and experiences. How people evaluate the experience of the place depends on its image. This mechanism can work both in a favourable, protective way, by making the experiences more positive, or in a negative way, by increasing people's irritation over problems that may occur (Mossberg, 2003, p 168-169).

Thirdly, an image is a function of both expectations and experiences. First, a customer builds up expectations, then, she experiences the reality, and ultimately, she gets a perception of the quality as a result of the expectations and the experience. If the perceived quality is at the same level as the image of it, then the image will be reinforced. If the quality is perceived as inferior to its image, the effect will be the opposite (Mossberg, 2003, p 169).

Lastly, the image has both an internal effect on the employees as well as an external effect on the customers (Mossberg, 2003, p 169).

2.3 How to create an image

The following passage describes how an organization can design, build, and communicate an image to its audience. It also deals with the theory of how branding can be used as a tool for creating this image.

2.3.1 Beginning to design the image

Before creating an image it is necessary to have a clear view of what the museum is, what it offers, and what the audience wants and expects. So as to obtain information on this, the museum should conduct an internal and external analysis of its current position. The internal analysis should uncover the organization's strengths and weaknesses, and the external survey should focus on the attitudes of the existing visitors and on the needs and demands of the whole target audience, including both current visitors and non-visitors. After this, the museum can design the image and the set of offerings that will appeal to the audience, distinguish the museum from competitors and give it a competitive advantage over other museums (Black, 2005, p 81-82).

Designing an image for the organization is a part in the positioning of the museum. Positioning is defined as "*the act of designing an organizational image, values and offerings, so that consumers understand, appreciate, and are drawn to what the organization stands for in relation to its competitors*" (Kotler & Kotler, 1998, p 134). It is essential that the museum's image is not a result merely of chance, but a consciously determined choice. Working on positioning, the museum will ensure that the image that is projected externally is strong, positive and unique in the minds of the public, particularly the target audience (Black, 2005, p 81).

2.3.2 The process of building an image

There is a theory that suggests that the image of a destination is created through two processes, the organic and the induced process, where communication through mass media and word-of-mouth constitute the former and strategic promotion the latter. Although this theory concerns destination image, it is also relevant for other forms of images concerning experiences, such as museum visits (Mossberg, 2003, p 171-172).

The organic process

The organic part of the image is thus mainly created through messages in television, radio and newspapers, and information spreading on a person-to-person basis. Destinations with a strong organic image are those which can frequently be seen or heard of in the media. High media exposure can have either a positive or a negative effect, depending on what is being displayed. Publicity often results in high destination awareness. However, despite wide spread knowledge of the place, the general perception of it might still be unfavourable, because all that people hear about the destination is negative. If this is the fact, then the situation is very serious for the destination which is being marketed, since the organic part of the image is difficult to change. It is to a large extent beyond the control of the marketers (Mossberg, 2003, p 171-172).

Word-of-mouth is thus important when it comes to the organic component of the image. A word-of-mouth effect means that the rumour about the museum spreads, that is, users talk to potential users about their experience of the museum. Though difficult to control, it has been said that when it comes to selling services, such as museum visits, word-of-mouth is the key marketing tool (Black, 2005, p 91). When a visitor comes to the museum for the first time, he or she will have certain expectations about it. The visitor decides to purchase, has the experience, evaluates it, and spreads the word. The word-of-mouth effect, which the visitor creates, influences the image of the museum and, as a result of this, also to which extent others will visit the museum. Negative experiences tend to have a greater impact than positive ones and are therefore important to avoid (McLean, 1997, p 155).

The induced process

The induced process of image building, on the other hand, is predominantly managed by the marketers of the destination. It is a conscious and planned process, and consequently, it is often possible to influence and change the induced image by deliberately positioning the place in a certain way (Mossberg, 2003, p 171-172).

An effective tool to use when building an image is Public Relations, PR. Working with PR involves *“planning, executing and evaluating programs that encourage purchase and consumer satisfaction through credible communication of information and impressions that identify organizations and their products with needs, wants, concerns, and interest of their publics.”* (Kotler & Kotler, 1998, p 235). PR is intended to shape, preserve and/or change people’s attitudes towards the museum. PR is used to create favourable publicity and a good image. PR usually has high credibility, vast reach and comes at a low cost (Kotler & Kotler, 1998, p 235-237). However, the marketers cannot be sure of which message is distributed or through what channels, and consequently, PR cannot be classified as only pertaining to the induced process, but it may also sometimes be organic (Mossberg, 2003, p 172-173). Specific PR tools are events, community relations, media relations, press releases, speeches, interviews, photographs and brochures (Kotler & Kotler, 1998, p 235-238).

Another very common promotional tool, which can be used to build up the image, is advertising. Advertising, defined as *“any paid form of nonpersonal presentation and promotion of products, services, ideas, persons, or organizations by an identified sponsor”* (Kotler & Kotler, 1998, p 220). Besides image building, it can be used to create awareness about an exhibition, spread the word of a certain event or present information about a temporary offering. Media that can be used are television, radio, newspapers, printed brochures, or telephone calls. The advantage that advertising offers is that it gives the advertiser control over the message, it creates awareness and it reaches masses of people at a

relatively low cost per exposure. The weaknesses are that it is impersonal and reaches others than only the target audience. It is a one-way communication and sometimes it is very costly (Kotler & Kotler, 1998, p 220-222).

2.3.3 Branding as a tool for creating the image

A brand name or a brand identity is a certain dimension of image building. (Kotler & Kotler, 1998, p 220) Branding consists of creating and maintaining programs and attitudes that communicate a promise, create awareness and familiarity, and generate support. It includes a logo, a theme and then all other touchpoints where the museum meets the audience, to cover the museum's whole business and market. Examples of such touchpoints are the collection, the exhibition, signs, name, brochures, the web site, the museum store, cafés, the museum building, the location of the museum, education programs, and price (Wallace, 2006, p 1-4).

The exhibition

Every time the museum displays an object it brands itself. Wallace claims in "Museum Branding" that nothing defines a museum as completely as its exhibitions. The brand identifies the museum and communicates its stated mission. Usually, exhibitions are put together around a theme and this theme directly reflects the brand image. Every detail in the exhibition influences the audience's perception of the museum: the title, the time period it covers, the number of artists, the layout, the size, the colours etcetera. All that gives coherence to the exhibition also sends a message about the museum; all define the brand (Wallace, 2006, p 9-10).

Price and name

The price of the museum visit, usually the entrance fee, is also important when it comes to branding and image building. The price sends a message about the value of the museum's product and it is thus a powerful way of sending out signals of and communicating with the public (McLean, 1997, p 158). Additionally, the notion of name is important, as this often reflects what the museum stands for and can affect the perception of the museum's personality. The name needs to be linked to the organization's unique characteristics (McLean, 1997, p 142-144).

Location and museum building

Accessibility is very important for destinations like museums. For a museum, the location is a crucial factor as it can be a key aspect of the final decision to purchase or not (McLean, 1997, p 130). Museums in remote places can benefit from this by making this a unique appeal attraction. Being different by having an interesting location can make the museum an attractive destination in its own right (McLean, 1997, p 134-35). Likewise, the museum building influences how the museum is perceived by visitors. It can have an impact by inviting or discouraging visitors to enter. If the museum seeks to attract others than those from elite, educated classes, a grand appearance may be a hindrance (Kotler & Kotler, 1998, p 199). The building can also help the museum stand out from other buildings and distinguish it (Wallace, 2006, p 11).

As stated above, an organization can shape and define its image by working with the brand. Unlike promotion, using only a logo or an advertising campaign, branding the museum means influencing every aspect of the museum. The brand plays an important part in defining the museum and differentiating it from its competitors. However, one must remember that it is the consumers who interpret both the brand and the image (Wallace, 2006, p 6).

2.3.4 Image imperatives

The image must be consistent and mirror the museum's character, particularly in terms of how it is positioned in relation to its key offerings (McLean, 1997, p 143). The image must be something people can respond to and want to purchase. It simplifies for people who do not want to spend time learning about and comparing organizations. The museum's image is a means of attracting attention and building familiarity, and should work like a magnet that draws people to the museum when they have the need or will to visit one (Kotler & Kotler, 1998, p 219-220).

The image that the museum wants to project should be simple, direct, appealing, vital and memorable. The visual part of the image, which is most obvious to the audience, can be expressed as a slogan, tag line, logo and/or a message, which work together to attract attention. Once the image of the museum becomes familiar, it will generate associations in people's minds and build expectations. Continuity is one very important aspect of image building. Everything that communicates the image needs to be consistent. For example, the museum slogan and logo should be used in all promotion, and the same typeface should be used in all correspondence. Continuity in communication helps image building and can facilitate differentiation from competitors (Kotler & Kotler, 1998, p 220).

An image associated to a brand, the museum brand, is a promise that the museum is expected to live up to. On account of this, the organization must manage the brand and try to match the consumers' experiences of the museum with the brand image. Overpromising, with the intention of attracting new visitors, will only result in short-term gains, and with disappointed visitors as a consequence, when the museum fails to deliver (Kotler & Kotler, 1998, p 220).

2.4 The external image

As explained above, an organization can design an image of itself and try to communicate this image to the audience. However, it cannot control how the audience perceives the image and thus, they cannot be sure that they interpret it as it was intended. The purpose of this passage is to describe how an image forms in the public's mind and how it can be measured.

2.4.1 How the image forms in the minds of the audience

There is no such thing as a true, objective image; every image is subjective. What one person considers a favourable image is adverse for another. Moreover, an image is never static, but constantly changing. An image is created and modified through experiences, which can be divided into the seven phases described below (Mossberg, 2003, p 171-172).

1. Accumulation of mental images
2. Modification of the images through further information
3. Decision to make a visit
4. Making the journey to the destination (for example the museum)
5. Participation
6. Journey from the destination
7. New accumulation of images based on experience (Mossberg, 2003, p 172)

Going through the seven phases means that there is a constant change in the visitor's image of the destination. The perception of the destination is thus not static, but continuously transforming, as a result of the influence of environmental factors, which affect the image (Mossberg, 2003, p 171-172).

2.4.2 Measuring the image

Kotler's two-step method

Because the image of a destination or an organization is not only influenced by image building and marketing, but also by other factors that the marketers are not in control of, a gap can occur between the intended and the actual image. Therefore, it is necessary to regularly measure the image (Kotler & Kotler, 1998, p 134).

Kotler suggests a two-step method to measure the image. Firstly, the familiarity and favourability of the museum is assessed, and secondly, the contents of the image, along certain relevant dimensions, are measured (Kotler & Kotler, 1998, p 135).

The first step is examining the familiarity of the museum in each segment. This can be done by asking respondents to rate their knowledge of the museum. Often a five-point scale is appropriate to use, ranging from, for example, "never heard of" to "know very well". Then the favourability is measured. Also here, a five-point scale, where the respondents grade the favourability from "very unfavourable" to "very favourable", is suitable. If the majority of the respondents classify the museum as belonging to one of the first three categories ("very unfavourable", "somewhat unfavourable" or "indifferent") the museum has a severe image problem (Kotler & Kotler, 1998, p 135).

The second step, which Kotler calls "Semantic Differential", involves an examination of the image and its components. This second step is carried out in five stages. First, a set of attributes, which the museum wants to measure, are developed. These attributes need to be relevant to the museum. Secondly, the set is reduced to avoid tiring the respondents. Thirdly, a sample of respondents is asked to answer the set of questions. Fourthly, the results are put together and the average results calculated. Lastly, the image variance is checked, that is, how much the image varies among different respondents. If the variance is low, the image is well defined. If it, on the other hand, is high, the image is vague and unclear (Kotler & Kotler, 1998, p 135-136).

Echtner and Ritchie's conceptual framework

Echtner and Ritchie have developed a way to measure and conceptualize destination image. The main ideas of their research are as follows:

- Destination images have two kinds of components: attribute-based and holistic.
- These components have functional or psychological characteristics.
- Destination images can also be either based on common traits or distinctive, unique ones.

The images' components can be assessed by a combination of structured and unstructured methodologies (Echtner & Ritchie, 1993, p 3-13).

To visualize the idea of using three dimensions of different components to describe a destination image, Echtner and Ritchie created the conceptual framework. The framework consists of three continuums, all with two extremes.

1. The attribute-holistic continuum ranges from seeing a single feature of the place to considering it as a whole. That is, a destination can be perceived both in terms of pieces of information and in a holistic way.
2. The functional-psychological continuum of destination image consists of the measurable, functional characteristics of the image in one end, and of the intangible

ones in the other. Examples of functional attributes are shopping facilities and restaurants, while psychological attributes could be reputation or accessibility.

3. The common-unique continuum emphasizes the idea that destination images can range from perceptions based on common traits to perceptions based on unique ones. The common traits can be such that are generally used to rate functional features, for example price and climate, or psychological features such as fame and friendliness. The unique traits can also be either functional or psychological, but they are exclusive for that very destination image (Echtner & Ritchie, 1993, p 3-13).

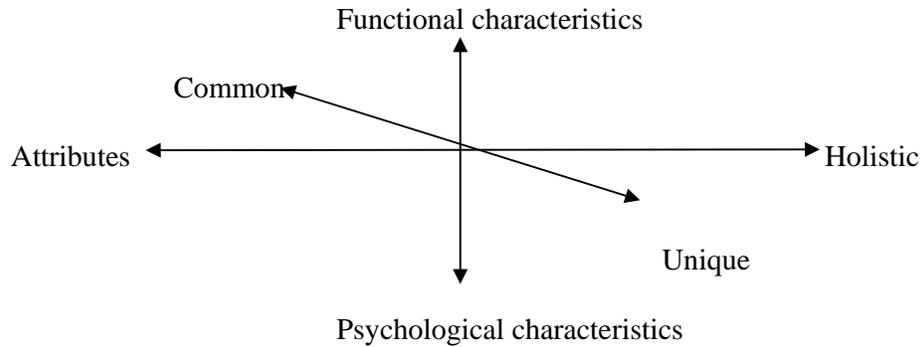


Figure 2.1: The components of destination image

Source: Echtner & Ritchie, 1993, p 4

3 Methodology

The aim of chapter three is to present the applied methodology in the creation process of the report. This includes use of data sources, data collection, data processing and finally evaluation of data sources.

Different circumstances, such as income, age and gender, can be shown through collecting empirical data, which is collecting data about reality. Theory has the ability to connect different factors and explain the relation between them. The creation of models and theories is facilitated by the empirical data collection and contributes to facilitation of description, analysis, and discussion concerning the different circumstances (Eriksson & Wiedersheim, 2006, p 9).

3.1 Data sources

There are different types of data sources, which we will give a description of further below. The passages include primary and secondary data sources as well as quantitative and qualitative data sources.

3.1.1 Primary and secondary data sources

Information can be divided into two major categories; primary- and secondary data. *Primary data* is information that has been collected for a specific purpose. *Secondary data* is already existing information that has been collected in another cause. The advantage with secondary data is that it is relatively cheap compared to primary data and quite accessible. Disadvantages could be that what you seek might not always be accessible, that is, there may not be an earlier study of the area. Furthermore, secondary data is not always useable, since it might not be relevant for other purposes or that it might be old or subjective (Kotler et al, 2005, p 346).

Our primary data sources consist of the in-depth interview, telephone interview, mail contact, and a market research. The interviews were carried out with Benita Nilsson, Marketing Manager of the Nordic Watercolour Museum. The market research took place at the Nordic Watercolour Museum. Our secondary data sources consist of books, articles, the Internet, brochures, the museum's private material, and reports.

3.1.2 Quantitative and qualitative data

There are two types of methods of obtaining research information: quantitative and qualitative data research (McLean, 1997, p 93).

Quantitative research is used to determine empirical and statistical relationships. The method answers the quantity questions such as who, where, when and how, and consists of numbers. The research is made with surveys, usually questionnaires (McLean, 1997, p 93). All respondents are given the same questions and are subjected to the same situation, which must be guided and controlled by the researcher (Magne & Solvang, 1997, p 82).

There are two main modes of procedure of *qualitative data collection* from respondents: communication and observations (Molnár & Nilsson Molnár, 2007, p 118-119). Communication data is collected through in-depth interviews or by using focus groups

(McLean, 1997, p 91). In this report, we used the communication method, which involves asking people verbally or in writing (McLean, 1997, p 91). Observation and studying of people's behaviour is not relevant to this essay.

An advantage with qualitative methods and data is that they can give an overall picture, which enables a better understanding of social processes and context (Magne & Solvang, 1997, p 79). It helps analyse elements that are not expressible in hard data, that is, in numbers. (Czinkota & Ronkainen, 2007, p 411). There are advantages and disadvantages with both methods and, therefore, the best way to do research is sometimes to combine quantitative and qualitative data (Magne & Solvang, 1997, p 85).

Both quantitative and qualitative methods have been used in this report. The quantitative data was extracted from a realized market research based on both open and scale items. The quantitative data, the questionnaire, has given us the general opinions and view points of the respondents which are necessary in order to be able to process the data and answer one of the purposes of the report. The qualitative data consists of interviews by a recorded personal meeting, by telephone interview and e-mail correspondence with Benita Nilsson who is the Marketing Manager at the Nordic Watercolour Museum. Benita Nilsson has actively been involved in the establishment of the museum since the project began in 1994. This implies that she is familiar with the museum and its values. The interviews have enabled us to understand what image that the museum itself wishes to communicate.

3.2 Research method

As mentioned above, in-depth interviews were carried out in order to get a general insight into the background of the subject, that is, The Nordic Watercolour Museum and, more importantly, to obtain information about the image it wishes to communicate. A market research was carried out based on the questionnaire and theories developed by Echtner and Ritchie. Necessary adaptations were made in order to fulfil the purpose of the research report.

3.2.1 Echtner and Ritchie

When it comes to measuring destination image, Echtner and Ritchie suggest using open-ended questions and scale items, usually based on a set of standardized attributes and used to rate and compare different destinations. To fully capture the components of destination image, it is recommended to use a combination of open-ended questions and scale items. The open-ended questions can capture the holistic and unique components of destination image, and can include functional and psychological dimensions. The scale items, on the other hand, should be reliable and valid and are especially useful for comparing several destinations and also examine the competitive advantages that the destinations possess (Echtner & Ritchie, 3-13).

3.2.2 Application of the theory of Echtner and Ritchie

Open-ended and scale items

In our report, we have used both open-end and scale items in order to give the respondents a chance to state their own opinion in the open-ended questions and to grade different variables that are important to our essay in the scale items.

The primary purpose of analysing the open-ended questions is to determine the most frequent opinion or description of, in this case, the Nordic Watercolour Museum. The scale items main

purpose is to develop a scale to measure the common, attribute-based functional and psychological components of the destination’s image (Echtner & Ritchie, p 3-13).

The elaboration of the questionnaire

The elaboration of a questionnaire is a question of balance between the researchers’ need of information and how much time and engagement the persons being questioned are willing to spend (Magne & Solvang, 1997, p 174). Our questionnaire consisted of two pages, which could be answered relatively quickly, so that we would not miss out on too many potential respondents.

The questionnaire was divided into three parts; background information of the respondents, open-ended questions and scale items. There was also a final question regarding the complete experience of the visit to the museum.

<p>The respondents</p> <ul style="list-style-type: none"> - Sex - Age - Educational level - Purpose of the visit - Origin - First time visitor 	<p>Open-ended questions</p> <ul style="list-style-type: none"> - What do you come to think about when hearing the name "The Nordic Watercolour Museum"? - How would you describe the atmosphere/feeling at the Nordic Watercolour Museum? - What would you point out as the uniqueness of the Nordic Watercolour Museum? 	<p>Scale items</p> <ul style="list-style-type: none"> - Availability and the building - The current exhibition - Treatment and service - Price and selection - Education and inspiration - Prestige and reputation 	<p>Final questions</p> <ul style="list-style-type: none"> - Were your expectations fulfilled by the Nordic Watercolour Museum? - If not, please specify the reason
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Figure 3.1: The structure of the questionnaire

The three open questions gave the respondents the opportunity to freely answer the questions and express their opinions, that is, give several answers. All three questions were meant to serve as components of the conceptual framework designed by Echtner and Ritchie. There was a decline among the answers to the questions, which may be due to the fact that the respondents were unfamiliar with the concept of the museum or that the questions were difficult to answer.

The third section of the questionnaire used in the market research consisted of scale items which served the purpose of finding out to what degree the visitors to the Nordic Watercolour Museum found the statements agreeable – that is; how the respondents perceived various components of the museum’s concept. The attributes that resulted from these questions help identify components that fit into Echtner and Ritchie’s framework. The questionnaire gave the respondents a five scale option to mark with a cross. The options were from one to five where a “one” represented a total disagreement and a “five” represented full agreement with the scale items. As in the open questions, there was a decline in the answers. This may also be due to the fact that the respondents did not know enough about the Nordic Watercolour Museum, the scale items were difficult to value or that the respondents simply did not have an opinion or had not participated in the mentioned activity. When this was the case, the respondents were asked not to check a box.

The final question of the questionnaire had the purpose of finding out the general opinion of the visit to the Nordic Watercolour Museum. This general experience can affect the visitors' image of the museum. Four respondents on the other hand, did not answer the question at all. As in previous cases, the explanation to this could be that the question was difficult to evaluate.

3.3 Data collection

There are several ways of collecting information. While gathering data, an adjustment between cost, quality, and availability should be made. It is rarely possible to collect high quality information at the lowest cost and with the greatest speed (Eriksson, 2006, p 87).

As mentioned earlier, the qualitative data consists of gathered information from personal in-depth interviews. The market research was executed at the Nordic Watercolour Museum at two occasions, namely Saturday the 26th of April and the 3rd of May. Two Saturdays were chosen due to the fact that Saturday is the day of the week when most people visit the museum during low season. Everyone who visited the museum on these particular days had the chance to answer the questionnaire. The activities possible to take part of at the museum on these days were exhibition, art course, open studio and restaurant.

The majority of the persons asked agreed to participate. By handing out the form when the visitors were on their way out, the respondents had opinions and feelings fresh in mind. The reason for choosing this method of selection was based on the fact that the museum was experiencing a low season and the number of visitors was not considerable. Most of the persons who took part in the survey filled in the questionnaire themselves while seated in the restaurant or while standing and leaning on the reception desk.

3.3.1 Respondents

The introduction questions of the market research captured the background of the respondents. The number of persons asked amounted to 126, out of which four were excluded and categorized as decline. The reason for excluding these questionnaires was that we found them insufficiently filled in and therefore unable to serve their purpose. The final selection of respondents consists of 122 visitors.

Sex, age, and educational level

The questionnaire used in the market research was introduced by three questions regarding the visitors' sex, age, and educational level. The sex and age distribution of the respondents are presented in the charts below.

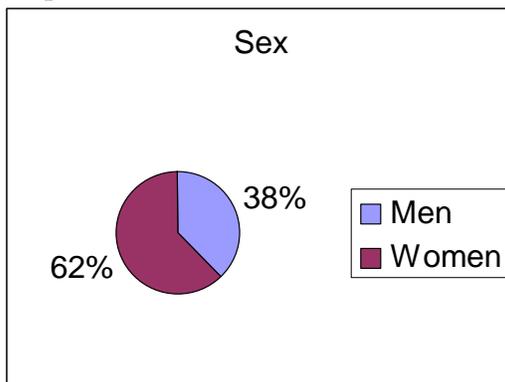


Chart 3.1: Distribution according to sex (percent)

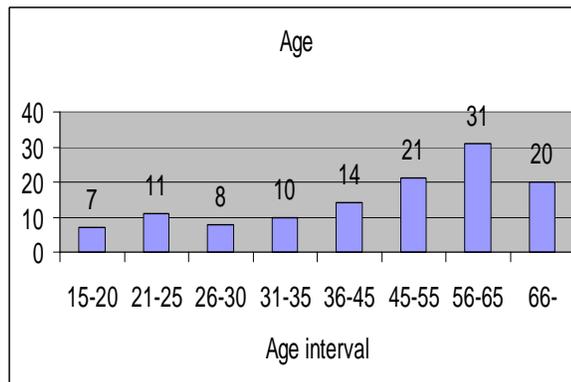


Chart 3.2: Age distribution (number of respondents)

As shown in the chart above, the majority of the respondents consisted of women (62 percent). The distribution when it comes to the age intervals was dominated by older age intervals, where the majority (26 percent) of the respondents are aged 56-65.

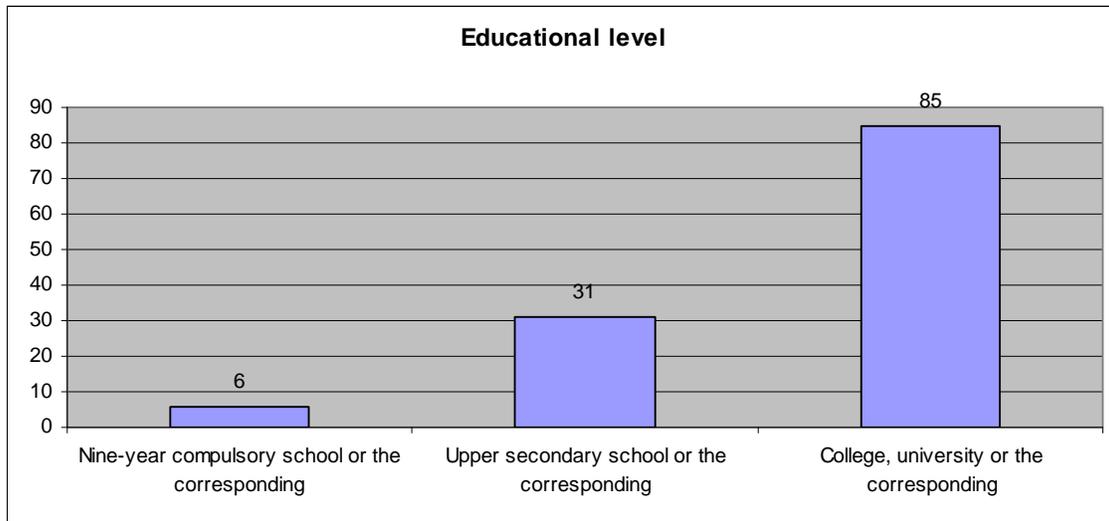


Chart 3.3: Educational level (number of respondents)

The educational level of the 122 respondents was by far dominated by visitors with a higher education such as college, university, or a corresponding education. Lower education in the form of a nine-year compulsory school constituted a minor part of the visitors' educational level.

Origin

The respondents of the questionnaire were also asked whether they were from the Municipality of Tjörn or not, which we think is relevant due to the fact that it reveals how many of the visitors are tourists during this specific season and exhibition. In the case of not being from Tjörn, the respondents were furthermore asked whether the purpose of their visit to the island was the Nordic Watercolour Museum.

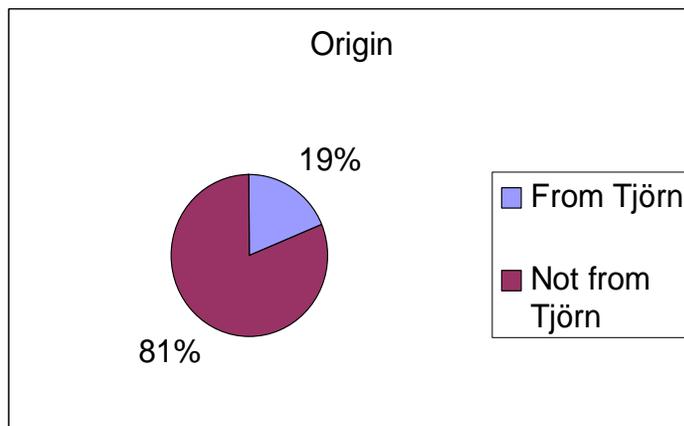


Chart 3.4: The respondents' origin

A number of 99 respondents (approximately 81 percent) were not from Tjörn. The remaining 23 respondents (19 percent) were in other words from Tjörn. Previous studies³ show that the number of visitors from Tjörn is lower during summer, more precisely, four percent. 51 percent of these 99 respondents did have the Nordic Watercolour Museum as the primary purpose of their visit to Tjörn. The visitors were also asked if their current visit to the Nordic Watercolour Museum was their first time visit. 60 percent, that is, 73 visitors, had visited the museum at a previous occasion.

3.4 Data processing

Qualitative and quantitative data used in this report are presented in two separated chapters due to the fact that they consist of different research methods. Furthermore, the separation of the data collected into two chapters facilitates the comprehension of the contents. The qualitative data used in this report constitutes a part of chapter four where the Nordic Watercolour Museum's intended communication is presented. The data is presented as a descriptive text consisting of the image components.

As mentioned above, the open-ended questions of the questionnaire gave the respondents the opportunity to freely answer the questions. Note that this leads to a great amount of answers that exceed the number of respondents owing to the fact that the statements of the respondents have been counted according to how frequently they occur. All of the answers were put in alphabetical order and counted. In some cases, words and expressions of the similar meaning have been combined into categories. In the case of sentences, key words were extracted in order to facilitate the handling of the information. The complete list of answers to the questions can be viewed in the appendices section (appendices 4, 5 and 6), while the answers and attributes of frequent occurrence are presented in the charts of chapter five. Answers to the questions have been limited to five statements in the charts due to the fact that single statements are common, but not all of them are relevant. The number of respondents that stated a certain answer is also presented in the charts.

The scale items of the questionnaire were all coded in order to facilitate the data processing. The collected information that resulted from the market research was entered into the spreadsheet program Excel to enable compilation of the information into charts for a better overview. The result is presented in chapter five by groups of questions and tables with statistical information. The scale items have been grouped in order to facilitate the management and analysis of them. The total number of answers, an average value, a standard deviation, and a median for each scale item has been worked out and is presented in a table in each section. A large standard deviation means that there is a significant spread in the answers, that is, they vary a great deal. According to Kotler, on one hand, if the standard deviation is low, the image is well defined. If it on the other hand is high, the image is vague and unclear. (Kotler & Kotler, 1998, p 135-136) The calculations are based on the information from respondents that did grade the scale item, that is, decline is not included. The calculations and the table give an outline of what the respondents felt in each question and, as a result, how the Nordic Watercolour Museum was perceived. The answers are round figures, rounded with two decimals. A complete list of scale items and their average value can be found in appendix 8.

³ Gästenkät Nordiska Akvarellmuseet 2003, Resultat av enkätundersökning Nordiska Akvarellmuseet 2005

The final question in the questionnaire, dealing with the number of dissatisfied visitors, is presented in a pie chart in chapter five. The main reasons for dissatisfaction, which is often the result of not getting one's expectations fulfilled, are shown in a chart in the same question. The statements of disappointment were, as with the open-ended questions, put in alphabetical order and counted. Even in this case, some words and expressions of the similar meaning have been combined and key words have been extracted from sentences in order to facilitate the handling of the information. The complete list of reasons for disappointment can be viewed in appendix 7.

The information extracted from the market research is presented in the comprehensive section of chapter five where it is shown according to the ideas and figures of Echtner and Ritchie. These figures include answers from the open questions with considerable frequency and answers to the scale items of significant average value.

It is important to bear in mind that the data extracted from the questionnaire is not equal when it comes to the number of respondents. The questions concerning the visitors' sex, age, educational level, and origin were answered by all of the respondents. The open and scale items, on the other hand, were not answered by all respondents and may therefore not give a true and just picture of what is asked. This means that the average value, median and standard deviation are, in the case of a significant decline, not entirely comparable.

3.5 Evaluation of data sources

In this part we are going to discuss the validity and reliability of the primary and secondary data used in this report.

3.5.1 Validity

Validity is defined more or less as a measuring instruments' ability to measure what is supposed to be measured. It is the most important demand on a measuring instrument (Eriksson, 2006, p 60).

We believe our collected material, that is, our market survey to be of good validity despite the circumstances of short time and quite few visitors. However, we must have certain aspects in mind when analyzing the results and pay attention to, among other things, season, weather and type of exhibition. These are all factors that might influence the visitor and affect his or her image. Despite this, we believe to have found a certain pattern among the answers, which will be presented further in this report.

3.5.2 Reliability and relevance

Reliability means that a measuring instrument shall result in reliable and stable responses. To achieve this, a method should be independent from the examiners and the examined people (Eriksson, 2006, p 61). In our case, this was not a big issue, since we handed out a questionnaire. Consequently, we believe not to have influenced the respondents and thereby affected the outcome of the market research.

A way of evaluating data could be to compare different sources (Eriksson, 2006, p 59). There is a high reliability if different and independent measurements of the same phenomenon give more or less the same results (Magne & Solvang, 1997, p 163). Additionally, the sources should be observed closely and their relevance evaluated. If the provider of information has a

certain interest in the subject, there is a risk that the information given could be biased (Jacobsen, 2002, p 256).

Through Benita Nilsson, we got access to three reports that bring up partly the same facts as we are dealing with. These facts can help us to strengthen our reliability, but also show the opposite or other circumstances. The market research carried out contains certain variables that have been measured at earlier occasions. According to a survey⁴ from 2003, the average number of female visitors was 62 percent and in a similar survey⁵ from 2005, the number measured 65.5 percent. This matches our own survey, where the number of female visitors constituted 62 percent of the respondents. The correspondence of these studies strengthens the reliability of our market research. Women were, though, during our own market research, more willing to answer the questionnaire than men. It is natural that this has influenced the outcome of the research.

As we can observe in chart number 3.2, the visitors are of higher age. Obviously, the Nordic Watercolour Museum attracts mainly elder people even though it wishes to attract a younger and broader audience. Another factor that might have influenced the results in the age intervals might have been that families with children denied answering to a greater extent than older visitors did. They were too occupied with looking after the children, which also made us not want to bother them. A previous study⁶ made in 2003 shows a similar age spread among the visitors. In this report, 47 percent of the visitors were of the age of 55 or older, compared to our study where the corresponding number was 41 percent. We consider these studies comparable and this supports our results.

Concerning education, the result shows that the visitors generally had a high educational level. Compared to the survey of 2005, it was notably higher. The survey of 2005 shows that 74 percent of the respondents during summer and 68 percent during winter stated that they had an educational level corresponding to university level. We believe this is due to the season's narrow exhibition, which only people with a genuine art interest visit.

Furthermore, we noticed that several restaurant visitors did not consider themselves appropriate research objects, since many of them had not visited the exhibition. Therefore, the number of restaurant visitors is underrepresented and, hence, the outcome of this research area is somewhat misleading.

Relevance implies that the report should be relevant, not only to the authors, but also to other people. The report should have a message and a meaning (Eriksson, 2006, p 59). By writing this report, we wish to help the museum compare its communicated image to the visitors and point out possible similarities and differences. This material may be used in order to improve the museum's marketing strategy or other areas of the business.

When processing the scale items of the survey, we found some difficulties concerning question number four to question number six, which deal with the perceptions of the current exhibition. We discovered that some of the respondents had not seen this exhibition and referred to previous exhibitions instead. This makes the results of these questions somewhat misleading. Consequently, we have chosen to present the results from the questions together with the rest of the empirical data, but not to analyze question five or six, since these are

⁴ Gästenkät Nordiska Akvarellmuseet 2003

⁵ Resultat av enkätundersökning. Nordiska Akvarellmuseet 2005

⁶ Gästenkät Nordiska Akvarellmuseet 2003

directly related to the current exhibition. Question number four, though, concerns the information around the exhibition, which is similar irrespective of the exhibition, and subsequently, we consider it meaningful to include the answers in the analysis and draw conclusions from them.

3.5.3 Utilized data sources

We believe the utilized sources such as books and articles to be reliable, since the authors of them are well known and commonly accepted. Therefore we will not discuss them further.

Another source worth discussing is the Internet. The Internet is not well known for its trustworthiness. We have, though, used web pages that we trust, for example the museum's home page. These pages must give correct information and have a high reliability in order to maintain the trust of the public.

When evaluating the qualitative data used, that is the information from Benita Nilsson, we have to bear in mind the risk of partiality. We believe Benita Nilsson to have good knowledge about the subject, since the Nordic Watercolour Museum is her working place and a great interest of hers. It is, though, important to bear in mind that the information may have been presented to the museum's advantage, even if this was not intended. Personally, we find the information obtained from Benita Nilsson to be of high reliability, regarding the fact that a considerable amount of the information is based on reports and an annual report.

Finally, we have to consider the statistical errors that can occur when elaborating, executing and analysing questionnaires, for example the respondents might be in a hurry, not reading the questions properly, decline to answer etcetera. We are also aware of the possibility of errors that might occur when entering data into Excel.

4 Intended communication

The fourth chapter of the report will deal with the image that the Nordic Watercolour Museum intends to communicate through various components. This section consists of vision, mission and core values, reaching different groups, the concept, information about the exhibition, price, and promotion.

The Nordic Watercolour Museum has a clear vision and a mission stating how this vision is to be reached. It also has three core values on which the organization rests. The museum works actively on communicating these basic guidelines to the target audiences, in order to build an image of the museum in their minds. This is done through promotional efforts as well as by working on the museum concept, which the audience encounters when visiting the museum.

4.1 Vision, mission and core values

Nilsson⁷ explains that the Nordic Watercolour Museum works strategically towards certain goals. The management at the museum has elaborated a vision, mission and core values for the museum, and there is an on-going work to incorporate these in the museum's strategy. Her account is presented in the passages below.

The *vision* is to be Europe's most innovative art museum, or put in other words, to become an international centre for art, creativity, and learning. This is a vision that the museum itself acknowledges will be difficult to realize. However, based on two major assets that the museum holds, it hopes to be able to achieve it. The first asset is the niche towards watercolour that the museum has chosen. The museum has water as the central theme, which encompasses everything between concrete objects and more abstract ones. In other words, it is possible to stretch the limits and take a step from the traditional watercolour paintings, as long as it is consistent with the theme. The art, the watercolour, is in the centre, but it is complemented by, for example, lectures, art pedagogy, and research. Together, all these parts make up the museum concept, which is the second asset that will help the museum attain the vision.

The *mission* is to serve as a unique arena for meetings between art, people, and nature. The simultaneousness of these three components is emphasized, meaning it is important that there is a real meeting between them. Hence, one of the main tasks for the museum is to arrange and enable such meetings. The art is not to be cut off, but put in a context through different activities such as lectures.

The *core values* consist of being genuine, innovative and fresh. The Nordic Watercolour Museum wishes to be perceived as new and fresh. The museum's personality, which it tries to communicate to the audience, includes three key words: open, curious, and responsible.

⁷ Benita Nilsson, Marketing Manager, The Nordic Watercolour Museum, personal interview the 15th of April 2008

4.2 Reaching different groups

According to Nilsson⁸, the Nordic Watercolour Museum's target groups are very varying; bypassing tourists, boatpeople on vacation visiting the nearby and popular guest harbour, locals, companies, schools, and art professionals among others. Communicating with these groups requires using different approaches, depending on who the focus is on. Therefore, the museum works with diverse promotional tools when trying to attract or influence the image with a certain target group.

The goal is to reach a wide audience in a way, which Benita Nilsson⁹ argues, other similar museums do not achieve. It is of utter importance to establish this sort of institution in society, but at the same time, according to Nilsson, it is still very problematic to reach those who are not very well educated. "*Museum visits can be class-bound, and it is easier to entice a wider variety of people to culture inheritance museums, which possesses a wider offer of objectives*".

When it comes to attracting a broader audience, the museum works not only with adaptation of the promotion, but also with adjusting the museum portfolio. The museum offers a number of projects and activities, aimed towards specific groups, such as children, students, and families. When it comes to children, the Nordic Watercolour Museum collaborates with teachers, schools, and artists. The specific objective here is to introduce art in the schools (www.akvarellmuseet.se). For example, during summertime the museum offers activities and summer art school for children and for children and adults together. Other activities that the museum organizes with young people are gratuitous visits for pupils of the nine-year compulsory school. These activities are used to integrate the children in the daily work of the museum. The visits take part three times during the compulsory school period (Nordal, 2008, p 10). The museum also collaborates with the artistic faculties at the University of Gothenburg (www.akvarellmuseet.se).

4.3 Concept

Nilsson¹⁰ states that the Nordic Watercolour Museum's product, which it offers to the visitors, is an experience, i.e., art, nature and the meeting. The concept is what differentiates the museum from other art and watercolour museums and one of the things that make it unique. The museum considers its unique concept as one of its major assets. Therefore, it has a central part to play in the image that the museum wants to achieve. At the heart of the concept lies the art, the collection, and the separate exhibitions, constituting the fundamentals of the museum's business. The museum is a centre for contemporary art, research, and education with emphasis on the techniques of watercolour painting (www.akvarellmuseet.se).

The Nordic Watercolour Museum works on creating its image by offering the visitor the following activities:

- *Exhibition hall for temporary exhibitions* The Nordic Watercolour Museum possesses a collection of contemporary Nordic watercolour painting. This collection consists of over 700 works from which a selection is exhibited during parts of the year. New work

⁸ Benita Nilsson, Marketing Manager, The Nordic Watercolour Museum, personal interview the 15th of April 2008

⁹ *ibid*

¹⁰ Benita Nilsson, Marketing Manager, The Nordic Watercolour Museum, telephone interview the 22nd of May 2008

- is obtained continuously (www.akvarellmuseet.se). Nilsson¹¹ explains that during the remainder of the year, temporary exhibitions take place at the museum. An important part of managing the museum image is evaluating every temporary exhibition. When it is over, the museum makes an assessment of the exhibition and discusses how it turned out and how it was received by the public. They also consider the more strategic aspects of the exhibition, if it was in line with the core values and mission, and what contribution it made to the museum vision.
- *Guest studios* The Nordic Watercolour Museum has five guest studios used primarily in relation with the artistic and art historic activities of research and development. Individual artists have the opportunity to rent a studio. The same applies to the public, not at the reduced rate of artists though (www.akvarellmuseet.se).
 - *Open studio* The Nordic Watercolour Museum offers an open studio which children as well as adults can visit. Here, for a material fee of ten Swedish crowns, the participants are allowed to experiment with paintbrushes and watercolour (www.akvarellmuseet.se).
 - *Assembly-hall intended for dance theatre, cultural events and conferences* Companies have the opportunity of holding conferences and meetings in a beautiful and creative environment at the Nordic Watercolour Museum. In connection with this activity, guided tours, try out courses, and food experiences are offered by the museum (www.akvarellmuseet.se).
 - *The restaurant "Vatten – gourmet och café"* The concentration of the restaurant Vatten is, as the name implies, gourmet and café. The restaurant wishes to pursue a Nordic profile when it comes to decoration, food and beverage. During summertime a complete menu can be enjoyed in the sunset on the bridge. The restaurant is also of assistance in catering and party arrangements (www.akvarellmuseet.se).
 - *Museum shop* In the museum shop the visitors will find a selection of articles, among others paint, watercolour paper, and books (www.akvarellmuseet.se).
 - *Experimental workshop* with advanced technical equipment used for artistic work, teaching and research (www.akvarellmuseet.se).
 - *Art education courses and programs* These activities are arranged at the museum all year around (www.akvarellmuseet.se). According to Nilsson¹², the courses and lectures constitute tools of putting art in a context and achieving the mission of creating a meeting between art, people, and nature.

4.4 Information about the exhibition

In addition to an informative exhibition catalogue in connection with an exhibition, a short introduction film is produced and shown continuously during opening hours at the museum. Another way of experiencing an informative exhibition is to attend a guided tour which is arranged for every exhibition. These guided tours can also be given in English and in German. The museum's home page also contains information about the current exhibition (www.akvarellmuseet.se).

¹¹ Benita Nilsson, Marketing Manager, The Nordic Watercolour Museum, telephone interview the 22nd of May 2008

¹² *ibid*

4.5 Price

The Nordic Watercolour Museum does not use price as an instrument to signal the value of the museum visit. The price is thus not a tool for image building, but merely a means of collecting revenues to finance the museum operations. During summertime, adult visitors to the Nordic Watercolour Museum pay an entrance fee of 75 Swedish kronor and in wintertime 45 Swedish kronor. Free entrance is given to persons under the age of 25 (www.akvarellmuseet.se). Nilsson¹³ states that there is an ongoing discussion of the price at the museum and that they would like the entry to be admission free. However, this is not possible in the present situation, since it would require additional public funding.

4.6 Promotion

As said by the Marketing Manager¹⁴ of the museum, marketing a museum is a complicated, expensive, and time-consuming process, which the Nordic Watercolour Museum does not have the resources to manage on its own. Therefore, it has chosen not to do the main part of the marketing itself. The museum advertises occasionally, using an advertising agency, but the focus of the promotional work is on the collaborations.

4.6.1 Collaborations

Nilsson¹⁵ informs of the collaborations and partnerships in which the museum has engaged with other organizations. These organizations promote the museum to the public and include, among others, Västsvenska Turistrådet AB and Södra Bohuslän Turism AB¹⁶, of which the latter of the former. Södra Bohuslän Turism AB forwards the museum's message to the public and provides potential visitors with information. The museum recognizes the importance of the collaborators having the right material available to distribute and works continuously on making sure that the supply chain works. Västsvenska turistrådet AB has its own brochures in which the Nordic Watercolour Museum can be found. Occasionally, the museum is contacted by, for example, Västsvenska turistrådet AB, who forwards journalists from different newspapers in order to carry out an interview with the museum. The result will hopefully end up in a positive article. The museum relies heavily on its collaborators and works continuously on clarifying its stand points and vision to them.

Nilsson also mentions other ways in which the Nordic Watercolour Museum is marketed. One way is through Göteborg & Co¹⁷, which provides airports and hotels with the museums' brochures and keeps those visible. Furthermore, the museum's own brochures are available at many sites around Sweden, especially in the surrounding municipalities of Tjörn and larger cities. They can be found at tourist agencies, hotels, airports, libraries, and so on.

The Nordic Watercolour Museum has a close, strong, and prospering cooperation with a number of companies around Scandinavia, of which the main partners are Göteborgs-

¹³ Benita Nilsson, Marketing Manager, The Nordic Watercolour Museum, mail interview the 19th of May 2008

¹⁴ Benita Nilsson, Marketing Manager, The Nordic Watercolour Museum, personal interview the 15th of April 2008

¹⁵ *ibid*

¹⁶ Södra Bohuslän Turism AB is part of Västsvenska Turistrådet AB which is the regional tourist organization in Western Götaland. Västsvenska Turistrådet AB has the mission to develop and market Western Götaland as a tourist destination – including internationally. (www.vastsverige.com)

¹⁷ Göteborg & Co is an event company that creates a wider offer of culture, show and sports events, restaurants, excursion, shopping etcetera. (www.goteborg.com)

Posten¹⁸, Semcon,¹⁹ and Shout Advertising²⁰. The collaboration with Göteborgs-Posten gives the museum free commercial space in the newspaper. The advertising agency Shout Advertising produces the museum's advertisements, without demanding remuneration. These types of sponsors are very valuable to the museum, says Nilsson.²¹

4.6.2 Strategic promotion and branding

Nilsson²² explains that, at the Nordic Watercolour Museum, there is an awareness of the fact that a large part of the image that the audience has created at the museum, during the very visit there. However, building an image by using promotion can be equally important and effective. The value of the different promotional instruments and the activities during the visit varies depending on which audience group is in focus.

Nilsson²³ elucidates the importance of promotion and explains that the Nordic Watercolour museum works strategically, with a clear, long-term focus. Striving towards the vision of becoming Europe's most innovative art museum is carried out consciously and continuously. Together with its collaborator Shout Advertising, the museum works on a current basis with advertising, but more importantly, it works on a strategic level as well. The strategic work focuses on building the museum brand and creating an image.



Nilsson²⁴ describes how the museum's logotype is a part of the brand. The museum has a complete visual identity elaborated by the company Intellecta. The logotype is constituted by a brush, which is displayed in several places. For example, it stands as a monument outside the museum building and it is printed on a sticker that the museum visitors receive when they have paid the entrance fee.

The logotype

Source: www.akvarellmuseet.se

4.6.3 Internet

According to Nilsson²⁵, the Internet is an additional promotion activity. The Nordic Watercolour Museum has a homepage, www.akvarellmuseet.se, which is available both in English and in Swedish and where one can find basic information such as history, opening hours, seminars etcetera. Currently, the museum is working on up-dating the homepage and making it more interactive.

¹⁸ Göteborgs Posten is West Sweden's largest morning paper. (www.gp.se)

¹⁹ Semcon is a global technical company. (www.semcon.se)

²⁰ Shout Advertising is an advertising agency. (www.shout.se)

²¹ Benita Nilsson, Marketing Manager, The Nordic Watercolour Museum, personal interview the 15th of April 2008

²² Benita Nilsson, Marketing Manager, The Nordic Watercolour Museum, telephone interview the 22nd of May 2008

²³ *ibid*

²⁴ Benita Nilsson, Marketing Manager, The Nordic Watercolour Museum, mail interview the 19th of May 2008

²⁵ Benita Nilsson, Marketing Manager, The Nordic Watercolour Museum, personal interview the 15th of April 2008

4.6.4 Public relations

The Nordic Watercolour Museum participates in the TUR-mässan in Gothenburg, which is the leading fair in Scandinavia for travelling, tourism and meetings, explains Nilsson²⁶. This is an important arena within the tourism industry, and the museum uses it to actively market itself. Further, the museum holds press releases and the management occasionally gives interviews and organizes presentations for, for example, companies as well as municipalities, governments, and business representatives.

²⁶ Benita Nilsson, Marketing Manager, The Nordic Watercolour Museum, personal interview the 15th of April 2008

5 Outcome of the market research

The fifth chapter of this report deals with empirical data from the market research. The chapter presents the outcome of our survey with a compilation according to the three continuums of Echtner and Ritchie. The background information about the respondents has been presented in chapter three while this chapter focuses on the questions concerning image.

The purpose of presenting the outcome of the market research is to identify the visitors' image of the Nordic Watercolour Museum. Consequently, this enables a final discussion and analysis of the purpose of the report itself. In order to clarify the visitors' image and to sum up the outcome, the ideas of Echtner and Ritchie are applied. The outcome of the market research is presented below and analysed in the following chapter.

5.1 Purpose of the visit

A visit to the Nordic Watercolour Museum may be realized for different reasons. The questionnaire contained the following options:

- The exhibition
- Course
- In duty or for an educational purpose
- Activities for children
- Restaurant
- Another reason not listed above

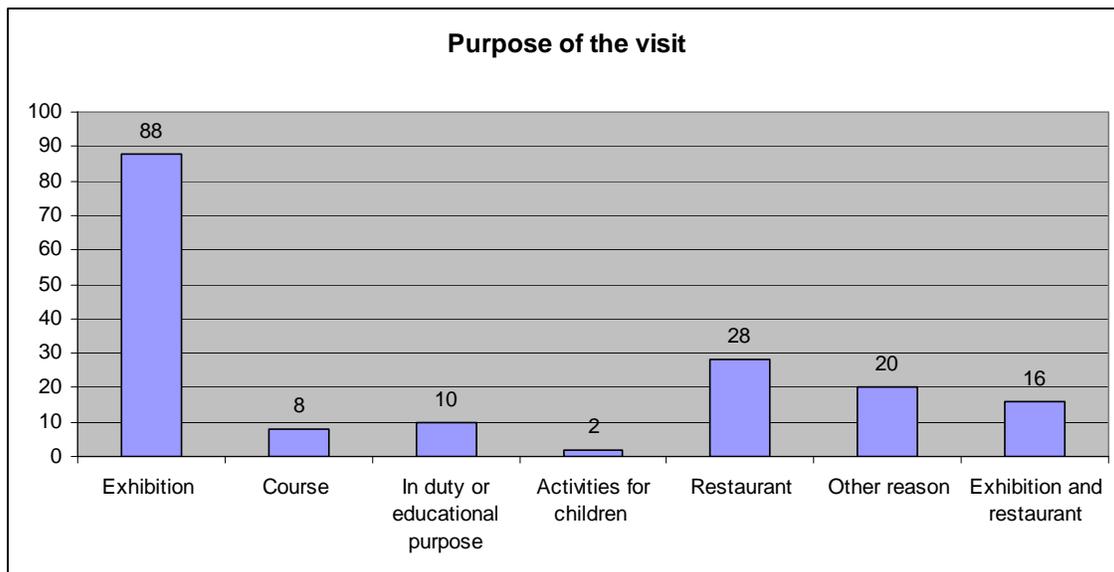


Chart 5.1: The respondents' purposes of the visit to the Nordic Watercolour Museum (number of respondents)

The chart above demonstrates the distribution among the visitors' purpose of the visit. In total, 88 respondents visited the Nordic Watercolour Museum with the exhibition as purpose. Note that there are more answers than respondents due to the fact that several respondents, in

total 28 respondents, stated more than one purpose of their visit to the museum. Among them, there is a distinct dominance of the combination of the exhibition and the restaurant, which is why this combination is presented separately in the chart. It should be added that the people who visited both the restaurant and the exhibition are also counted among the ones in the exhibition category column.

In total, a number of 20 respondents visited the museum for another purpose than the listed selections. Nine of these respondents, though, did not state the other purpose itself. The ones that did had the following intentions, in order of precedence, with their visit to the Nordic Watercolour Museum: excursion, renting a studio, open studio, basking in the sun, and volunteering. The complete list of purposes is presented in appendix 3.

5.2 Open questions

The results of the three open questions are presented in this section. As mentioned in the section about data processing, the number of answers exceeds the number of respondents, owing to the fact that the respondents were allowed to freely answer the questions and that the statements have been counted according to how frequently they occur.

5.2.1 What do you come to think about when hearing the name "The Nordic Watercolour Museum"?

The purpose of the first open question was to find out what the visitors to the museum spontaneously came to think about when hearing the name "The Nordic Watercolour Museum". The outcome of this question was meant to represent the functional and holistic components of Echtner and Ritchie's conceptual framework. Ten of the respondents did not answer the question. The most frequent answers among the respondents that did answer the question are presented in the chart below.

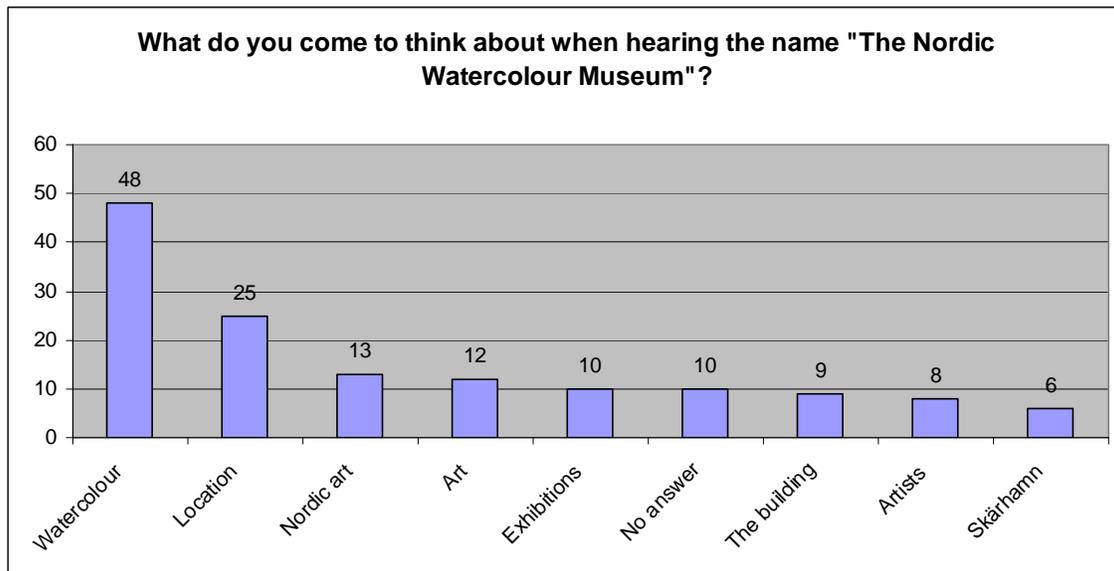


Chart 5.2: What the visitors come to think about when hearing the name "The Watercolour Museum" (number of respondents)

The answers show that the respondents associated the Nordic Watercolour Museum mainly with functional characteristics. As shown in the chart, the most frequent answer when asked

this question was watercolour which includes statements related to watercolour, for example watercolour paintings. In total, 48 respondents (27 percent of the total number of answers) mentioned watercolour in their answer to the question. Location, including the statements environment, surroundings, the sea, archipelago and cliffs, constituted the second most frequent answer. Eight of the respondents thought about art and four of these stated specifically the artist Lars Lerin. Some psychological characteristics, which the next question (the second open question) was aimed to capture, were stated by some respondents. Associations stated were for example positive, harmony, inspiration, pleasant, successful, and at home.

5.2.2 How would you describe the atmosphere/feeling at the Nordic Watercolour Museum?

The second open question had the purpose of finding out the general atmosphere and feeling at the Nordic Watercolour Museum and, with that, the psychological and holistic components as explained by Echtner and Ritchie. Seven of the 122 respondents did not answer the question. The chart below demonstrates the most frequent answers among the questionnaires filled in.

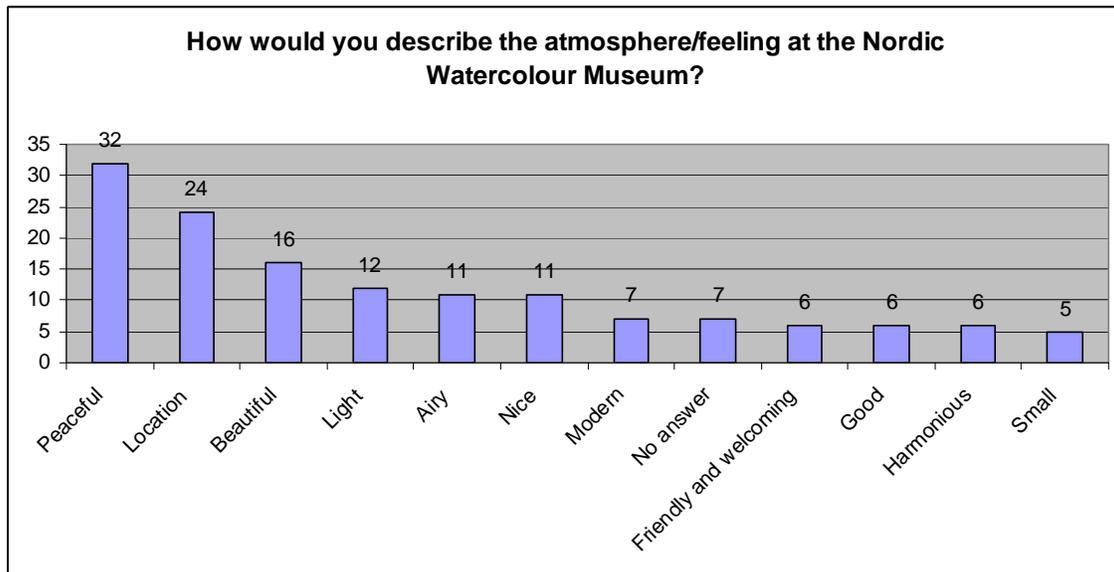


Chart 5.3: The atmosphere at the Nordic Watercolour Museum (number of respondents)

Among the visitors to the Nordic Watercolour Museum, peaceful is the most frequent psychological attribute stated and the most frequent word that describes the atmosphere at the museum. It was stated by 32 respondents (14 percent of total statements) and includes adjectives such as such as relaxing, calm, and soothing. Peaceful is followed by adjectives related to the location of the museum, such as beautifully located, beautiful environment, close to nature and the close to the sea. Location, which is in fact a functional characteristic, was stated by a number of 24 respondents (11 percent of total statements). Some respondents had negative experiences of the museum's atmosphere. For example, a few found that the staff was cold and others that the museum was insensitive or boring.

5.2.3 What would you point out as the uniqueness of the Nordic Watercolour Museum?

The last open question was meant to expose the uniqueness of the Nordic Watercolour Museum and, once more to contribute to the conceptual framework of Echtner and Ritchie. This question had a higher number of questionnaires without stated answers, in total, 20 respondents did not state the uniqueness of the museum. The ones that did answer the question found that the museum is unique owing to the elements in the chart below, which also represent the most frequent answers.

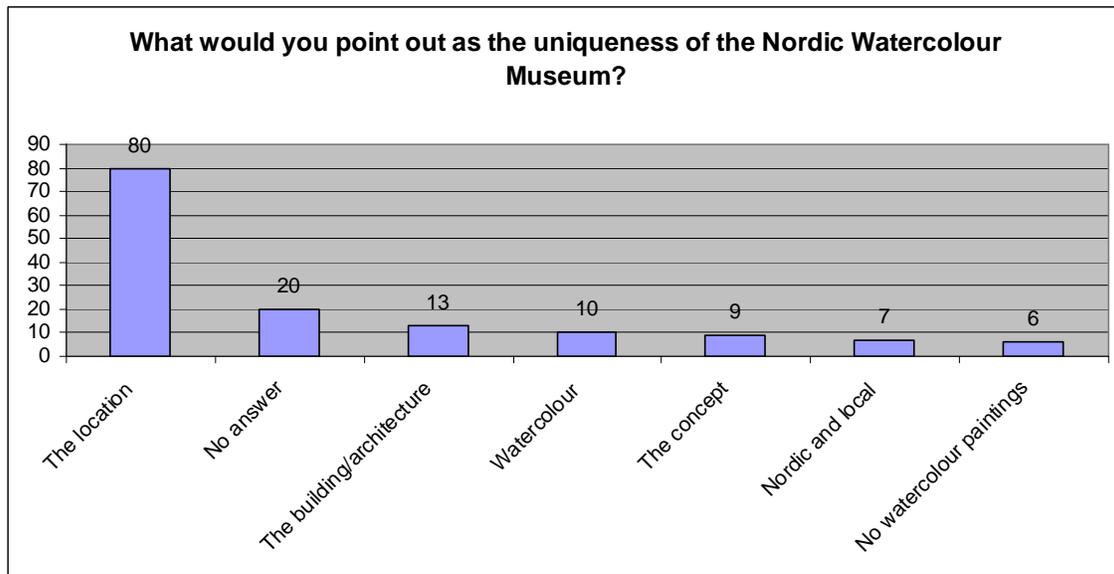


Chart 5.4: The unique components of the Nordic Watercolour Museum (number of respondents)

80 respondents (50 percent of the total number of statements) mentioned statements connected to the location of the museum as the uniqueness of the Nordic Watercolour Museum which by far is the most frequent answer. Note that the location was a common statement in the previous two questions as well, enforcing the effect of it. The second most frequent answer was no answer, followed by comments on the building and the architecture of the museum, where 13 respondents (eight percent of all statements) found the building and architecture to constitute the uniqueness of the museum. The total concept of the Watercolour Museum’s activity was considered unique by nine of the respondents. Few of the visitors found the museum special due to the fact that it is situated in Skärhamn and in Sweden. Six of the respondents found the uniqueness of the Nordic Watercolour Museum to be the fact that there are no watercolours.

5.3 Scale items

In general, there was a high frequency of answers, with the exception of the attribute concerning the restaurant’s level of quality where a total number of 36 respondents of the questionnaire did not grade the statement. The attributes concerning the museum’s cleanliness and well-management are the ones with the highest average value whereas the attribute concerning the current exhibition’s fulfilment of expectations has the lowest average value. The latter component is also the only statement with a median of a three whereas all other scale items have a median of four.

5.3.1 Accessibility and the building

The first group of scale items deals with accessibility and the building. The visitors were asked to grade how easy it was to find and reach the museum, the sufficiency of parking spaces, and the appearance of the building. In all three cases, a high agreement is a frequent choice among the visitors.

Scale item	Answers	Average value	Standard deviation	Median
1. It is easy to find and reach the museum	120	4.08	0.96	4
2. There are enough parking spaces	117	3.74	1.18	4
3. The building/architecture is beautiful	120	4.08	1.06	4

Table 5.1: Accessibility and the building

This group of scale items was answered by nearly all of the 122 respondents. The average value when grading the statements is in all three cases close to a “four”, which also is the median of all three statements. The standard deviation is in all three cases close to one.

5.3.2 The current exhibition

The questions in this group deal with satisfactory information about the exhibition, liking and fulfilled expectations when it comes to the current exhibition.

Scale item	Answers	Average value	Standard deviation	Median
4. There was satisfactory information about the exhibition	116	3.63	1.02	4
5. I liked the current exhibition	106	3.42	1.11	4
6. My expectations about the current exhibition were fulfilled	98	3.19	1.22	3

Table 5.2: The current exhibition

The first scale item in this group of attributes does not have a decline as high as the last two and resulted in an average value of 3.63. The last scale item in the table concerned the fulfilment of expectations about the current exhibition and had a high decline that resulted in 98 answers. Its average value and median are also lower than the first two scale items and also lower than all scale items. The standard deviation of scale item six is also the highest of all items.

5.3.3 Treatment and service

The next group of scale items concerns the treatment and service experience. The respondents were asked whether the treatment from the staff was good, the surroundings clean and well-managed and whether the Nordic Watercolour Museum was family-friendly. In general, the answers show a high agreement with the assertions.

Scale item	Answers	Average value	Standard deviation	Median
7. The staff was service-minded	121	4.06	0.98	4
8. The museum is clean and well-managed	122	4.33	0.83	4
9. The museum is family-friendly	103	4.05	0.88	4

Table 5.3: Treatment and service

All three statements of this group have average values slightly more than four and a median of four. Note though that 19 respondents did not grade the level of family-friendliness of the museum. Scale item number eight, concerning the museum's cleanliness and level of well-management, is the only statement graded by all the respondents. The standard deviation in all three cases is lower than one.

5.3.4 Price and selection

The following items deal with the entrance fee, the quality of the restaurant, and the selection in the museum shop.

Scale items	Answers	Average value	Standard deviation	Median
10. The museum is worth its price	114	3.76	1.15	4
11. The restaurant is of high quality	86	4.16	0.93	4
12. The selection in the museum shop is good	105	3.81	0.92	4

Table 5.4: Price and selection

The scale item concerning the quality of the museum's restaurant is the attribute with the highest decline, which may not represent a just image of the quality nor the average value and median. The other two scale items both have average values slightly under four and the same medians. Even in this case, the standard deviation is close to one.

5.3.5 Education and inspiration

The respondents were also asked to grade the level of inspiration and new thinking at the Nordic Watercolour Museum as well as the possibility to increase one's knowledge.

Scale item	Answers	Average value	Standard deviation	Median
13. The museum is inspiring	119	3.81	0.94	4
14. The museum is new thinking	116	3.88	0.92	4
15. It is possible to increase ones knowledge	112	3.83	0.97	4

Table 5.5: Education and inspiration

All three scale items concerning the museums possibility of education and inspiration have average values of slightly under a four and a median of four. They also have a standard deviation under one and a minor decline.

5.3.6 Prestige and reputation

The last two attributes within the section of scale items concern prestige and reputation. The visitors to the museum were asked to what degree they agree with the museum being high-class and exclusive and having a good reputation.

Scale item	Answers	Average value	Standard deviation	Median
16. The museum is high-class and exclusive	115	3.63	0.85	4
17. The museum has a good reputation	109	4.09	0.78	4

Table 5.6: Prestige and reputation

The museum’s exclusiveness is graded at an average value of 3.63 and its reputation at 4.09, despite the fact that the second scale item has a slightly higher decline than the first. Both items have standard deviations far under one.

5.4 Fulfilment of expectations

The final part of the questionnaire used in the market research had the purpose of finding out the overall experience of the visitors to the Nordic Watercolour Museum. The visitors were asked whether the museum as a whole fulfilled their expectations. In the case of an unfulfilled experience at the museum, the respondents were asked to state the reason. Three of the respondents stated that they had no expectations coming to the museum and therefore did not answer the question directly. Four respondents on the other hand, did not answer the question at all. The results are presented in the pie chart below.

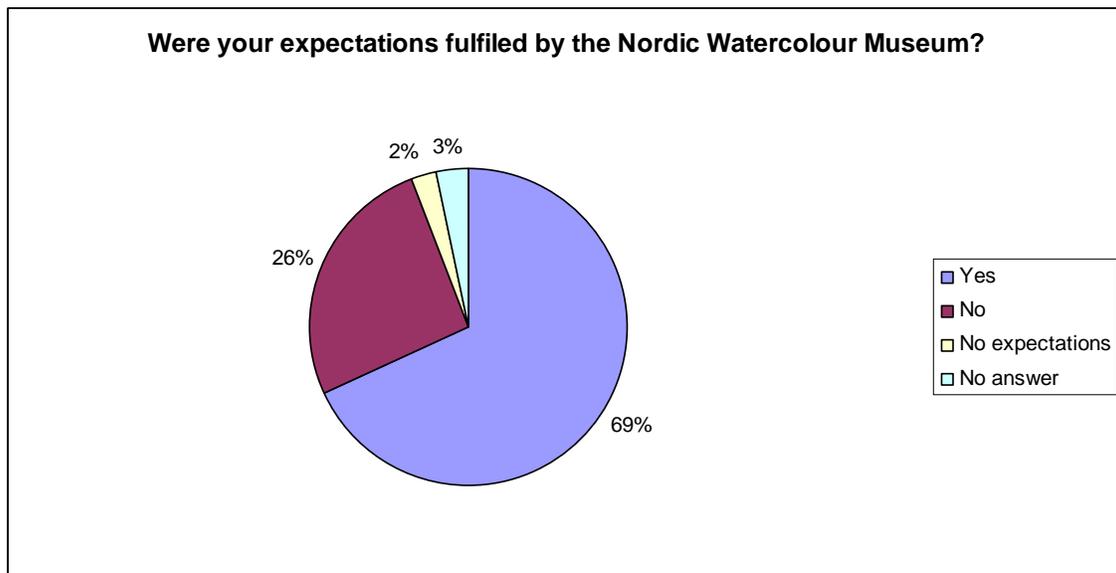


Chart 5.5: The respondents’ level of fulfilment of expectations (percent)

As the pie chart shows, for 69 percent of the visitors (equivalent to 83 respondents), the museum did meet their expectations. 26 percent on the other hand, did not experience a fulfilment of their expectations. The main reasons for this are stated in the chart below.

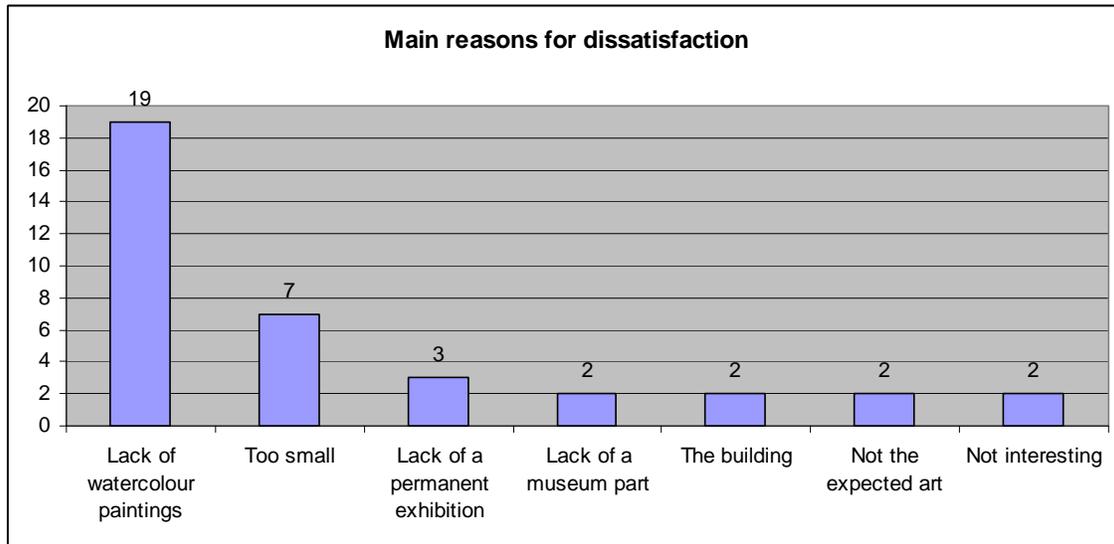


Chart 5.6: Main reasons for dissatisfaction in the case of unfulfilled expectations (number of statements)

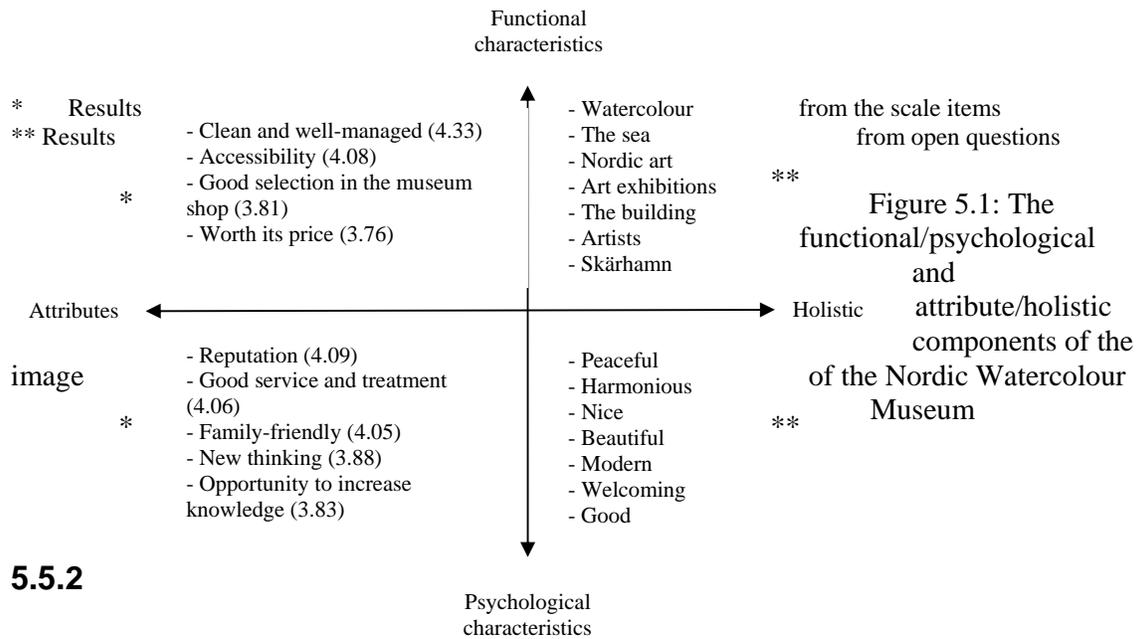
As the chart shows, the main reason for dissatisfaction was that the visitor experienced a lack of watercolour paintings. In total, 19 statements (52 percent of all statements among the dissatisfied respondents with expectations) were made regarding this. The lack of watercolour is followed by a too small exhibition – that is, according to six of the respondents, there was too little exhibited and to look at. Some respondents lacked a permanent exhibition and a museum part where the history of watercolour painting etcetera is presented. Two of the visitors stated dissatisfaction with the building due to a wrongly placed entrance and poor lighting in the evening. Two respondents simply stated that the museum was boring and not interesting.

5.5 Overview of the visitors' image of the Nordic Watercolour Museum

In this section, the answers obtained making the market research and presented above, are summarized according to the conceptual framework of Echtner and Ritchie. The answers are presented according to the components of the theory in order to give a comprehensive outline of the visitors' image of the Nordic Watercolour Museum. Only statements and attributes of notable frequency and average value are included in the figures. The words included in the figures consist of grouped statements similar to the ones presented in the open question section. The scale items, on the other hand, have been extracted from their groups and are presented individually. Their average value is presented within parenthesis.

5.5.1 Functional/psychological and attribute/holistic related components

The first figure elaborated presents the functional and psychological components as well as the attribute holistic components of the Nordic Watercolour Museum’s image among its visitors. The functional holistic components, presented in the upper right corner, are based on the first open question of the questionnaire and include statements such as watercolour, the sea, the building, and Skärhamn. The lower right corner of the figure, on the other hand, consists of statements from the second open question and represents the more psychological holistic connected components of the image, such as peaceful, beautiful, and modern. The left side of the graph represents the functional and psychological attributes extracted from scale items such as clean and well-managed and family-friendly.

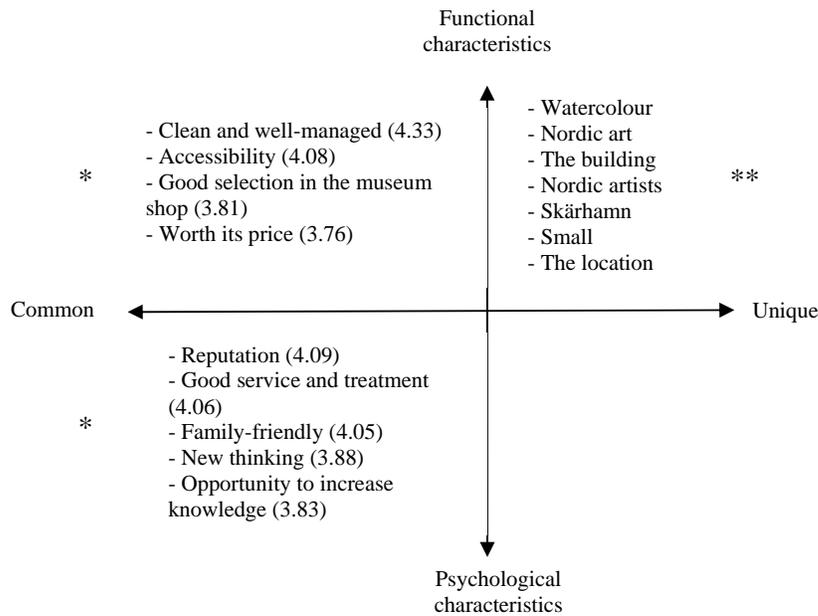


5.5.2

Figure 5.1: The functional/psychological and attribute/

Functional/psychological and common/unique components

The second figure summarizes the functional and psychological components as well as the common and unique ones. In the upper right corner of the figure, the functional and unique components, extracted from the third question of the questionnaire, are presented. The uniqueness of the museum was strongly related to words such as the location, the building and watercolour. No psychological and unique statements are presented since those types of words were not stated with a significant frequency in the third open question. Common and functional components of the visitors' image of the Nordic Watercolour Museum are shown in the upper left corner of the figure, while the psychological and common ones are shown in the lower left corner. As in the previous section, the left side of the graph is extracted from the scale items of the questionnaire.

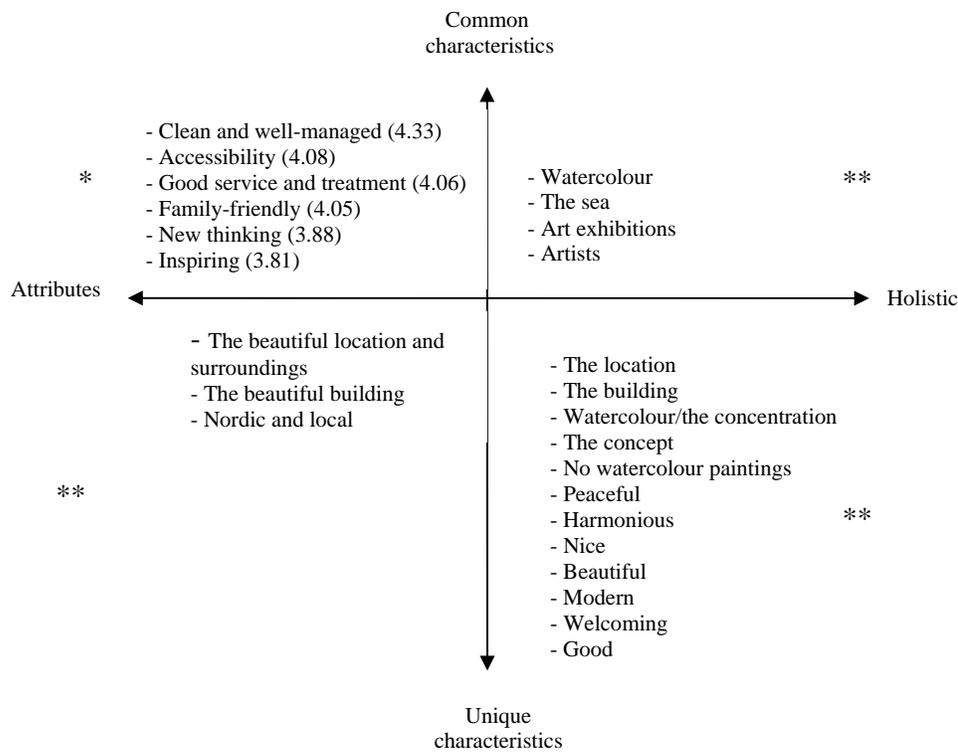


* Results from the scale items
 ** Results from open questions

Figure 5.2: The functional/psychological and common/unique components of the image of the Nordic Watercolour Museum.

5.5.3 Common/unique and attribute/holistic components

The last figure of the framework of Echtner and Ritchie presents the common and unique components as well as the attribute and holistic ones. The common and unique components are extracted from the first and second open question of the questionnaire. The unique components are also extracted from question three. The common and holistic components are, for example, watercolour and artists, while the same unique components, as in previous cases, can be found as the unique holistic components. Certain functional and psychological characteristics are certainly not unique to the Nordic Watercolour Museum. However, these characteristics are special features that evidently served to distinguish or differentiate the museum and are therefore presented as the holistic uniqueness of the museum. The upper left corner contains components that are not themselves unique and are extracted from the scale items.



* Results from the scale items

** Results from open questions

Figure 5.3: The common/unique and attribute/holistic components of the image of the Nordic Watercolour Museum.

5.5.4 A summary of the most frequent associations

Figure 5.4 shows a summary of all the statements in the open questions concerning what the visitors to the Nordic Watercolour Museum came to think about when hearing the museum's name, how they described the atmosphere at the museum and what they considered to be the unique component of the museum. The purpose of the compilation is to present the strongest associations and thereby facilitate the discussion below regarding the image. All statements of significant frequency presented in the charts of chapter five, that is, the statements of the three open questions, have been brought together and counted by how often they occur, irrespective of the question from which they originate. Circle number one includes the most frequent answers to the questions. Location is by far the most prominent association, hence the bold typing. Circle number two, on the other hand, shows the second most frequent answers and, ultimately, circle number three the third most frequent answers among the statements of significant frequency.

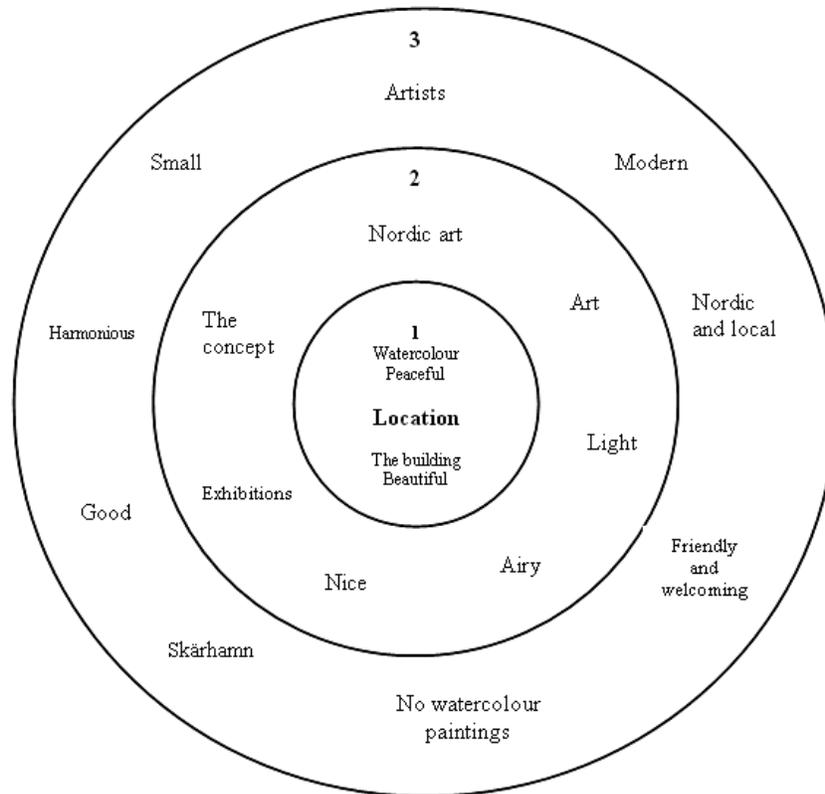


Figure 5.4: A summary of the most frequent associations

6 Analysis & Conclusions

The purpose of the essay was to analyse the visitors' image of the Nordic Watercolour Museum and how well it corresponds with the image that the museum intends to communicate. In the analysis, we begin by discussing the difficulties we faced in comparing the two images and why they are not completely comparable. Despite this, we consider it possible to compare the images to a certain extent and therefore we choose to do the comparison and evaluate the results.

6.1 Difficulties in matching the images

The purpose of this essay was to analyse the visitors' image of the Nordic Watercolour Museum and how well it corresponds with the image that the museum intends to communicate to the audience. We had expected to be able to gather information from the questionnaire that would correlate with the image that the museum tries to communicate. However, when trying to put the images together, we found certain difficulties in doing so. This has several explanations.

Firstly, the questionnaire used in the market research was worked out early in the writing process. This was done due to the limited amount of time available and a wish to quicken the process. This way, there would be more time available towards the end of the process for data processing and analysis. An additional reason was that the purpose of the essay had to be changed for the essay to contribute with new and useful information to the Nordic Watercolour Museum and because the initial purpose turned out not to be feasible. When changing the purpose, a few of the questions in the questionnaire did not measure what we wanted to examine. The result of this was that the answers gathered did not completely match the components of the communicated image of the museum, which we intended to compare it to.

Nevertheless, despite the fact that the specific components of the studied images did not correspond, we find that the results of the essay can give a good overall idea of the museum's image. The results and the analysis can be useful for the museum and taken into consideration when developing strategies for the future. The report can serve as an overall evaluation of the image building work that the museum has accomplished so far.

6.2 Europe's most innovative art museum

The vision of the Nordic Watercolour Museum is to be perceived as Europe's most innovative art museum.

First of all, nothing related to Europe was mentioned by any of the respondents. This may be because the name of the museum is the "Nordic" Watercolour Museum. Moving on to innovative, we think the concept of "new thinking" can be used as synonym of innovative. Innovative is also closely related to modern. When the respondents were asked to grade to what extent they considered the museum to be new thinking, the museum got a relatively high average number. Furthermore, in the answers to the open question "How would you describe

the atmosphere/feeling at the Nordic Watercolour Museum?”, modern was stated by some people.

We would have expected a higher grade in the question of new thinking, considering the museum concept and the current exhibition. However, it is positive that people spontaneously associated the museum with modernity. Hence, here, we find that the museum has a minor problem with communicating its innovative image and that it has not yet entirely managed to reach out with this message, but that it has started and it has something to build from.

When it comes to art, the survey contains several indicators that the museum has come further in including this in its image. Firstly, a considerable majority of the respondents associated the name “the Nordic Watercolour Museum” with words related to watercolour, and the third and fourth strongest associations were Nordic art and art in general. Furthermore, the fifth strongest association was exhibitions. Secondly, watercolour, which can be categorized as pertaining to the art, was stated by ten people as the main component that makes the museum unique. Thirdly, 88 out of 122 visitors visited the museum with the purpose of experiencing the exhibition. A conclusion of this is that the museum has succeeded in communicating the central component of the business: the art and the watercolour.

To sum up the discussion of how far the Nordic Watercolour Museum has come in creating an image of being Europe’s most innovative art museum, we find that it has done fairly well. It is at least by some considered innovative and it is strongly associated with art.

6.3 A unique arena for meetings between art, people, and nature

The Nordic Watercolour Museum’s mission is to serve as a unique arena for meetings between art, humans and nature. To enable this meeting, the museum stresses that art has to be put in a context.

As established above, the museum has on the whole managed to become associated with watercolour and art. Regarding the associations to nature, these associations were also strong. The second most common thought that visitors had about the Nordic Watercolour Museum was the location, which is related to the nature and the scenery of the surroundings. Other attributes stated, that were related to nature, were the rocks, the sea, and the archipelago.

So as to the meeting that the museum strives to create, there are a few respondents who stated meeting-place as an answer to the open questions concerning the museum’s name and the museum’s uniqueness. Additionally, in the question of the respondents’ purposes of the museum visit, the majority stated the exhibition, a number stated the restaurant Vatten, and some stated a combination of both. Furthermore, some visitors came to take a course, were there on duty or in educational purpose, or for other reasons. These different uses of the museum show that the museum actually works as a meeting-place for many visitors.

The analysis above indicates that the museum has succeeded in positioning itself and its concept as an arena for meetings between art, humans, and nature. At the same time, it has managed to place art in the centre of this concept, since this was the main reason that visitors came to the museum.

6.4 Genuine, innovative, and fresh

The feeling that the Nordic Watercolour Museum wants to create at the museum can be described by its core values: genuine, innovative, and fresh. It also wants to be seen as curious and open. In the survey, peaceful was the most frequent holistic psychological component mentioned by the respondents when asked to answer the question of how they would describe the atmosphere/feeling at the Nordic Watercolour Museum. Others were for example harmonious and relaxing. Since these are positive feelings, it is favourable for the museum that they are included in its image. However, they are not what the museum primarily desires to communicate. It can be added that none of the visitors made any connections to genuine and that the notion of the museum being innovative was discussed in the first passage of the analysis.

Concerning the openness, two respondents stated these words as best describing the feeling at the museum. Freshness and related words were mentioned by seven, thus a stronger association, while curiosity was only mentioned once.

From this comparison, we conclude that, in this respect, the correlation between the museum's intended image and the visitors' image was low. However, this may be a consequence of the questionnaire, which did not include any questions about these components. However, the associations were generally positive, which is something that the museum can benefit from and include in their future image building.

6.5 Creativity and learning

The Nordic Watercolour Museum strives to become an international centre for art, creativity, and learning. This is achieved through parts of the concept, for example the open studio, art courses, lectures, and guided tours. By focusing on creativity and learning we hope to be able to measure the extent to which this image is achieved. The respondents' associations to art in the survey were discussed in a previous passage.

When it comes to learning, only very few made this connection to the museum, mainly by answering knowledge to the question of what they thought of when hearing the name "the Nordic Watercolour Museum". At the same time, there were those who would have wanted the museum to have a separate exhibition of the historical aspects of watercolour painting. This can be a sign of people's interest in learning when visiting the museum.

In the scale item of how well the museum has succeeded in increasing the visitors' knowledge, the average grade was 3.83 on a five-grade scale. We regard this number as quite satisfactory, considering the fact that it concerns an art museum and not, for example, a historical museum, which people can more easily relate to. It indicates that the museum has managed to engage the visitors in art and motivated them to learn more.

It takes new information to increase one's knowledge. We found that there was quite a great deal of information about every exhibition available, but it is up to each visitor to choose to actively search for and use it. In our survey, we posed the question of how satisfactory the information about the current exhibition was. However, as discussed in the methodology section, some of the respondents answered with regards to previous exhibitions, and consequently, the results are not entirely correct. Keeping this in mind, we still believe that the answers say something about people's opinions of the information, since the information offered by the museum does not vary very much between exhibitions. The respondents in the

survey reckoned the information to be quite satisfactory, but not everyone agreed. A reason for this might be that they had not taken part of given information and expected the exhibition to have watercolour paintings and to be more comprehensive.

As stated above, the museum wished to be perceived as creative and its art courses are examples of how it works with projecting this image. Eight out of 122 respondents in the survey visited the museum with the purpose of attending one of these courses. A conclusion that can be drawn from this is that some people come to the museum to get an outlet for their creativity. Moreover, we consider inspiration to be linked to creativity and that a measurement of the answer “inspiration” can serve as an indication of the creativity. The Nordic Watercolour Museum received an average of 3.81 of five in the question about the museum being inspirational. Although 3.81 is relatively high, we had expected an even higher grade, since many activities require that the visitor is inspired, in order for him or her to be able to take part of it.

Overall, the museum has managed to build a concept that enables visitors to learn and to find an outlet for their creativity. Considering the museum’s short period of existence, we find this to be a successful start and that the museum now has a good basis that the museum can develop in the future.

6.6 Uniqueness

The perceived unique traits of a museum are exclusive for that very destination image. The Nordic Watercolour Museum considers art and the concept of The Nordic Watercolour Museum as the museum’s two main unique characteristics. According to the museum, art and the concept distinguish it.

In the survey, the third open question “What would you point out as the uniqueness of the Nordic Watercolour Museum?” was aimed at capturing the respondents’ thoughts on what distinguishes the Nordic Watercolour Museum. It shows that the most salient feature of the museum was its location, stated by almost 66 percent of the visitors.

Watercolour, which is linked to art, was stated by ten people. While, on the contrary, six visitors mentioned the lack of watercolour as a unique component. We wonder if these comments might have been ironic. Either way, they probably have to do with the current exhibition, which does not include any watercolour paintings.

The concept is mentioned by nine respondents as the uniqueness. This can be considered as a fairly small number, since this is supposed to be the unique offer and it is what in reality differentiates the museum from others. The modest number of associations to the concept, we think may have several explanations. Firstly, we believe that few people know what the concept includes. Secondly, there were no other activities at the museum during the days when the survey took place, other than the open studio, which is generally open, and an art course. Therefore, the visitors could neither observe nor participate in these activities. Thirdly, we reckon that people may see the Nordic Watercolour Museum as a nice destination for a weekend excursion, considering the fact that many have checked the restaurant and other reasons as their purpose of the visit to the museum. Additionally, the location and the nature are prominent regarding the uniqueness and also what people think of when hearing the name “the Nordic Watercolour Museum”.

In short, the correlation between the intended image, focusing on art and the concept; and the perceived image, consisting mainly of the location; is low in this respect. The visitors mention art and the concept, but the location and the building are the most prominent features.

6.7 Reaching different groups

Reaching different groups in society and broadening the visiting audience are two of the Nordic Watercolour Museum's objectives.

The questionnaire shows that a majority of the museum visitors, on the days when the market research was executed, were women. Most of the visitors were among the upper middle-age segment. This is in line with previous studies of the visitors that have been made for the museum. It also corresponds with existing theories on the museum audiences.

Hence, the survey shows that the museum's audience, as it is in reality, matches the general view of a museum visitor. However, at the same time it gives contrasting information on the image of the museum and its visitors. Most people found the museum family-friendly, despite the fact that the museum to a greater extent attracts older people. Thus, here we can see a gap between reality and image.

Furthermore, our survey confirms the common conception of museum visitors being highly educated. This can be linked to the question of the museum being perceived as high-class and exclusive. This can be analysed from two different points of views. On one hand, it is positive that people find the museum high-class and exclusive, which in this case could signify well-managed, beautiful, high-quality, fresh etcetera. On the other hand, this might indicate elitism, which is a reputation the museum has worked actively to detach itself from by trying to attract a wide audience.

When it comes to the visitors' origin, 81 percent of the respondents were not from Tjörn. This shows that the museum has succeeded in reaching people beyond its municipality. During the summer season, this number is even higher, indicating that the Nordic Watercolour Museum is, above all, perceived as a summer tourist destination.

To sum up these facts, the Nordic Watercolour Museum currently attracts an older, highly educated audience. It has thus partly failed to reach a broader audience. Still, it has managed to create a general family-friendly image and to reach people both from Tjörn and from other places. It should be added that people had this perception of family-friendliness despite the fact that the current exhibition is not directed to children and there were no particular activities for children at museum the days when the survey was conducted. We see a family-friendly image as a good start to build on when trying to attract a new, younger audience.

6.8 Dissatisfaction and image

We find the question concerning whether the Nordic Watercolour Museum has succeeded in fulfilling the visitors' expectations very important and relevant to our questions of issue; all three dealing with image. The image of a museum communicates what people can expect when visiting it and people tend to visit destinations with strong images that live up to their expectations. The answers show how well the museum managed to meet with the image they project through promotion as well as that which spreads through word-of-mouth.

The fact that 69 percent considered their expectations fulfilled is positive. A fulfilment of expectations can be a sign of a good image, since the museum's image affects how people perceive it. Consequently, satisfied visitors can partly be the result of a good museum image and word-of-mouth, which can have affected the visitors to perceive the experience as more positive than they would have without the image and the reputation. Additionally, if the expectations are fulfilled, the image will be reinforced and, thus, more positive.

However, 26 percent of the visitors did not find their expectations fulfilled, which in most cases resulted in dissatisfaction. The main reason for this dissatisfaction was lack of watercolour paintings. We suppose that this has to do with the fact that the current exhibition by Saara Ekström did not include any watercolour paintings. After all, the name of the museum is the Nordic "Watercolour" Museum, indicating that there will be watercolour paintings there. To refer back to the theory on how to create an image, the name is mentioned as an important aspect. The name reflects what the museum stands for and it can affect the perception of the museum personality. The Nordic Watercolour Museum sees watercolour in a broader perspective, where water is the theme. This theme can be shown in different ways, that is, not only through exposing watercolour paintings, but through anything related to water. However, the museum seems to have failed in communicating this to the audience. Our conclusion of the criticism of lack of watercolour paintings is that it is directly related to the current exhibition. The problem would probably not have existed if the exhibition had included watercolour or if the visitors had been aware of the signification of the theme.

The second most common reason for dissatisfaction was that the exhibition was too small. We believe that this criticism is related to the extensive promotion of the museum; full-page advertisements in Göteborgs-Posten, presence in many travel folders etcetera. To refer back to Kotler; overpromising, intentionally or not, in order to attract new visitors, only results in short-term gains. When failing to deliver, the visitors will be disappointed. Additionally, the wide-spread reputation that the museum has, probably contributes to create a somewhat misleading image of the museum size.

Another complaint, though only mentioned by three respondents, was the lack of a permanent exhibition. This is something that we ourselves noticed when we visited the exhibition and also heard many visitors say, though not everyone seems to have written it in the questionnaire. Since Nilsson stated that the collection, among other things, lies at the heart of the concept, we consider this to be rather strange.

A final comment on the dissatisfaction some visitors experienced, is that dissatisfaction constitutes a serious problem. If the expectations the visitors have on the museum before coming there are not fulfilled, they might perceive the experience as negative. Negative experiences usually have a greater impact on the image than positive ones. If there is such a disappointment, the museum image can be damaged.

6.9 The impressions of the specific attributes of the Nordic Watercolour Museum

The image of a museum, in the minds of people who have not yet visited it, is to a great extent affected by what other people say about it, that is, word-of-mouth. Thus, word-of-mouth is very important for a service organization like a museum, since it influences the image and can function to attract people to the museum. The fact that so many respondents stated that the museum has a good reputation indicates a good word-of-mouth. The positive average grade of

4.09 out of five, we think might have several explanations. For example, the museum may have succeeded in fulfilling the visitors' expectations so that they spread the word. Moreover, the museum works actively with promotion, such as PR, which might have a positive effect on the reputation and image.

Moreover, the image is influenced by how people assess its basic attributes, for example the parking spaces, the price, and the restaurant. When these are evaluated, an idea of how the visitors rank the museum and its facilities can be shaped. Accessibility is important to every museum. A majority of the respondents found the museum easy to reach and a significant number stated that there were enough parking spaces. Here, we have to bear in mind that it was low season and a narrow exhibition, which leads to fewer visitors. Consequently, there were enough parking spaces. Moreover, most people found the staff service-minded and the museum clean and well-managed.

The museum building is an attribute that influences how the museum is perceived by the visitors and it can help the museum stand out from other buildings and distinguish it. According to this survey, the majority considered the building/architecture to be beautiful. The Nordic Watercolour Museum's audience considers the building to be an important part of its image. The museum emphasizes the unique and beautiful architecture in its promotion, which might affect the answers of the respondents.

The general perception of the price was that the entrance fee was relatively fair. This could be a sign of how the visitors value their museum visit. Nonetheless, since there is a difference in the entrance fee during the summer and winter, it is important to bear in mind that this could have had an affect on the results. The lower price during the season when the survey was made could have influenced people's view of the price and contributed to the apprehension of the price worthiness. The results might have been different had the question been posed during the summer.

Many visitors appreciated the restaurant and thought it held high quality. This is an important aspect since a large number of visitors claimed that they came to the museum to eat at the restaurant. Our own observation is that there were many groups of visitors who entered the museum building in order to visit Vatten, and the major part of them did not want to fill in the questionnaire, since they were "only eating". Consequently, the number of visitors who came with the purpose of only visiting the restaurant could in reality have been higher than the empirical results show. The museum shop was also well-attended. Not everyone visited it, but those who did found the selection relatively satisfactory.

The Nordic Watercolour Museum has the brush as its logo, and presents this on various places both at the museum and in the promotion. Although the survey of the museum image did not include questions about the logo, we find it worth mentioning, since a museum's visual identity is a part of its image and its function is to attract attention. However, the survey did not show any signs of the logo being a part of the Nordic Watercolour Museum's image and we find this to be something worth including in the museum's communication in order to enforce the effect of it.

7 Recommendations

In this section of the report we would like to give some recommendations to the Nordic Watercolour Museum, based on the applied theory and the results of the market research.

According to our market research, the Nordic Watercolour Museum has managed to become strongly associated with watercolour and art. Nonetheless, the survey also shows that a certain amount of visitors were surprised and disappointed that there were no watercolour paintings exhibited, which is something that the name of the museum implies. The museum has stretched the concept of watercolour to a water theme, but, according to us, this has not been communicated strongly enough for the visitor to understand and accept. Therefore, we suggest that the collection of paintings that the museum has in possession should be exhibited in an exhibition hall of its own. Moreover, we propose that the significance of the water theme be explained and stressed more thoroughly in the museum's communication.

Another reason for having a permanent exhibition is that many respondents of the survey were surprised over the fact that the current exhibition was of such limited size. We realize that there may be a lack of space for the museum to expose the collection, but it is still something that could be considered in the future.

Kotler means that a brand is a certain dimension of image building. The logo and the slogan constitute important parts of the brand and should, according to Kotler, be used in all promotion to create continuity. The Nordic Watercolour Museum's brand is expressed in the visual identity, encompassing the museum logo: the brush. Since no one stated the logo as an association to the museum in the questionnaire, it is obviously not a clear part of the museum's image today. In our opinion, the Nordic Watercolour Museum would benefit from using the logo more extensively in its promotion and other communication, and thereby making the logo a part of the image.

Ultimately, we would like to finish by saying a few words about the concept, which we find to be unique and well elaborated. The concept is, according to both us and the museum, a significant competitive advantage. We do, however, feel that the concept has not been communicated clearly enough. This is something that the museum should utilize more consciously, mainly in its promotion, but also when the audience meets the museum.

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PERSONAL INTERVIEWS

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Benita Nilsson, Marketing Manager, The Nordic Watercolour Museum, mail interview the 19th of May 2008.

Appendix 1: Interviews with Benita Nilsson

Personal interview

1. Hur kom det sig att museet placerades just i Skärhamn/Tjörn? Har ni ngn motivering till detta från bestämmande kommitté?
2. Hur ser er vision och mission ut?
3. Vilka använder era studios?
4. Hur marknadsför ni er? Vilken marknadsföringsmetod använder ni er av och hur väljs denna?
5. Marknadsför ni övriga faciliteter såsom studios, restaurang och museishopen?
6. Vilka är era målgrupper? Stämmer detta överrens med dem som besöker museet?
7. Har ni någon statistik över besökarna? Vilka är de? Ålder, livssituation (studenter, yrkesarbetande), yrkesgrupper och så vidare?
8. Hur många av besökarna är från närliggande områden, det vill säga kommunen och grannkommunerna? Hur många kommer från utlandet? Vilka nationer kommer dessa främst ifrån?
9. Hur ser besökaren ut i framtiden?
10. Hur ser antal besök ut under året? Är det säsongsbetonat?

Telephone interview

1. Hur arbetar ni strategiskt med att nå visionen?
2. Vad är det unika som ni erbjuder era besökare?

Mail interview

1. Hur definierar ni museets produkt?
2. Är Akvarellmuseet en vinstdrivande verksamhet?
3. Hur arbetar ni med Akvarellmuseet som varumärke?
4. Hur ser Akvarellmuseets visuella identitet ut: färg, typsnitt, form etc? Har man någon annan logo än penseln? Hur kom ”penseln” till?
5. Är inträdesavgift ett sätt att få in intäkter eller del av imagebyggandet, dvs. ett sätt att visa på värdet av museet hos besökaren?
6. Vad gör er unika enligt er själva?

Appendix 2: Questionnaire

1. **Kön** Man Kvinna

2. **Ålder** 15-20 21-25 26-30 31-35 36-45 46-55 56-65 66-

3. Utbildningsnivå

Grundskola eller motsvarande

Gymnasium eller motsvarande

Universitet, högskola eller motsvarande

4. I vilket syfte besökte du Akvarellmuseet?

Utställning

Kurs

I tjänst/studiesyfte

Aktivitet för barn

Restaurang/mat

Annat _____

5. **Är du från Tjörn?** Ja Nej

6. **Om nej, är ditt primära syfte med besöket på Tjörn att besöka museet?** Ja Nej

7. **Är detta första gången du besöker Akvarellmuseet?** Ja Nej

8. **Vad tänker du på när du hör Nordiska Akvarellmuseet?**

9. **Hur skulle du beskriva atmosfären/känslan på Akvarellmuseet?**

10. **Vad skulle du säga är unikt med Nordiska Akvarellmuseet?**

Hur uppfattar du Nordiska Akvarellmuseet?

	<i>Instämmer inte alls</i>			<i>Instämmer helt</i>	
11. Lätt att ta sig till museet	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
12. Parkeringsmöjligheterna är tillräckliga	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
13. Byggnaden/arkitekturen är vacker	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
14. Tillfredsställande information kring den aktuella utställningen	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
15. Jag tyckte om den aktuella utställningen	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
16. Den aktuella utställningen motsvarade mina förväntningar	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
17. Personalen gav god service och trevligt bemötande	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
18. Rent och välskött	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
19. Barn- och familjevänligt	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
20. Prisvärt	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
21. Restaurangen håller hög kvalitet	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
22. Utbudet i butiken är bra	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
22. Inspirerande	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
23. Nytänkande	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
24. Möjlighet att öka sin kunskap	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
25. Högklassigt och exklusivt	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
26. Museet har ett gott rykte/anseende	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

27. Uppfyllede Akvarellmuseet dina förväntningar? Ja Nej

28. Om inte, var god specificera:

Appendix 3: Purpose of the visit

Appendix 3 presents the respondents' purposes of the visit to the Nordic Watercolour Museum and is divided into the purposes in total, single purposes, multi-purposes and the other purposes not listed among the selections.

Purposes in total

The exhibition: 88

Course: 8

In duty or educational purpose: 10

Activities for children: 2

Restaurant: 28

Other reason: 20

Exhibition and restaurant: 16

Multi-purposes in total (including exhibition + restaurant): 28

Single purposes

The exhibition: 62

Course: 5

In duty or educational purpose: 7

Activities for children: 1

Restaurant: 6

Other reason: 13

Multi-purposes

Exhibition and restaurant: 16

Exhibition, restaurant and other purpose: 2

Exhibition and other purpose: 2

In duty or for an educational purpose and other purpose: 1

Exhibition, course, restaurant and other purpose: 1

Exhibition and children activity: 1

Exhibition, course and other purpose: 1

Exhibition, in duty or educational purpose and restaurant: 1

Exhibition, course, in duty or educational purpose and restaurant: 1

Note:

Five respondents that stated multi-purposes did state the purpose of their visit to be a lecture. These have been excluded from the statistics as there was no lecture at the time when the market research was carried out. It could be that these respondents actually referred to another point in time and did not understand the question to be connected with the current visit.

Other purposes not listed

Total number of other reasons for visiting the museum: 20

No answer: 9

Excursion: 4

Renting a studio: 3

Open studio: 2

Basking in the sun: 1

Volunteering: 1

Note:

Note that even in this case the respondent may have referred to an earlier visit in time, for example when he or she has rented a studio or volunteered. We do not have data on whether this activities were actually carried through at the time of the research and do not find it necessary to have this information as this data constituted a minor part of the total purposes of the visits.

Appendix 4: What do you come to think about when hearing the name “The Nordic Watercolour Museum”?

The statements made by the respondents, when asked what they think about when hearing the name ”The Nordic Watercolour Museum”, are presented below according to the chart in the text and then other statements grouped. This is a presentation of how the statements have been grouped. Here, all words connected with the word presented in the chart have been grouped under the same headline. Some answers were directly stated more than once. When that is the case, the word is followed by a number in parenthesis. Other answers included more than one single word and are presented in full text.

Watercolour

Akvarell
 Akvarell(er) (15)
 Akvareller, vatten
 Akvarellkonst
 Akvarellmålningar (6)
 Att få se akvareller
 Att här finns en samling akvareller utställda permanent (men det var fel, inga akvareller alls var utställda):
 Att jag ska få se akvareller från nordiska konstnärer
 Bra akvarellkonst
 Colours
 De vackra målningarna
 En massa akvarell, fast det fanns ju ingen
 Exposé av främst akvareller av nordiska konstnärer
 Fina intressanta akvarellutställningen
 Härliga akvarellmålningar
 Landskapsakvareller
 Ljusa målningar
 Museum för akvarell
 Mycket akvareller
 Mycket svensk akvarell
 Målningar
 Målningar med vattenfärg
 Pastell
 Tavlor, akvareller - inte TV
 Utställning av akvarellmålningar
 vackra akvarelltavlor
 Vatten och färg
 Vattenfärger (2)

Location

Fin miljö
 Hav (7)
 Havsmiljö
 Klippor (2)
 Läget
 Miljö och natur
 Nära till vattnet
 Placeringen vid vattnet
 Skogen
 Skärgården (3)
 Skön miljö
 Vacker omgivning
 Vackert läge (4)

Nordic art

Akvareller av nordiska konstnärer
 Att i utställningens form stifta bekantskap med nordisk akvarellkonst
 Att jag ska få se akvareller från nordiska konstnärer
 Att konstnärer möts här från hela Norden med sina utställningar
 En god möjlighet att utveckla intresset för nordisk konst
 Exposé av främst akvareller av nordiska konstnärer
 Mycket svensk akvarell
 Nordisk konst (2)
 Nordiska akvarellister (ex Zorn)
 Nordiskt
 Samling av nordisk akvarellkonst
 Välrenommerad nordisk konst

Art

Bra konst

Konst (6)

Konst förstås!
 Konst i miljö
 Tavlor, utställning av tavlor eller annan konst
 Tillfälliga utställningar
 Trevlig konst

Exhibitions

Ett museum med akvareller från olika konstnärer och även en utställning för akvarella konstnärer (en museedel och en utställningsdel)
 Intressanta utställningar
 Konstutställningar
 Spännande utställningar
 Trevliga utställningar
 Utställningar (4)
 Väldigt varierande utställningar

The building

Byggnaden (3)
 En underbar byggnad
 Hade bara hört om arkitekturen
 Ljusa lokaler
 Museibygnaden i Skärhamn
 Vacker arkitektur
 Vackert hus

Artists

Konstnärer (2)
 Arosenius
 Lars Lerin (4)
 Nordiska akvarellister (ex Zorn)

Skärhamn

Skärhamn (6)

Good food

Good food (3)

History

- Ett museum med akvareller från olika konstnärer och även en utställning för akvarellkonstnärer (en museedel och en utställningsdel)
- Historien runt omkring
- Historisk utställning om akvarellmåleriets utveckling

Knowledge

- En god möjlighet att utveckla intresset för nordisk konst
- Intressant o ett tillfälle att få kultur och mer kunskap

Psychological characteristics

This list of psychological characteristics stated by the respondents does not constitute a group of statements, but is presented under the same headline in order to facilitate the handling of the statements.

Det känns avlägset och distanserat från mig
Ett tråkigt museum
Framgångsrikt
Förväntningar, nyfikenhet
Harmoni
Häftigt
Hög klass
Inspiration
Kul
Nutida

Positiv (2)

Stilrent, kvalitet
Trevlighet, träffa folk med gemensamt intresse
Trevligt att vara där med jämna mellanrum
Vackert

Other statements

Att det är hemma
Besöksstugorna
Det bästa som hänt Tjörn efter bron
Finland
Ljus
Samlingspunkt
Semester
Turistmagnet
Unik företeelse i Norden
Utmärkt kultursatsning

Appendix 5: How would you describe the atmosphere/feeling at the Nordic Watercolour Museum?

The statements made by the respondents, when asked how they would describe the atmosphere/feeling at the Nordic Watercolour Museum, are presented below according to the chart in the text and then other statements grouped. This is a presentation of how the statements have been grouped. Here, all words connected with the word presented in the chart have been grouped under the same headline. Some answers were directly stated more than once. When that is the case, the word is followed by a number in parenthesis. Other answers included more than one single word and are presented in full text.

Peaceful

Avkopplande
Avslappnad
Avspänd
Fridfull (2)
Lugn (22)
Ro
Rofullt
Rofyllt
Rogivande
Stillsam

Location

Fin miljö (2)
Fint läge (2)
Havet (2)
Havsmiljö
Havsnära (3)
Himmel möter hav
Klippor (2)
Kustatmosfär pga läget
Naturnära (2)
När naturen, havet och klipporna del av helheten
Nära bad (2)
Placerat i en mycket vacker omgivning
Spännande läge vid havet
Vackert beläget museum
Vattnigt
Västkusten

Beautiful

Fin (4)
Otroligt vackert
Snyggt (3)
Vackert (7)
Vackra utsikter

Light

Ljus (10)
Ljusa lokaler
Mycket ljus (bra)

Airy

Högt och luftigt
Luftig entré
Luftigt (9)

Nice

Trevlig (10)
Trevlig atmosfär

Modern

Modern (5)
Modern konsthall
Modernistisk

Friendly and welcoming

Inbjudande
Stram, men välkomnande
Svalt intellektuell, men välkomnande
Välkomnande (2)
Vänlig

Good

Bra (3)
Ganska bra
God (2)

Harmonious

Harmoni (2)
Harmonisk (4)

Small

För lite akvarell (2)

För lite tavlor/verk

Inte så stort

Lite

Statements related to the building

Arkitektur
Bunkeraktiga lokaler, men är det en fin utställning tänker man inte på lokalerna

Design

För mycket plåt

Ingen välkomnande entré (man möts av en grå vägg)

Slutna rum

Tröttande golv

Directly negative statements

"Känslolös" utan mycket känsla

"Livlöst" Det saknas liv i utställningarna

Avsaknad

Betjäningen i museet litet kall

Lite för strikt och nytt

Oengagerat

Omysigt

Stram men välkomnande

Tråkigt

Other related multi-statements

Behaglig (3)

Bra service

Enkelhet (2)

Fin konst (2)

Fräsch (4)

Inspiration

Inspirerande (3)
Intressant (2)
Intressanta utställningar
Kal (3)
Kall inredning
Kall miljö
Kallt
Kvalitet (2)
Lite kall
Mycket positiv
Mysigt
Nytt (2)
Positiv WOW!
Ren (3)
Skön (2)
Stram
Tyst (2)
Väldigt mysigt
Öppen (2)

Other single statements

Bra restaurang
Idyllisk
Kontemplativ
Kreativ
Kultur
Lite annorlunda
Meditativ
Museum
Ok
Rationellt
Rolig butik
Själva utställningshallarna
som på många andra ställen
Sofistikerat nordisk
Som på många nya/moderna
nischade småmuseer
Sparsmakad
Spännande oftast
Stark
Stendöd
Surpsising
Svalt intellektuell, men
välkomnande
Tilltalande
Tomt
Trivsamt
Unik
Varm

Appendix 6: What would you point out as the uniqueness of the Nordic Watercolour Museum?

The statements made by the respondents, when asked what they would point out as the uniqueness of the Nordic Watercolour Museum, are presented below according to the chart in the text and then other statements grouped. This is a presentation of how the statements have been grouped. Here, all words connected with the word presented in the chart have been grouped under the same headline. Some answers were directly stated more than once. When that is the case, the word is followed by a number in parenthesis. Other answers included more than one single word and are presented in full text.

The location

Beläget vid havet
Det vackra läget
Fantastiskt läge
Fin miljö
Fin placering av museet
Havet (3)
Havet och klipporna del av helheten
Ligger precis vid havet
Ligger så nära havet
Läget (37)
Läget på kusten
Läget vid havet
Läget vid vattnet
Miljön (4)
Miljön utomhus med närheten till havet
Miljön vid havet
Naturen, vackert omkring
Nära havet
Nära naturen
Närhet till vatten
Närheten till havet
Närheten till vatten (2)
Omgivningen
Placeringen (3)
Placeringen geografiskt
Platsen i den vackra miljön
Så nära havet som är en ingrediens i akvarellmåleri
Unik omgivning
Utemiljön
Utsikten (2)
Vacker natur
Vackert läge
Vattnets närhet

Vid havet

Yttre skärgård

The building and the architecture

Arkitekturen (4)
Byggnaden (4)
Den arkitektoniska uppbyggnaden
Den gråa färgen
Det är vackert
Moderna lokaler
Vacker byggnad

Arkitekturen är inte så unik.
Jag känner igen stilen från många andra museer.

Watercolour

Akvarelltekniken
Att det är ett akvarellmuseum
Att det är så pass inriktat på akvarellkonst
Dess specialisering på akvarellkonst
Enbart akvarell
Inramningen
Inriktningen
Inriktningen med akvarell - ganska starkt nischat
Koncentration på akvarell - värdesätta mediumet
Vattentemat

The concept

Alla övriga aktiviteter utöver utställningen
Allt
Bra kombination konst-mat-affär med konstnärsmaterial
Dens innehåll

Det händer mkt roligt, upplyftande

Det totala konceptet
Hela konceptet, inkl utbildning
Kombinationen av utställning och andra verksamheter
Verksamheten

Nordic and local

- Att det ligger i lilla Sverige och Skärhamn
- Ett nordiskt museum i Skärhamn
- Ett stort internationellt museum på en liten ort - Bidrar med mkt till Tjörnkommunen
- Kombinationen bohuslänism- "fin konst"
- Lokalt innehåll som fått överraskande genomslag
Nordiskt
- Samlande begrepp för akvarellkonsten i Norden

No watercolour painting

- Akvarell - men här saknas akvareller. Fotoutställning?!
- Akvareller (om det hade funnits några)
- Att det inte har en akvarellsamling/utställning
- Att man inte hade akvareller
- Borde väl vara akvareller - saknar permanent utställning från samlingarna
- Det borde vara utställda akvareller - med det visar det sig inte vara

The light

Ljuset (3)

Other statements

Att det existerar över huvud
taget, finns ju inte i världen

Djupa utställningar

Inget

Kombination av olika sinnens

stimulans

Konsten

Lugnet

Ruttnande tomater

Samlingspunkt

Temporära utställningar

Tillkomsten

Utbudet av utställare

Appendix 7: Dissatisfaction

The statements made by the respondents, who did not find that the Nordic Watercolour Museum lived up to their expectations, are presented below according to the chart in the text and then other statements grouped. This is a presentation of how the statements have been grouped. Here, all words connected with the word presented in the chart have been grouped under the same headline.

Lack of watercolour paintings

Det bör finnas akvareller på ett akvarellmuseum
Det finns inga akvareller
Fick ju inte se några akvareller
Hade förväntat mig akvareller också
Hade väntat mig att finna akvareller som inte hör till den aktuella utställningen
Inga akvareller i den aktuella utställningen
Inga akvarellmålningar är utställda, inget arkiv med akvareller som man kan studera är öppet om man är intresserad. Det enda som har med "akvarell" att göra är utbudet i butiken, där man säljer färg, papper, penslar och böcker. Kanske skulle butiken sälja bättre om kunder först blir inspirerade av akvareller.
Inte en enda akvarell, men fin miljö
Jag hade väntat mig akvarellmålningar
Jag har inte läst på ordentligt. Trodde jag skulle få se akvarellmålningar.
Jag vill se akvarellmålningar
Saknade akvareller (2)
Såg inte en enda akvarell
Trodde att det skulle vara akvareller och "riktiga" tavlor
Trodde att det skulle vara mer akvarell
Var inte mycket akvareller på utställningen
Var är akvarellerna?
Vill se mer akvareller

Too small

Alldeles för lite av nordiska akvarellister
Alldeles för liten utställningsdel - utnyttja mer utrymme för utställningar
För få tavlor/verk
Kunde vara lite mer för att titta
Utställningen var mindre än väntat. Tog 5 min att gå igenom
Önskar fler objekt

Lack of a permanent exhibition

Hade förväntat mig någon slags fast utställning
Ingen permanent utställning
Skulle ha varit tillgång till "fast" konst - akvareller

Lack of a museum part

Det motsvarar enbart en utställningslokal och inget museum
Historisk utställning om akvarellmåleriets utveckling?!

The building

Akvarellmuseet: bättre belysning kvällstid krävs!

Entrén ligger i fel ända av huset (längst bort). Svårt för besökare att se att just detta hus är Nordiska akvarellmuseet.

Not the expected art

Det var inte det utbudet av konst jag förväntade mig

Hade önskat att det varit en annan utställning, men jag kommer tillbaka

Other statements

Boring

Det var inte intressant

Appendix 8: Scale items: scores on selected scale items

FUNCTIONAL (PHYSICAL, MEASURABLE)



Tyckte om den aktuella utställningen (3,42)
Utbudet i butiken (3,81)
Byggnaden/arkitekturen (4,08)
Prisvärt (3,76)
Tillräcklig info om utställningen (3,63)
Restaurangen hög kvalitet (4,16)
Rent och välskött (4,33)
Tillgänglighet (4,08)
Parkeringsmöjligheter (3,74)
Förväntningar kring utställningen uppfylldes (3,19)
Möjlighet till ökad kunskap (3,83)
Inspirerande (3,81)
Nytänkande (3,88)
God service och trevligt bemötande (4,06)
Barn- och familjevänligt (4,05)
Högklassigt och exklusivt (3,63)
Rykte/anseende (4,09)

PSYCHOLOGICAL (ABSTRACT)