



Kröller
Müller

The Kröller-Müller Museum

How to optimize reach within the American visitor market

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NON-CONFIDENTIAL

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Executive Summary

The following report guides the reader through a market research that was executed for the Kröller-Müller Museum, a modern and contemporary art museum established in 1938 and located in Otterlo, the Netherlands. Insights on the formulated problem, the American visitor market and recommendations on how to reach the American market in the most suitable way are offered. As the Kröller-Müller Museum lacks insight on the American market's information needs and preferences, this report analyzes which promotional- and content aspects and organizational characteristics and values are preferred most by the American target group, to reveal how the Kröller-Müller Museum's corporate identity should be conveyed towards the American market.

Based on the communication problem of the organization, the following research objective was formulated: *(a) To make recommendations to the Kröller-Müller Museum on how to increase the number of American visitors with regard to content strategy and promotional channels (b) by analyzing the target group's information needs and preferences and identifying cultural differences between the Dutch and American market, and gathering this in a gap analysis in which the characteristics of the current content and promotion strategy will be compared to the content and promotion-related characteristics required for more successful acquisition of the American market.*

Three research areas were selected in order to support the formulation of recommendations concerning promotional- and content aspects, namely: Marketing and Communication in the Cultural Sector, Positioning and Intercultural Communication. Steering research questions were formulated to gather the necessary information to answer the research objective. The research was conducted with a case study strategy, with the addition of desk research. Data has been gathered through the distribution of surveys among existing American visitors, and the collection of data through semi-structured, in-depth interviews with marketing- and communication professionals who are working in the cultural sector.

From the research results, conclusions were generated, and from there the advice has been formulated. Firstly, it could be concluded and advised that the Kröller-Müller Museum should emphasize content on current events, establish regular features and introduce new events in order to embody the preferences of the American visitor market. Secondly, it could be concluded and advised that the organization's corporate identity should be actively promoted to the American visitor market in the Fall period, as results show that American tourists prefer to visit the Netherlands in the Spring and Summer period and they have an average travel preparation of six months. When it comes to promotional elements, the results indicated that American visitors have a preference

towards public relations and advertisements. Thirdly, it could be concluded and advised that the Kröller-Müller Museum should incorporate a past- and present oriented storytelling approach when communicating with the target group. Additionally, it could be concluded and advised that the Kröller-Müller Museum should concentrate on communicating the high quality of exhibitions and accessibility of the museum to (potential) American visitors. Lastly, it could be concluded and advised that the Kröller-Müller Museum should convey past achievements and historical connections to highlight the importance that is attributed towards the high quality of the museum.

The advice can be implemented and facilitated with the support of several media products. The first proposed deliverable is an interest areas selection menu for the current newsletter. The selection menu ensures that every reader receives the information of his/her choice without receiving unwanted information, and thus the newsletter will accommodate the preferences and information needs of multiple target groups. The second deliverable is a timeline that can be incorporated in the newsletter. By attaching a timeline to the newsletter that informs (potential) visitors of current and upcoming events and highlights past activities and historical figures, the newsletter will combine a past-, present- and future oriented storytelling approach. This ensures that the preferences of both the American and the Dutch market will be accommodated. The final deliverable is a new weekly regular feature on the Kröller-Müller Museum's social media channels. A weekly post that features an important historical figure or past achievement will be a distinct display of the Kröller-Müller Museum's past orientation, as well as illustrate to (potential) visitors that the museum attributes importance to its achievements and historical connections, which is in line with the preferences of the American target group. As The Kröller-Müller Museum's current social media pages represent a present- and future orientation, the addition of a weekly regular feature with a past-orientation ensures that the needs and preferences of multiple target groups are accommodated. The implementation of the advice has been translated into three steps, which can be implemented within a timeframe of 10 weeks, starting from the last week of June until the last week of August.

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1. Project Context

1.1 Problem Analysis

The Kröller-Müller Museum is located in the national park De Hoge Veluwe in Otterlo, the Netherlands. The museum was founded in 1938 by Helene Kröller-Müller. Together with her husband Anton Kröller, Helene collected around 11.500 artworks between 1907 and 1922, which makes the collection one of the largest private collections in the world. Over the past years, the museum has seen a rise in visitor numbers: from 302.198 visitors in 2011, to 378.731 visitors in 2015. With additional exhibitions abroad the museum reaches around 670.000 visitors a year (Kröller-Müller Museum, 2016a). Yet, the museum has the capacity and potential to receive more visitors.

As the museum is constantly working on increasing visitor numbers, as well as attracting more foreign visitors, it is important to be responsive towards visitors' interests and needs. In order to gain insight on the current visitor profile, the Kröller-Müller Museum is currently conducting a continuous visitor survey, collecting demographic and practical information to comprise a general visitor profile. The results of the survey show that almost half of the museum visitors are foreign tourists, with the biggest groups coming from Germany (7,5%), Belgium (7,4%), The United States (6%), France (3,6%) and Japan (3%) (Exporesult, 2017). In general, the museum feels that there is potential for growth in the American market. This is where the practical problem lies, as there is a gap between the current and the desired situation.

As the Kröller-Müller Museum wants to approach the American market more actively, they face the following practical problem: not knowing how to reach full market potential and with which tour operators to collaborate with. The Kröller-Müller Museum lacks insight on the American market's information needs and preferences, and knowledge on cultural differences between the American and Dutch market. So far, when approaching the American market, the Kröller-Müller Museum has been reliant on collaboration with a few intermediaries. With the term 'intermediaries' the researcher refers to American tour operators and travel agencies that offer tours and packages that include the Netherlands, and possibly The Kröller-Müller Museum as a destination.

As this research is practice-oriented, the intervention cycle stage can be determined. Since the communication problem has been identified and acknowledged by the relevant stakeholders, this research is situated in the diagnostic stage. Hence, this research will focus on developing a course of action that needs to be taken in order to find a solution.

1.2 Organizational Context

Company

As a leading international museum, the Kröller-Müller Museum wants her Dutch and foreign visitors to enjoy the world-famous collection of works by Vincent van Gogh and other defining artists. The Kröller-Müller Museum positions itself as a museum for modern and contemporary art and handles the following values: prominent, international, elegant and relaxed. The museum has a strong reputation, both nationally and internationally, and plays a prominent role in the cultural offering of the Netherlands. The Kröller-Müller Museum consolidates its 53th position in the ranking of 150 strongest Dutch cultural brands. The Kröller-Müller Museum has a creative, unique and sympathetic personality image, with few weaknesses. The performance profile of the Kröller-Müller Museum is that of a distinctive museum brand. The museum is characterized by its distinctive offer and attractive location. On these aspects, the Kröller-Müller Museum scores higher than the average museum. The visitors also link the museum to a pleasant atmosphere, an attractive building and a nice and relaxing offer. The familiarity of the museum is established at 78%. With regard to the branding power within the Dutch museum sector, the Kröller-Müller Museum holds a sixth position (Kröller-Müller Museum, 2017).

Market

The Kröller-Müller Museum faces competition from several other cultural attractions in the Netherlands. Significant competitors consist of the Rijksmuseum, the Van Gogh Museum, and the Mauritshuis. As the Kröller-Müller Museum is further from Amsterdam (the area that attracts the largest number of international tourists), a trip to the National Park costs more time, and can therefore be overlooked by tourists. Within Gelderland, the Kröller-Müller Museum faces competition from the Dutch Open Air Museum in Arnhem and the Airborne Museum 'Hartenstein' in Oosterbeek. Additionally, the Kröller-Müller Museum is not a permanent feature in tours offered by intermediaries such as travel agencies and tour operators. Through cooperation with large parties in the tourism sector (including De Keukenhof), the museum aims to create a larger network. Every year, the Kröller-Müller Museum organizes an event for incoming tour operators and tourism partners (Kröller-Müller Museum, 2017).

Promotional Channels

Promotion on the market is based on a business-to-business network within the tourism industry and with the acquisition of the tour operator market. The main objective is to gain a position as a 'must see' destination in the programs of tour operators. Over the coming years, the investments in the foreign market approach should contribute to the growth of both group- and individual visits (Kröller-Müller Museum, 2016b). The Kröller-Müller Museum utilizes radio campaigns, always prior to school holidays and public holidays. With this channel, the museum creates peak moments in the 'visibility' of exhibitions. By using various channels, the museum is also visible during renovation work and gives art lovers a (new) reason for visiting the Kröller-Müller Museum. With 'artist campaigns' (Vincent van Gogh, Pablo Picasso and other big names), the online visibility of the museum has been increased. Meanwhile, the total share of visitors who find the website through the Google ads (adwords) is 30%. The adwords campaigns run in the Netherlands, Belgium, Germany, France, Japan, Great Britain and the United States. In 2016, the regular feature 'A Cup of Art' was launched on Facebook, Twitter and Instagram. Every Friday an artwork from the collection is highlighted. The message is only promoted on Facebook, with an average range of 9.000 people. The target group for promotion is Amsterdam, Arnhem, Apeldoorn, Ede and Antwerp, within the age range of 35 to 60 (Kröller-Müller Museum, 2017).

Target group

The museum primarily focuses on the following core audience: an (inter)national couple in their fifties, visiting the Netherlands / the Veluwe for a couple of days, possibly as part of a travel package offered by a tour operator. They are aware of the important art exhibitions and they often visit art exhibitions domestically and on vacation.

2. Theoretical Framework

This research proposes a diagnosis of marketing and communication requirements which are relevant for achieving the desired situation. The following introduces three areas and additional theories and concepts that will contribute to the diagnosis.

2.1 Marketing and Communication in the Cultural Sector

The four P's of the Marketing Mix

Noordman (2006) argues that the characteristics of an art product explain why marketing tools are applied differently in the cultural sector. In contrast with conventional marketing, art organizations do not use all four components of the marketing mix intensively.

Looking at an art *product* from a marketing perspective creates a different situation, as it is not created in order to meet the needs of consumers. Hence, it is important for a museum to showcase famous art pieces and have blockbuster exhibitions, as this attracts a larger (inter)national audience.

Traditionally, the instrument *place* plays a subordinate role in the arts sector. The location for an exhibition is often predetermined and fixed. Yet, for the Kröller-Müller Museum, location is one of the unique selling points. As the museum is harder to reach, a visit takes up more time than the usual museum. For US based tourists making use of an organized tour, this means the quality and memorability of the offered products are very important, creating a unique, once in a lifetime experience.

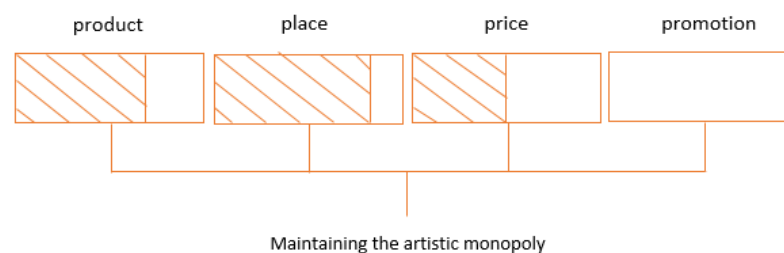
In the art sector, *price* is used as a marketing instrument in a typical manner. This is because supply exceeds demand, and the government can influence the individual pricing. Whether an art institution can use the marketing tool price with any profit depends on several factors. It is important to have a fixed location, because then it is easier to use institutional promotion. Another important factor that makes conducting a pricing policy interesting is the decision concerning duration of exhibitions, because the promotional tool 'word-of-mouth' advertising plays an important role in the arts sector. Museums have the option of extending the duration of an exhibition at its discretion, so that these art institutions can conduct a pricing policy, also because they are located in a fixed position. According to Schemmann and Horster (2013), especially the internet and recent applications allow

users to compose or obtain electronic word-of-mouth communication. The authors argue that online comments and reviews formulated by consumers are accessible to a large number of consumers, hence, it can be expected that this has a notable effect on the success of products and services.

Traditionally, the cultural sector employs two *promotional* instruments: publicity and outdoor advertising. The publicity preferably consists of free information in the media. Usually this is provided in the form of interviews with people who in one way or another are involved with the presentation or exhibition and bring enough attention for the reader or viewer to become curious. The interviewee provides compelling information, whereby the potential audience is not only informed of the presentation, but also gets the feeling that they have to attend. The publicity in advance is a characteristic way to solve the issue of a well-defined core product: the lack of clarity on the need the presentation will fulfill. Targeted promotion is usually carried out through direct promotional tools, such as personal e-mail. Other effective channels are newspapers and magazines. Additionally, a subscription possibility is an effective form of sales promotion for potential visitors (Noordman, 2006).

Figure 5: The Marketing Mix of art institutions.

The size of the white portion of a block indicates the intensity of the use of the instrument (Noordman, 2006).



According to Baggio and Baggio (2013), information flows are vital to economic endeavors and embody an important factor for the stability and productivity of markets. These are often represented by incomplete information, and more specifically, by asymmetric information where suppliers of a product are aware of the accurate characteristics and value, while potential consumers are uninformed. If a consumer is incapable to evaluate the true quality and value of an item, it could lead to substantial decrease in their perception of quality, and could ultimately lead to collapse of the market. The introduction of the internet could decrease this asymmetry, by presenting consumers with more opportunities to gather information about their travel destinations and the products and services that are taken into consideration (Baggio & Baggio, 2013).

Alvarez and Campo (2013) argue that tourist information sources can be ranked into eight classifications, depending on the amount of autonomy and influence by the marketer. Television and

printed advertisements are the least autonomous, whereas information obtained through word-of-mouth covers the other end of the spectrum, being less reliant on marketers. The more impartial sources might have a stronger influence on the development of destination imagery, due to increased reliability. As travel organizations seek to shape perceptions concerning the destination and raise the number of visits, recorded and print advertisements, the internet, books, movies and travel programs may all be incorporated in the marketing mix to control the perception of a destination. Especially visual information covering the destination is considered to be persuasive, as it generates the chance for an indirect experience of travel services. Hence, promotional material that consists of visual elements might convey distinct aspects of the destination to people who have never been there. Moreover, visual content might affect the perception of an experience that is captured at a destination, as correlations between images and experiences may be formed.

2.2 Positioning

Positioning is creating a distinctive position relative to competitors in the perception of the target group. When an organization wants to establish its positioning strategy, it is therefore important to carry out a competitor analysis. Following, it has to be determined which features and benefits are important in different target segments. Each segment may have other motives and needs and will find other characteristics important. The positioning is ultimately determined on the basis of distinctive, relevant brand values. The organization will choose the components that determine the identity (Essink-Matzinger & Van Veghel, 2012).

Corporate Identity

The concept of a corporate identity is essential in a corporate communication strategy; it entails the basic profile that an organization aims to convey to key stakeholders and how it wishes to be perceived by the stakeholders concerning the corporate image and reputation of the organization (Cornelissen, 2011). Kotler and Gertner (2002) describe the image of a destination as 'the sum of beliefs and impressions people hold about places.' Images embody a simplification of multiple correlations and fragments of information attached to a location. It is argued that images are created by a cognitive constituent, containing the opinions and beliefs that a person holds concerning a country or destination, and an emotional element, based on the feelings and sentiments they spark in a person. However, perceptions are not universal and people with different cultural values and motivations might assess the same destination in a different way. Managing corporate identity requires corporations to formulate distinct values and characteristics of their organization and

concentrate on how these are portrayed and conveyed to different stakeholders (Borgerson, Schroeder, Escudero Magnusson & Magnusson, 2009).

Recent online networking options influence the information flow in the tourism business and runs alongside the fluctuations in media use. The reputation of travel agencies and tourism products providers has mainly been influenced by this development. Across the various professional fields, reputation has been recognized to be the outcome of communication processes. Reputation does not necessarily originate from direct experience, but in addition it will be shaped by social interaction. At its center, reputation is thus the dissemination of information transferred by actors within a social network. Consequently, generating a reputation is composed of the distribution and acknowledgement of user-generated reviews. It is crucial to remember that reputation may be an expressed, second-hand acknowledgement, which thus goes beyond personal contact networks. Reputation has a public utilization area and results from interaction processes. It is therefore generated within the channel of communication between consumers and strongly linked to word-of-mouth communication (Schemmann & Horster, 2013).

How the Kröller-Müller Museum's corporate identity is conveyed to potential visitors in the American market will help to define how the museum is perceived from an external viewpoint.

Storytelling

Fog, Budtz, Munch and Blanchette (2010) suggest storytelling as a powerful approach when communicating organizational characteristics and values. A solid brand stands on distinctly defined values, while a good corporate story conveys those values in a clear manner. The story behind a brand engages consumers' emotions and values, and more importantly, it helps to establish a connection between the organization and the consumer. Dowling (2006) proposes the application of narrative communication as an extension to reputation-building activities of the organization. A corporate narrative can help an organization to explicate its behavior concerning its mission and ethics, as well as generating an emotional connection with key stakeholders that promotes trust and support. This reinforcement in trust and support helps stakeholders to comprehend the organization's corporate sustainability and social responsibility.

When an organization utilizes a corporate story to affirm its reputation, the content of the information needs to be selected with care. A focus on the past may indicate that the organization is past its peak performance. Overemphasizing current activities may not be as interesting to stakeholders, while only highlighting the future can come across as predictive and pretentious (Dowling, 2006). For the Kröller-Müller Museum, the development of a corporate story might be subject to historical ties to the founding of the museum, the connection to Van Gogh and the

museum's location, and whether these characteristics are perceived as advantageous or not by the American market.

2.3 Intercultural Communication

Cultural values of potential American visitors should be considered when developing a communication strategy for the American market. Hofstede, Hofstede and Minkov (2010) introduce dimensions that describe characteristics of a culture that can be scaled relative to other cultures. The model is frequently used to classify cultures and explain cultural differences. Cultures that score high on the 'masculinity' index have clearly defined gender roles, whereas 'feminine' cultures show overlap in gender roles. Analyzing how cultural dimensions affect the American market may reveal how organizational characteristics and values contributing to reputation are apprehended by the target group.

Between the American and Dutch culture, the biggest differences can be found in the dimensions 'masculinity versus femininity' and 'long-term versus short-term orientation'. As the American and Dutch culture show resemblance in the other dimensions, this research will focus on the two abovementioned dimensions. An overview of Dutch and American country scores on the various dimensions can be found in the appendix (Appendix 13.2, Figure 2).

The dimension 'masculinity versus femininity' shows the biggest difference between the American and Dutch culture. Masculine cultures tend to prioritize power, achievement and success, whereas feminine cultures are more process- and relationship oriented. The American culture scores high on masculinity, which indicates a higher focus on material success and individual achievement. The Dutch culture scores low on masculinity, indicating a focus on cooperation, modesty and quality of life (Hofstede et al., 2010). Being aware of the differences in orientation can help the Kröller-Müller Museum in formulating an appropriate message towards the American audience.

The dimension 'long-term versus short-term orientation' indicates whether societies prioritize historical links and traditions, or look more towards the future (Hofstede et al., 2010); it could indicate whether the American market prefers an orientation towards the past and present or the future, which can reveal whether or not the Kröller-Müller Museum should emphasize its history in their corporate communication.

A cultural take on visual studies proposes that locations may consist of multi-layered perceptions,

and countries might be regarded distinctively from a political and economic standpoint or from a tourist destination position. The roles of marketers and consumers become more obscure, which illustrates that destinations are not definite, but generated through a process in which tourists partake as well. Hence, socio-cultural developments are at the core of tourism, as history and culture affect the formation of imagery on people and places (Alvarez & Campo, 2013). Alvarez and Campo (2013) argue that these impressions are shaped through the formation of a mental depiction based on informative signals conveyed by image production agents and carefully chosen by a person. The cultural approach puts forward that destinations obtain meaning and integrity through socio-cultural fluctuations and there may be coinciding multilayered perceptions. Simultaneously, individuals may depend on various standpoints and sources when assessing a destination from a cultural, political and economic point of view, or from a tourism angle.

3. Research Design

3.1 Research Objective

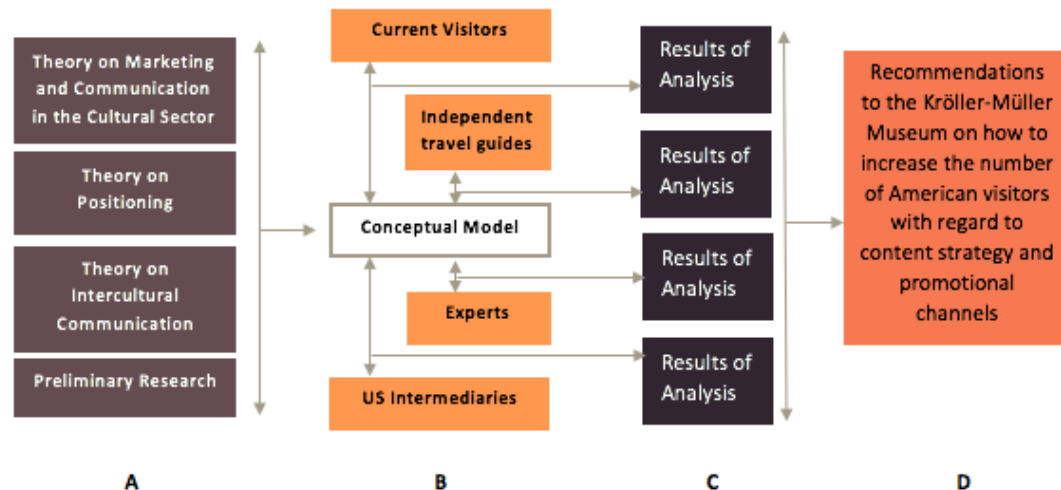
This research project will offer knowledge concerning requirements to increase the number of American visitors, leading to the following research objective (Verschuren & Doorewaard, 2010):

(a) “To make recommendations to the Kröller-Müller Museum on how to increase the number of American visitors with regard to content strategy and promotional channels

(b) by analyzing the target group’s information needs and preferences and identifying cultural differences between the Dutch and American market, and gathering this in a gap analysis in which the characteristics of the current content and promotion strategy will be compared to the content and promotion-related characteristics required for more successful acquisition of the American market”.

3.2 Research Framework

Figure 3: Research Framework



The research framework illustrates the internal structure of the project and consecutive steps that need to be taken to achieve the research objective.

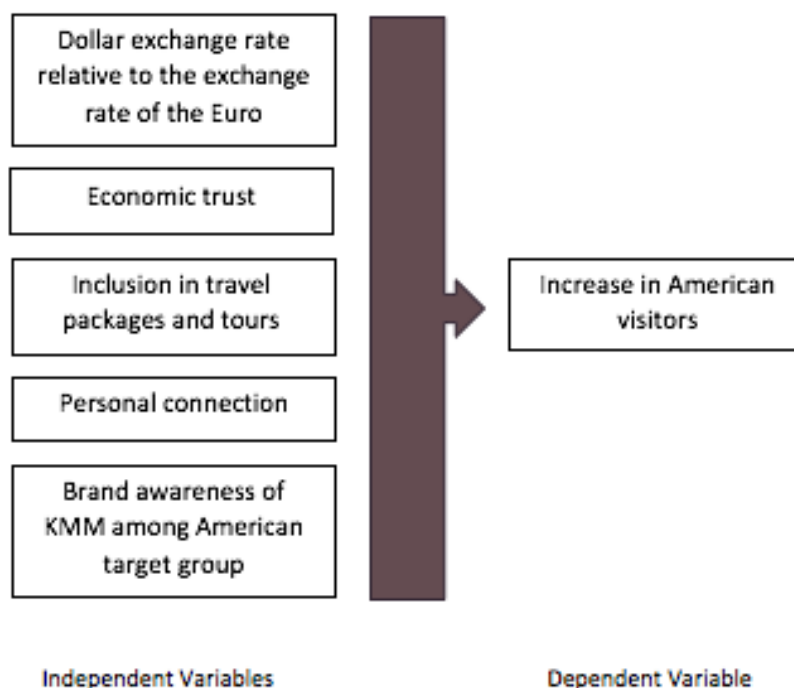
The framework is formulated as follows:

(A) A study of theories regarding Marketing and Communication in the Cultural Sector, Positioning and Intercultural Communication, (B) leads to acquisition requirements that will be confronted by experts, US intermediaries, independent travel guides and the Kröller-Müller Museum's current visitors. (C) The results will be analyzed and (D) collected in recommendations.

3.3 Conceptual Model

The conceptual model was derived from a theoretical question that steers the (a) phase of the research objective. This resulted in the formulation of requirements (independent variables) for attracting American visitors to a major art museum in the Netherlands (dependent variable). These concepts are based on literature and on preliminary research.

Figure 4: Conceptual Model



3.4 Research Questions

Marketing and Communication in the Cultural sector

Central question

1. Which elements of the promotional- and content strategy, as delineated from US intermediaries, experts in the field, independent travel guides and literature, should the Kröller-Müller Museum include in its marketing strategy?

Sub-questions

- 1.1. Which promotion and content elements do American potential visitors prefer to see embodied by an art museum?
- 1.2. Which promotion and content elements does the Kröller-Müller Museum embody, according to current visitors?
 - 1.2.1. In which period of the year would the Kröller-Müller Museum be most attractive for American tourists?
- 1.3. How is the Kröller-Müller Museum currently presented in independent travel guides and tourist destination content?

Positioning

Central question

2. Which elements of corporate identity and storytelling, as delineated from experts in the field and literature, should be embodied in the Kröller-Müller Museum's positioning?

Sub-questions

- 2.1. Should the Kröller-Müller Museum embody a past, present or future oriented storytelling approach to convey their corporate identity?
- 2.2. Which organizational characteristics and values should the Kröller-Müller Museum embody to generate a favorable brand image and reputation?

Intercultural Communication

Central question

3. Which of the five dimensions, as described by Hofstede, are noticeable in the Netherlands and the United States regarding the interpretation of organizational characteristics as perceived by the target group?

Sub-questions

- 3.1. What are the specific effects of the dimension 'Masculinity versus Femininity' on promotion and content elements?
- 3.2. What are the specific effects of the dimension 'Long-term versus Short-term orientation' on promotion and content elements?

Tree diagrams that illustrate how the key concepts were unraveled can be found in the appendix (Appendix 13.4).

4. Research Strategy and Methodology

4.1 Research Strategy

The research strategy refers to the set of decisions that explain how the researcher carried out the research. As this research project needs detailed insights and in-depth information, the researcher opted for the case study strategy (Verschuren & Doorewaard, 2010).

As this research is exploratory, triangulation of methods and sources has been used. Qualitative and quantitative data has been collected by conducting interviews and surveys. For the interviews, a purposive sampling technique with a heterogeneous sample was used. This allowed the researcher to select professionals who were able to answer the research questions, and to gather data to describe and explain key themes. For the surveys, a simple random sampling technique was used. As larger groups must be registered at the museum in advance, the researcher was informed when a group of Americans was scheduled to visit; this increased the chance of encountering the needed target group. When the researcher encountered a group of Americans, a random sample was approached and asked to fill out the survey. In addition, desk research was performed. By gathering primary and secondary data, the theoretical foundation was combined with empirical data. The triangulation of methods and sources combined with the case study approach provided the necessary reliability, validity and depth for the research project.

Empirical research was conducted by observing and analyzing the target group's preferences and needs, taking into account American cultural elements, towards promotion and content elements and how the Kröller-Müller Museum implements such elements.

4.2 Methodology

In order to achieve the objective and answer the research questions, several methods have been used to gather and analyze data. Hence, a mixed-method research was employed, combining both quantitative and qualitative techniques. A benefit of using mixed methods is that it allows for triangulation and better opportunity to answer the research questions (Saunders, Lewis & Thornhill, 2007).

Desk research was carried out to generate insights into key characteristics of each research area, as well as to identify the current situation of how the Kröller-Müller Museum is presented in independent travel guides and tourist destination content most consulted by American tourists.

Qualitative has been collected by conducting semi-structured interviews with experts from the cultural sector and an intermediary in the American market. A semi-structured interview includes open and pre-determined questions, which allows the interviewer to explore the context and responses. The people interviewed in this research project are marketing or communication managers operating in the cultural sector and an employee at an American travel agency. Based on the interviews, key characteristics were identified, which were further explored with a survey.

Quantitative data has been collected by conducting a survey that focuses on the target group's needs and preferences concerning promotion and content characteristics. The survey was distributed to a random sample of American visitors at the Kröller-Müller Museum, who represent the American target group. The survey responses have been gathered and analyzed in Google Forms, where the data was summarized in graphs and figures. The semi-structured interviews have been recorded and transcribed.

Using a case study strategy revealed the views of the research objects concerning content strategy and promotional channels in general, and the Kröller-Müller Museum's current approach to these two aspects, underlining the difference in views between potential American visitors, and existing visitors. A survey strategy was employed allowing for breadth of quantitative data to generate a base of views of American visitors towards the portrayal of content- and promotional elements and which sources Americans use to prepare for travelling. The use of both strategies exposed differences and similarities between the Kröller-Müller Museum's use of promotional- and content elements, and the preferences, needs and cultural perspectives of existing and potential visitors.

The results section found below shows the outcome of research conducted among four research objects: Current visitors, experts in the cultural sector, US intermediaries and independent travel guides. In-depth interviews were conducted with experts in the cultural sector and US intermediaries to gather qualitative data concerning sub-questions 1.1, 1.2.1, 2.1, 3.1 and 3.2, allowing for an insightful in-depth analysis of issues regarding these sub-questions. Subsequently, data has been gathered as the result of a distribution of surveys among current visitors to establish a foundation of quantitative data regarding sub-questions 1.1, 1.2, 1.3, 2.1, 2.2, 3.1 and 3.2. Sub-questions 1.2.1 and 1.3 were also subject to desk research.

Interview participants include Bonnie Kirkels of Cultuur+Ondernemen, Laura Engel of MediaEngel, Diana Hillesheim of Museum Boijmans van Beuningen, Eva Schaap of CODA Museum and Henriette Kosse-Ruinen of Erfgoed Gelderland. The sole American interview candidate was Rich Sorenson of Rick Steves' Europe.

The first interviewee, Bonnie Kirkels, is a communications advisor for the foundation Cultuur+Ondernemen, a knowledge center for entrepreneurship in the cultural sector. Cultuur+Ondernemen supports cultural organizations and independent artists that want to get more out of their business. In addition, they work with governments and foundations, to enhance the impact of their cultural policies and investments. Additionally, Ms. Kirkels also teaches at the Herman Brood Academie. Before working at Cultuur+Ondernemen, she gained experience at a publisher where she started learning more about marketing and communication. After that she started working at TivoliVredenburg in Utrecht, where she mainly worked in PR and communication.

The second interviewee, Laura Engel, is an online marketing advisor with her own company named MediaEngel. MediaEngel advises cultural organizations on how to successfully use online marketing tools. Mrs. Engel feels that online marketing can be a vital component in increasing brand awareness, reaching existing and new audiences and improving conversions. Before starting her own company, Ms. Engel worked for Google, where she worked as an online marketing consultant and gained experience in search engine advertising and the use of various marketing tools.

The third interviewee, Diana Hillesheim, is a marketing advisor at Museum Boijmans van Beuningen in Rotterdam. During her studies she did an internship at Manifesta, the European Biennial of Contemporary Art, and she worked there for almost seven years. At Manifesta Ms. Hillesheim was working as a communication advisor and project employee. At Museum Boijmans van Beuningen her skillset is less widely used, but here she goes in depth and specializes in international projects. She generates marketing campaigns for several exhibitions, mainly for contemporary art projects.

The fourth interviewee, Eva Schaap, is the PR coordinator at CODA Museum in Apeldoorn. CODA offers the unique combination of a library, a museum and an archive. Her main tasks are the promotion and editing of exhibitions and publications. Ms. Schaap gained experience as an art editor at newspaper De Gelderlander, editor at the publishing house Frame Publishers, and chief editor at DSV Media. After several years in publishing, she wanted a change of pace and started working at CODA.

The fifth interviewee, Henriette Kosse-Ruinen, works as a communication advisor for Erfgoed Gelderland. Her main focus is on the website mijngelderland.nl, where she collects stories and shares upcoming events and exhibitions from heritage organizations. With the use of content marketing she tries to highlight those stories and attract attention. Ms. Kosse-Ruinen aims to convey historical stories and events in a new way by using innovative channels for promotion.

The sixth and last interviewee is Rich Sorenson, who has been a marketing executive at Rick Steves' Europe for 25 years. He mainly works on marketing, strategy and content to promote their guidebooks, tours, TV shows and website.

Interviews were based on sub-questions that needed specific information and expert opinions. This provided a deeper understanding of marketing- and content strategy in the cultural sector, allowing for qualitative, in-depth analysis of the concepts introduced in the research areas, while surveys were focused on gathering quantitative data on the three research areas. The combination of in-depth interviews and surveys allowed the researcher to establish suitable practices, defined by experts in the cultural sector, compare these practices to the needs and preferences of (potential) American visitors, and to account for cultural differences that became visible through the interview and survey results. This generates a clear image of how the Kröller-Müller Museum's current content- and promotion activities are perceived by current visitors, whereupon the researcher can analyze whether these perceptions also hold true for the American market, and subject to this, how marketing activities need to be adapted to the target group's needs and preferences. For the American target group, 50 survey responses were expected. A total of 52 survey responses was received. The survey, together with the results, can be found in appendix 6.11 to 6.24. Results are presented according to each research area, and the research questions that belong to these areas.

4.3 Validity and Reliability

According to Saunders, Lewis and Thornhill (2007) the reliability of a research project describes whether the data collection methods and data analysis will yield consistent and reproducible findings. The validity of a research project deals with whether findings are actually about what they seem to be about.

To ensure validity, the interview and survey questions were compared and adjusted accordingly to the research questions and research objective. This ensures that the research project analyzes what it is supposed to analyze. The questions were formulated and structured in a way that the answers would generate suitable and relevant information. Moreover, before conducting the survey, the questions were tested on a small number of people to ensure the comprehensibility and relevancy of all the questions. The survey was distributed among 52 people. Only complete responses that were filled out correctly were analyzed. All the conducted interviews were recorded to ensure accurate transcripts, as well as allowing the researcher to focus on the interview and the interviewees'

responses. As all interviewees are experts in their field, their specialized knowledge generates reliability. The interviewed experts operate in different professions and environments, creating the possibility to gather information from different perspectives and backgrounds, which further helps to establish reliability.

To prevent participant error, surveys and interviews were held at neutral times during the workweek. The interviews were not subject to participant bias, as there was no threat of employment insecurity and no pressure to give certain answers. By maintaining a highly similar structure and formulation to the interviews, the threat of observer error was kept to a minimum.

4.4 Limitations

The case study generates data from personal perspectives, allowing for some level of bias. By verifying the obtained information with multiple interviews from different perspectives, surveys and desk research, the researcher is able to offer a complete and reliable overview.

Research was conducted in 4 weeks, a short period for a research project of this size. However, the researcher feels that the quality of this report has not been compromised by a lack of time. As the Kröller-Müller Museum offered complete cooperation, the researcher was able to gather the needed data within the timeframe. Additional time would have allowed the researcher to conduct more expert interviews and surveys.

The interviews were conducted with marketing and/or communication advisors in the cultural sector, all interviews were conducted via Skype or telephone. It must be taken into consideration that answers to the interview questions are partially based on personal opinions, allowing for some level of bias.

5. Research Results

Area 1: Marketing and Communication in the Cultural Sector

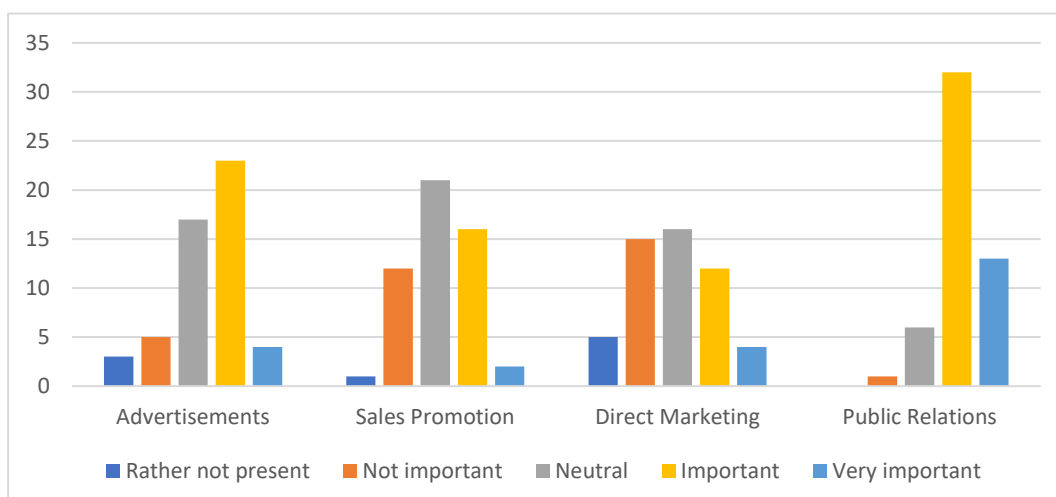
Central question: Which elements of the promotional- and content strategy, as delineated from US intermediaries, experts in the field, independent travel guides and literature, should the Kröller-Müller Museum include in its marketing strategy?

Sub-question 1.1. Which promotion and content elements do American potential visitors prefer to see embodied by an art museum?

To answer the research question, American visitors were asked to rate predetermined promotion- and content elements, which were considered to be relevant to the Kröller-Müller Museum's activities. Listed promotional elements were: advertisements, sales promotion, direct marketing and public relations. Listed content elements were: content on current events, asking followers to share feedback and answer questions, behind the scenes content/personal content, regular features/themes, community involvement and introducing new events. To gather additional information, interviewees were asked to name aspects and criteria for an effective promotion- and content strategy.

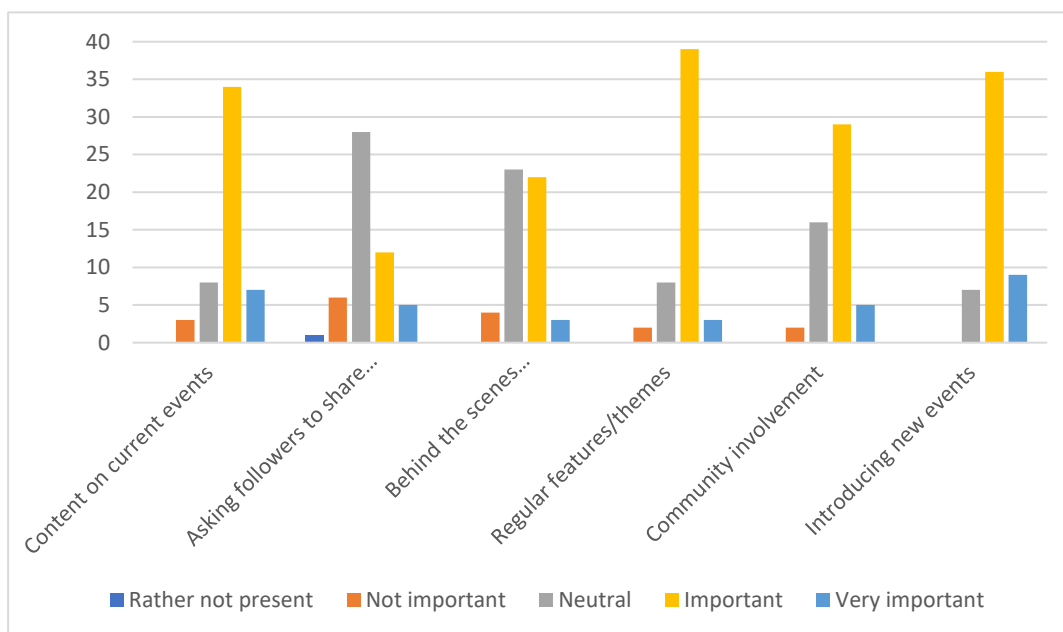
As can be seen in Graph 4 (appendix 13.15, Graph 4), the majority of American visitors that responded to the survey agree that they find public relations to be more important over other promotional aspects. Additionally, most respondents also find advertisements important as a promotional aspect represented by a museum. The results show that American visitors consider sales promotion and direct marketing to be less important promotional aspects.

Graph 4. American visitors' preferences concerning promotional aspects represented by a museum (On a scale of 1 to 5: 1=rather not present, 5=very important).



As can be seen in Graph 6 (appendix 13.17, Graph 6), survey responses reflect the importance that is attributed to content on current events, regular features & themes and the introduction of new events. Behind the scenes content & personal content and community involvement are also deemed as important by the American target group, but noticeably less so than other content aspects. The majority of the respondents take a neutral stance on 'asking followers to share feedback and answer questions', illustrating a lower importance.

Graph 6. American visitors' preferences concerning content aspects represented by a museum (on a scale of 1 to 5: 1=rather not present, 5=very important).



To substantiate the information obtained from the survey and to see whether similarities arise, interviewees were asked which promotion- and content aspects they consider to be important and relevant in the cultural sector.

Ms. Kirkels, of Cultuur+Ondernemen, suggests using the entire marketing mix, but evaluating for every event and exhibition what the most suitable medium for your message and who you are trying to reach. Kirkels states that it is very important to understand your target group's needs and preferences. When it comes to content aspects, she feels that it is important to show modesty and use content to illustrate an organization's strengths.

Ms. Hillesheim, of Museum Boijmans van Beuningen confirms that you have to reevaluate your options for every exhibition. According to Hillesheim you have to know your target audience and how you can convey your message to the audience, in order for you to use the most appropriate promotional tools. In relation to this, she argues that organizations need to assess which channels are most suitable for different forms of content, and how the different types of content spread over

several channels can create consistency.

Similarly, Mrs. Kosse-Ruinen, of Erfgoed Gelderland, suggests applying a multimedia approach to address your target group in the most suitable way possible. She also states that it is important to set realistic objectives and goals by making them measurable. Content wise, she argues that organizations need to be aware of the knowledge level of their target audience, making it possible to convey messages that are in line with their knowledge level, interests and preferences.

In agreement with the survey results, Ms. Schaap, of CODA Museum, confirms that the use of paper advertisements and advertorials should not be neglected, as the average age of visitors of major exhibitions is usually 50 years or higher. According to Ms. Schaap, this group is generally less active on social media, so alternative tools and channels should be utilized to target them.

To answer sub-question 1.1., American visitors state that importance is attributed to public relations and advertisements. When it comes to content aspects, American visitors illustrate a preference towards content on current events, regular features & themes and the introduction of new events. In support, interview participants suggest that promotion- and content aspects have to be reevaluated for every exhibition or event, in order for an organization to use the most appropriate approach. By understanding the needs and preferences of (potential) American visitors, the Kröller-Müller Museum can use the most suitable and relevant resources and channels to reach the American market.

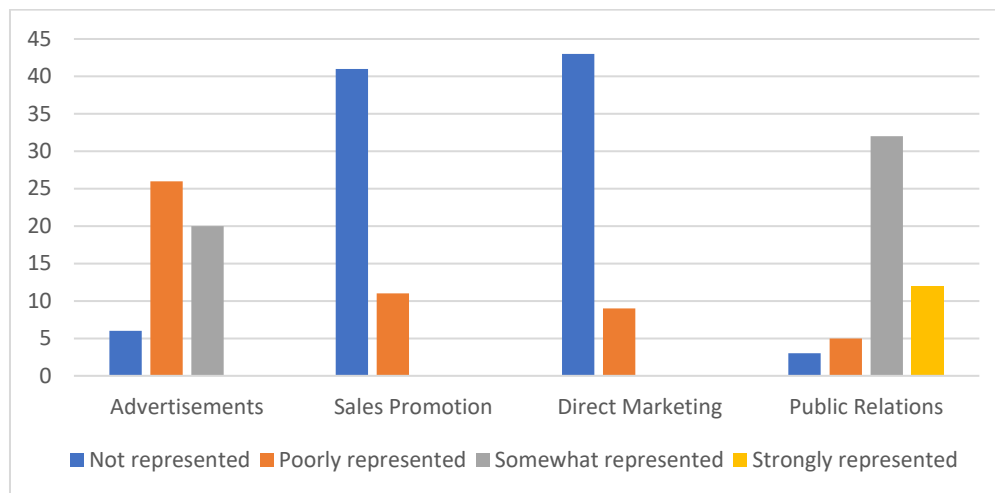
Sub-question 1.2. Which promotion and content elements does the Kröller-Müller Museum embody, according to current visitors?

Similar to the quantitative data presented in sub-question 1.1., current visitors were asked to grade a number of listed promotional aspects, which were considered to be relevant to the Kröller-Müller Museum's activities. Listed aspects were: advertisements, sales promotion, direct marketing and public relations.

As shown in Graph 5 (appendix 13.16, Graph 5), the majority of the Kröller-Müller Museum's current visitors who responded to the survey agree that sales promotion and direct marketing are not represented by the Kröller-Müller Museum. Most respondents also agree that public relations are somewhat represented and advertisements are poorly represented.

To answer sub-question 1.2., The Kröller-Müller Museum currently deploys advertisements and public relations in its promotional strategy.

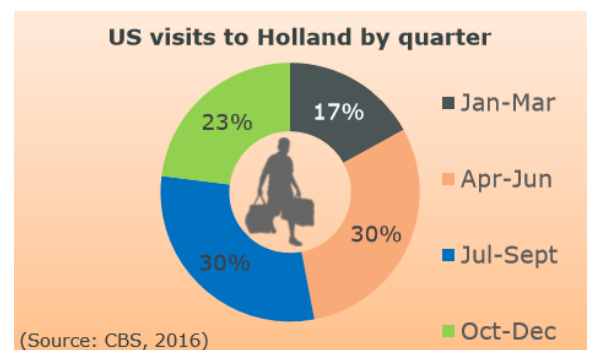
Graph 5. Promotional aspects represented by the Kröller-Müller Museum according to current visitors (on a scale of 1 to 4: 1=not represented, 4=strongly represented).



Sub-question 1.2.1. In which period of the year would the Kröller-Müller Museum be most attractive for American tourists?

To answer the research question, desk research was performed to reveal when American tourists prefer to visit the Netherlands. By knowing which period of the year is preferred for a visit to the Netherlands, it can be established when resources need to be deployed, and it will be easier for the Kröller-Müller Museum to prepare for potential visitors and respond accordingly with promotional tools and content whose effectiveness has been established.

As shown in figure 6, there are American tourists in the Netherlands throughout the year, but there is a preference towards the Spring and Summer period (from April to September).



The results of the visitor survey that has been conducted over the past year at the Kröller-Müller Museum show clear

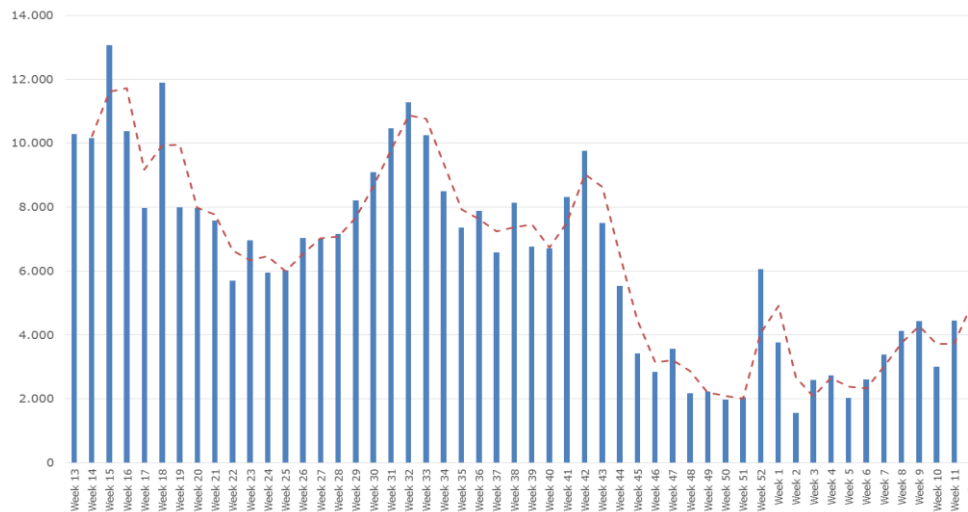
similarities with NBTC's findings. As illustrated in Figure 7, calendar weeks 15, 18 and 32 of 2016 represent the top three weeks with the highest number of visitors within the measurement period of the visitor survey. Week 15 represents the second week of April, week 18 represents the first week of May and week 32 represents the second week of August.

Image 1, source: US visits to Holland by quarter. CBS, as cited in MarketScan USA 2016, NBTC.

Figure 7: Visitor numbers per week over the measurement period. Source: Exporesult, 2017.

Bezoekersaantallen per week over de meetperiode

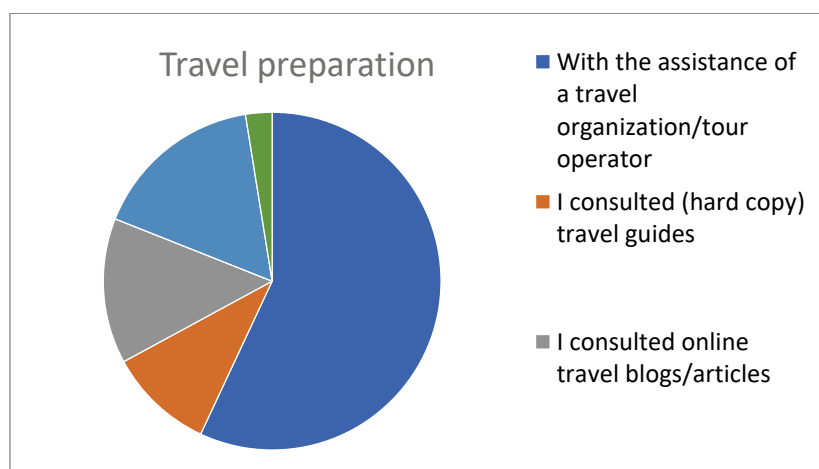
(basis: alle bezoekers volgens opgave Kröller-Müller)



Sub-question 1.3. How is the Kröller-Müller Museum currently presented in independent travel guides and tourist destination content?

To answer the research question, American visitors were asked about their travel preparation and which sources they used in preparation for their trip to the Netherlands and the Kröller-Müller Museum. As shown in Graph 10 (appendix 13.21, Graph 10), 57% of the respondents answered that they prepared for their trip with the assistance of a travel organization or a tour operator. Of the survey respondents only 10% had made use of a (hard copy) travel guide. When asked to elaborate it became clear that American visitors have a preference for guidebooks by Rick Steves. Other popular travel preparation sources are online travel blogs and/or articles (e.g. the website tripadvisor.com) and advice from friends and/or family.

Graph 10. American visitors' travel preparation.



To gather the necessary information to answer this research question, additional desk research was conducted. By reviewing several travel guides and tourist destination content, an overview was gathered of how the Kröller-Müller Museum is currently presented in travel guides and (online) tourist destination content.

As was elaborated by several survey participants, the website [tripadvisor.com](https://www.tripadvisor.com) is a popular online source for travel preparation where people can review tourist destinations. On Trip Advisor, the Kröller-Müller Museum is represented with practical information and over 1.000 reviews written by people who visited the Kröller-Müller Museum. People can share their opinion, upload pictures and rate the museum. Based on 1.061 reviews on Trip Advisor, the Kröller-Müller Museum is rated as excellent (Tripadvisor, n.d.).

The main travel preparation source that was mentioned in the survey results are the travel guidebooks by Rick Steves. The relevant guidebook, 'Amsterdam & The Netherlands', includes a section on museums near Arnhem. The guidebook offers background information on the museum, practical information on prices and opening hours, detailed information on how to get to the museum and which busses and trains to catch, and comprehensive information on the displayed art in the museum and the sculpture garden. Additionally, suggestions are given on hotels and restaurants (Steves & Openshaw, 2017).

Another popular source for hardcopy travel guidebooks is the publisher 'Lonely Planet'. Their guidebook on the Netherlands includes a chapter on 'Central Netherlands' that covers National Park De Hoge Veluwe and The Kröller-Müller Museum. The guidebook marks the Kröller-Müller Museum as a 'top choice' and shares practical and detailed information on the collection, opening hours and how to get there (Ver Berkmoes & Zimmerman, 2013).

An additional hard copy travel guide on the Netherlands is offered by the publisher 'Rough Guides'. Their guidebook on the Netherlands contains a chapter on 'The Eastern Netherlands' that covers National Park De Hoge Veluwe and The Kröller-Müller Museum. The guidebook displays detailed information on the museum's collection and the sculpture garden (Dunford, Lee & Morton-Taylor, 2010).

To answer the first central question, illustrated by an analysis of the target group's preferences concerning promotion- and content aspects, surveys distributed among the target group, and conducted interviews with professionals from the cultural sector, qualitative and quantitative data suggests that the American target group attributes importance to public relations and advertisements in a museum's promotion strategy. Regarding content elements, American visitors

indicate a preference towards content on current events, regular features and themes, and the introduction of new events. Data gathered among current visitors indicates that the Kröller-Müller Museum currently embodies public relations and advertisements in its promotional strategy, although not as strongly represented as the American target group would prefer. Current visitors also expressed that sales promotion and direct marketing are not represented by the Kröller-Müller Museum, which is in line with the preferences of the American target group. Desk research indicates that a visit to the Kröller-Müller Museum would be most attractive for American tourists in the period between April and September. The Kröller-Müller Museum is currently mentioned in detail by travel guides on the Netherlands from Rick Steves, Lonely Planet and Rough Guides. Another significant online source that mentions The Kröller-Müller Museum is Trip Advisor.

Area 2: Positioning

Central question: Which elements of corporate identity and storytelling, as delineated from experts in the field and literature, should be embodied in the Kröller-Müller Museum's positioning?

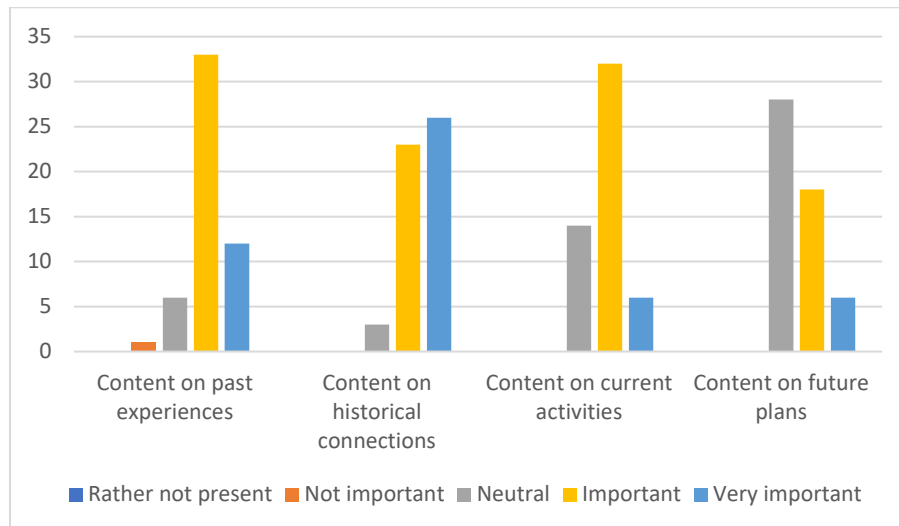
Sub-question 2.1. Should the Kröller-Müller Museum embody a past, present or future oriented storytelling approach to convey their corporate identity?

To guarantee that the Kröller-Müller Museum conveys a corporate identity to its (potential) visitors that is consistent with the preferences of the targeted market, research initially tried to determine how the Kröller-Müller Museum is currently conveying its corporate identity to current visitors. According to Dowling's storytelling theory (2006), an organization's narrative communication needs to be carefully selected in order to create a suitable balance between an organization's past, present and future. To answer the research question, American visitors were asked to rate the orientation of content on a scale of 1 to 5, according to how important the past, present and future are for a museum to represent through their corporate communication. By executing desk research to gain insight on the Kröller-Müller Museum's current storytelling, and by gathering data from American visitors through a survey to establish their preferences, a clear overview has been generated of how the Kröller-Müller Museum should potentially adapt its narrative communication to engage the American target group and accommodate their preferences.

Survey responses (appendix 13.18, graph 7) reflect the importance that is attributed to content on past experiences and content on historical connections. Content on current activities is also deemed important, although slightly less so as a large group of respondents remains neutral.

The majority of the survey respondents hold a neutral stance towards content on future plans, illustrating a lower importance.

Graph 7. American visitor's preferences concerning the orientation of content represented by a museum (on a scale of 1 to 5: 1=rather not present, 5=very important).



In order to confirm the data gathered from the survey and to see whether similarities arise, interviewees were asked whether it is important to have a clear orientation in an organization's content towards either past experiences, historical connections, current activities or future plans.

Coherent with the general agreement among American visitors who filled out the survey, Bonnie Kirkels states that it can be very effective to put more emphasis on historical facts and events and the creation of an organization, depending on the target group you are trying to reach. Laura Engel argues that Americans tend to have a large interest in European history, stating that it would be a smart move to convey these elements through an organization's content when trying to attract American tourists.

Currently, The Kröller-Müller Museum conveys its corporate story through their website, Facebook, Instagram and Twitter. People can also subscribe to a newsletter, available in Dutch and English, that is distributed via e-mail once every three months.

The website of the Kröller-Müller Museum has an orientation towards the present and the future, which is portrayed in the emphasis on upcoming events and exhibitions, which are visible in the calendar on the website. The website also offers a section on the history and creation of the museum. The three social media platforms that are utilized – Facebook, Instagram and Twitter – show some overlap as some messages are posted on multiple channels. Similarities arise in the general focus on current and upcoming events and exhibitions. On Instagram, the Kröller-Müller

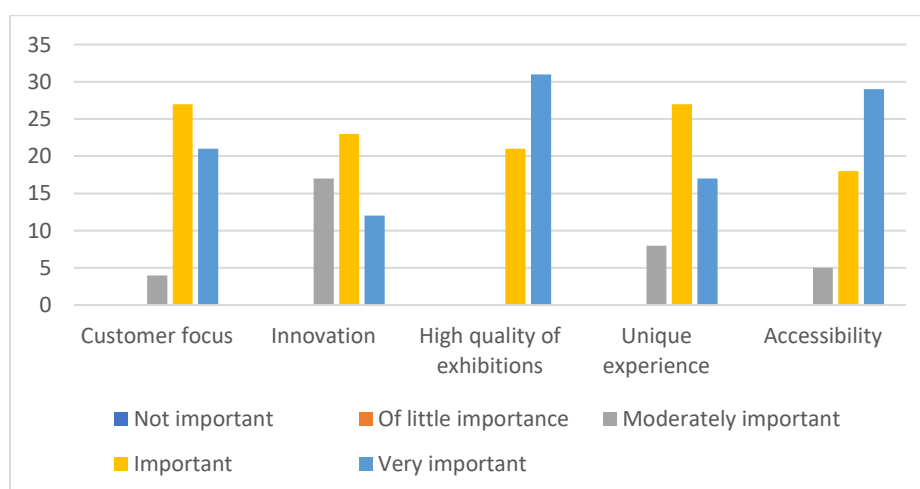
Museum has more behind the scenes content, community involvement and the weekly regular feature 'A Cup of Art' that showcases an art piece with background information. Occasionally, posts are linked to historical figures and/or past accomplishments. Facebook features community involvement – as visitors can leave reviews – and behind the scenes content, with a main focus on current and future events. Similarly, the focal point of Twitter is also on current and future events, additionally it is an important medium for community involvement as the Kröller-Müller Museum's account retweets posts from people who visited the museum.

Sub-question 2.2. Which organizational characteristics and values should the Kröller-Müller Museum embody to generate a favorable brand image and reputation?

To answer the research question, American visitors were asked to rate predetermined organizational characteristics and values, which were considered to be relevant to the Kröller-Müller Museum's activities. Listed elements and values were: customer focus, innovation, high quality of exhibitions, unique experience and accessibility. To gather additional information, interviewees were asked to name characteristics and values that assist in generating a favorable brand image and reputation.

As can be seen in Graph 9 (appendix 13.20, Graph 9), the majority of American visitors that responded to the survey agree that they find the quality of exhibitions and accessibility very important when visiting a museum. Furthermore, the responses reflect the importance that is attributed to customer focus and unique experience, however these characteristics were also deemed as 'moderately important' by a group of survey respondents. The characteristic innovation received a considerable amount of 'moderately important' classifications, indicating a lower importance.

Graph 9. American visitors' preferences concerning organizational characteristics and values represented by a museum (on a scale of 1 to 5: 1=not important, 5=very important).



To affirm the information collected by the survey and to see whether similarities arise, interviewees were asked which organizational characteristics and values they consider to be important and relevant in the cultural sector.

Ms. Kirkels, of Cultuur + Ondernemen, argues that transparency is very important within an organization. Honesty towards the target audience can create trust, which strengthens an organization's reputation. Ms. Hillesheim, of Museum Boijmans van Beuningen confirms that it is vital for organizations to stay true to their promises to remain trustworthy. Consistent with the survey results, Mrs. Kosse-Ruinen of Erfgoed Gelderland finds customer orientation to be highly important.

To answer sub-question 2.2., survey results illustrate that high importance is attributed to the organizational characteristics 'high quality of exhibitions' and 'accessibility'. Additionally, the characteristics 'customer focus' and 'unique experience' are deemed important as well. Interview participants agree that customer orientation is important for an organization.

To answer the second central question, illustrated by an analysis of the target group's preferences concerning storytelling and organizational characteristics and values, surveys distributed among the target group, and conducted interviews with professionals from the cultural sector, qualitative and quantitative data suggests that the American target group attributes importance to content on past experiences and historical connections in a museum's narrative communication. Regarding organizational characteristics and values, the survey responses illustrate the importance of high quality exhibitions and the accessibility of a museum. Customer focus and unique experience were also indicated as important characteristics.

Area 3: Intercultural Communication

Central question: Which of the five dimensions, as described by Hofstede, are noticeable in the Netherlands and the United States regarding the interpretation of organizational characteristics as perceived by the target group?

This research project set out to study the difference between to what extent cultural dimensions described by Hofstede (2010) as Masculinity versus Femininity and Long-term versus Short-term Orientation differ between the Kröller-Müller Museum's national market and the American market. To what degree these dimensions play a role in Dutch and American culture and how this influences

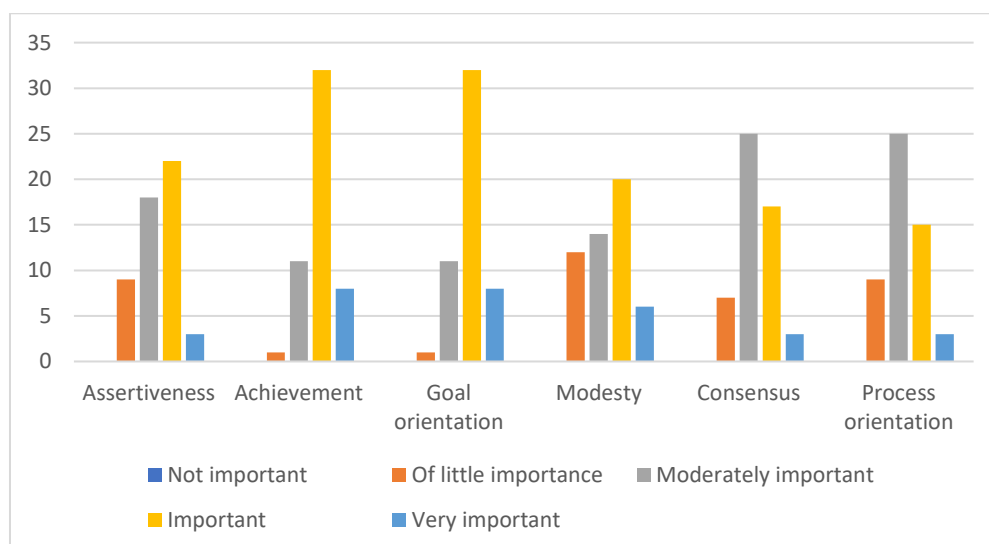
the manner American tourists prefer to be addressed by a contemporary art museum, can be determined from survey and interview responses regarding preferred values, organizational characteristics and an organization's approach to narrative communication.

Sub-question 3.1. What are the specific effects of the dimension 'Masculinity versus Femininity' on promotion and content elements?

According to Hofstede (2010) masculine cultures are more oriented towards achievement, assertiveness and material success. Feminine cultures emphasize the importance of consensus, modesty and equality. Data concerning the preferences of (potential) American visitors in regard to predetermined masculine and feminine values will generate a suitable display of whether the American market complies with a masculine or a feminine culture.

As can be seen in Graph 8 (appendix 13.19, Graph 8), the majority of survey respondents attribute high importance to achievement and goal orientation. The survey responses indicate that the values consensus and process orientation are considered to be moderately important by a majority of the survey respondents. Additionally, the survey responses illustrate that respondents are divided on the value modesty, as 20 respondents consider modesty to be important, and 12 respondents find it to be of little importance. Overall, this indicates that the American market adheres to a masculine culture.

Graph 8. American visitor's preferences concerning values and characteristics (on a scale of 1 to 5: 1=not important, 5=very important).



Interviewee Rick Sorenson, of Rick Steves' Europe, confirms that high quality is very important when trying to engage with and attract American tourists. A tourist attraction or destination needs to offer a unique experience of high quality in order to convince tourists in advance that a specific attraction

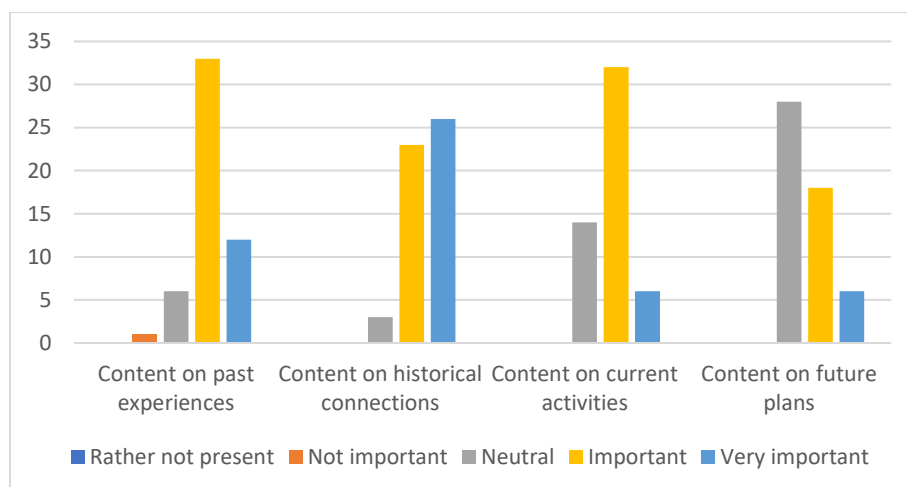
is worth devoting time to. This need for high quality can be linked to the importance that is attributed to achievement and goal orientation, as it equally reflects an orientation on performance.

Sub-question 3.2. What are the specific effects of the dimension 'Long-term versus Short-term orientation' on promotion and content elements?

According to Hofstede (2010), cultures with a long-term orientation are more directed towards the future and innovation and do not attribute high importance to past activities. Cultures with a short-term orientation attribute importance to historical connections, past activities and traditions. Information concerning the preferences of (potential) American visitors on narrative communication gives a clear indication of whether the American market maintains a long-term or short-term oriented culture.

American survey results (appendix 13.18, Graph 7) illustrate that a storytelling approach based on the Kröller-Müller Museum's past experiences and historical connections is more interesting to (potential) American visitors than a focus on future plans. Initially, this implies that the American market embodies a short-term orientation.

Graph 7. American visitor's preferences concerning the orientation of content represented by a museum (on a scale of 1 to 5: 1=rather not present, 5=very important).



Consistent with the made deduction that the American market embodies a short-term orientation, Graph 9 (appendix 13.20, Graph 9) indicates that survey respondents attribute a lower amount of importance to the characteristic innovation. This is in line with a short-term orientation, as it confirms that innovation and a direction towards the future are deemed less important than past experiences and high quality.

It can be concluded that narrative communication with a long-term orientation would not reach the desired effect for (potential) American visitors in their decision to visit a museum. A short-term

oriented storytelling approach would increase engagement with the American market, and optimizes the ability to positively influence Americans to visit a museum that conveys narrative communication of this nature.

To answer the third central question, of the five cultural dimensions described by Hofstede (2010), the dimensions Masculinity versus Femininity and Long-term versus Short-Term orientation represent the most notable differences between the American and Dutch culture, as the cultures present opposite orientations in these dimensions. Illustrated by an analysis of the target group's preferences concerning predetermined values and the orientation of content, surveys distributed among the target group, and conducted interviews with professionals from the cultural sector, qualitative and quantitative data suggests that the American target group attributes importance to achievement, goal orientation and content on past experiences and historical connections.

6. Discussion

For this research project, several methods were used to gather data regarding preferences on promotional- and content elements, corporate identity, storytelling and cultural values, to offer recommendations to the Kröller-Müller Museum on how to increase the number of American visitors. By conducting a survey among American visitors at the Kröller-Müller Museum, as well as conducting interviews with marketing- and communication professionals from the cultural sector. The survey was randomly spread among 52 American visitors, and six professionals were interviewed. Interviewees were subject to highly similar questions, to support the validity of the research project. Based on this, it can be stated that similar results would be obtained when repeating this research project, and that therefore the results are valid.

The results of this study show that (potential) American visitors prefer that a museum embodies public relations and advertisements in their promotional strategy. When it comes to specific content elements, survey results illustrate that Americans attribute importance to content on current events, regular features and themes and the introduction of new events. Survey respondents confirm that, from the listed promotional aspects, sales promotion and direct marketing are not embodied by the Kröller-Müller Museum, which corresponds to the preferences of the American target group. Additionally, respondents agree that public relations and advertisements are somewhat represented, which is partially consistent with the preferences of the American target group. On the question of when the Kröller-Müller Museum is most attractive for American tourists, this study found that the

Spring and Summer period (from April to September) is the preferred period for a visit to the museum. This was confirmed by a visitor survey conducted by the Kröller-Müller Museum, as this survey showed that the months April, May and August have the highest visitor numbers. Additionally, survey responses offered insight on the duration of travel preparation done by American visitors. Results (appendix 13.24, Graph 13) show that the majority of respondents have a preparation of longer than six months. This suggests that American tourists start their travel preparation in the Fall period, around October. Based on this information, the Kröller-Müller Museum can adapt their promotional strategy according to the orientation phase and preparation period of the target group, and inform potential visitors well in advance. Furthermore, the results revealed how the Kröller-Müller Museum is presented in independent travel guides and tourist destination content, and which of these sources are preferred by (potential) American visitors. Popular sources among survey respondents were the hardcopy travel guide from Rick Steves' Europe and the online review website Trip Advisor. All the sources that were reviewed in light of this study gave a very positive rating of the Kröller-Müller Museum and shared the necessary practical information on the collection, opening hours and how to access the museum. Another important finding was that American survey respondents attribute high importance to content on past experiences and content on historical connections. Hence, the Kröller-Müller Museum should embody a storytelling approach oriented to the past and present in order to effectively convey their corporate identity towards the American market. Regarding the question of which organizational characteristics and values the Kröller-Müller Museum should embody to generate a favorable brand image and reputation, the results show that (potential) American visitors attribute high importance to the quality of exhibitions and the accessibility of a museum. Additionally, customer focus and unique experience were also deemed as important. Lastly, the current study found that of the five cultural dimensions described by Hofstede (2010), the dimensions Masculinity versus Femininity and Long-term versus Short-Term orientation represent the most notable differences between the American and Dutch culture regarding the interpretation of organizational characteristics. The survey results indicate that the dimension Masculinity versus Femininity affect the importance that is attributed to values such as; achievement, success, equality and cooperation. The Kröller-Müller Museum could implement and apply these elements in their promotion- and content strategy. Regarding the dimension Long-term versus Short-term orientation, the results show that this dimension affects the perception of time orientation, and whether a culture prioritizes the past, present or future. American visitors indicated a preference towards content on past activities and historical connections, which suggests that it is wise for the Kröller-Müller Museum to incorporate this type of content in their narrative communication.

The results concerning the differences between the Dutch and American culture are in line with the expectation that the American culture attributes importance to achievements, success and historical connections. A possible explanation for the results is provided by Hofstede's research (2010) that concludes that the ability to show off one's success is an important motivator in the American culture, and that Americans highly value material success and their status. Hofstede et al. (2010) also confirms that the American society measures performance and success on a short-term basis, illustrating that Americans refrain from looking far towards the future, but focus on the present activities.

The findings concerning the American target group's preferences regarding promotional elements are in agreement with those obtained by Noordman (2006) who argued that the cultural sector is most reliant on publicity and outdoor advertising. This is reflected in the American target group's preference towards public relations and advertisements, and the Kröller-Müller Museum's application of these promotional elements.

The findings from this study make several contributions to the current literature. Firstly, this research extends our knowledge of the American visitor market, and the preferences of American tourists regarding promotional- and content elements. Secondly, it offers insight on preferences of American tourists concerning organizational characteristics and values embodied by a cultural organization. Lastly, the findings enhance our understanding of the travel orientation and preparation that is done by American tourists.

Although the current study is based on a small sample of participants, it has confirmed the findings of Hofstede et al. (2010), which found that the American culture scores high on masculinity, indicating a society that values achievement, power and material success. Another finding was that the American culture embodies a short-term orientation, where connections with the past are deemed highly important and traditions are maintained.

This study was limited by the absence of the perspectives of professionals working in the American cultural sector. The sole American interview participant offered valuable insights, but it would be interesting to compare experiences of individuals within similar professions in the cultural sector.

The generalizability of these results is subject to certain limitations. For instance, the majority of the survey respondents was older than 60. While this is a realistic representation of the Kröller-Müller Museum's visitor profile, the results might be slightly different when Americans of a younger age fill out the survey. For this reason, no general statement can be made about the preferences of a much younger target group.

Further research might explore the possibility of cooperation between the Kröller-Müller Museum and American travel agencies and tour operators. Additionally, it would be interesting to compare experiences of individuals working in marketing and communication professions in the American cultural sector, to offer more insights on preferences and cultural differences. Further work needs to be done to establish whether the same conclusions can be made regarding a younger target audience.

7. Conclusions & Requirements

The subsequent section presents significant conclusions for the Kröller-Müller Museum drawn from data collected from all research objects through interviews, surveys and desk research. At the end of the section, requirements are offered on how the Kröller-Müller Museum may convey its corporate identity to international visitors to strengthen its international corporate communication strategy, specifically targeting the American market.

The main goal of the current study was to determine how the Kröller-Müller Museum could increase the number of American visitors with regard to content strategy and promotional channels. For this purpose, a mixed-method research was employed, combining surveys and in-depth interviews, to determine the preferences of the American target group concerning promotional- and content aspects, organizational characteristics and the time orientation of narrative communication.

This study has identified that the American target group has a strong preference towards public relations and advertisements in the promotional strategy of a museum. Concerning content elements, American visitors show a preference towards content on current events, regular features and themes, and the introduction of new events. This study has shown that the Kröller-Müller Museum currently embodies public relations and advertisements in their promotional strategy, which is in line with the preferences of the target group. Hence, the Kröller-Müller Museum embodies promotion-related characteristics required for more successful acquisition of the American market.

Research has shown that the Kröller-Müller Museum is most attractive for American tourists from April to September. This corresponds to the general visitor survey conducted by the Kröller-Müller Museum, showing that more people visit the museum in the Spring and Summer period. Additionally, the results illustrated that American tourists start their travel preparation in the Fall period, around

October. The Kröller-Müller Museum's current promotional strategy does not take travel orientation phases into account, which is a requirement for more successful acquisition of the American market.

After analyzing The Kröller-Müller Museum's visibility in travel guides and travel destination content, research revealed that the museum is currently mentioned in detail by travel guides on the Netherlands from Rick Steves, Lonely Planet and Rough Guides.

The research has also shown that the American survey respondents attribute high importance to past activities and historical connections, reflecting the short-term orientation of the American culture.

The survey responses illustrate that a past- and present oriented storytelling approach would be most effective among the American target group. Desk research reveals that the Kröller-Müller Museum currently emphasizes current activities and future plans in its content. The gathered qualitative and quantitative data illustrates that the current approach is not in line with the characteristics required for a more successful acquisition of the American market.

Moreover, the results have shown that concerning organizational characteristics, the quality of exhibitions and the accessibility of a museum are highly valued by American visitors. The characteristics customer focus and unique experience are also deemed as important for a museum. Desk research reveals that the Kröller-Müller Museum currently puts emphasis on the quality of exhibitions and previous exhibitions received positive ratings on social media platforms. The Kröller-Müller Museum is hard to reach, but in return people get a unique experience. Hence, the Kröller-Müller Museum's current characteristics show some overlap with the required characteristics for a more successful acquisition of the American market. Accessibility and customer focus are not as well presented as the target group prefers.

Finally, research revealed that the dimensions Masculinity versus Femininity and Long-term versus Short-Term orientation represent the most notable differences between the American and Dutch culture, as the cultures present opposite orientations in these dimensions. Desk research conducted on the Dutch culture reveals a more feminine society. In the Netherlands, emotional gender roles tend to overlap, and importance is attributed to modesty, equality and the quality of life. In addition, regarding the orientation of the Dutch culture, research indicates a long-term orientation. Dutch organizations tend to prioritize communication on current activities and future events, rather than sharing content on the organization's background, historical connections and former events. The survey responses illustrate that the American target group attributes importance to achievement and goal orientation, indicating a masculine culture. Moreover, survey respondents showed a preference towards past experiences and historical connections, which points towards a short-term oriented

culture. Gathered data suggests that the Kröller-Müller Museum's current approach and orientation is not in line with the orientation and preferences of the American market.

This quantitative and qualitative research has shown that the Kröller-Müller Museum's promotion- and content strategy needs to be adapted in order to convey their corporate identity in the most suitable manner towards the American target group. To reach the American target group, public relations and advertisements should be deployed, directed at communicating the high quality of exhibitions and historical relevance of the Kröller-Müller Museum. In order to increase the number of American visitors, narrative communication should be employed, oriented towards past activities and historical connections. By connecting content on current and upcoming events to historical activities and achievements, a wider target audience can be reached and engaged. By stimulating promotion and engagement in the Fall period, directed at the age category 60+, the Kröller-Müller Museum can target American tourists during their orientation and preparation phase.

Requirements

Subsequently, a number of requirements are offered, which qualitative and quantitative data have indicated are applicable for the Kröller-Müller Museum to take into deliberation when conveying its corporate identity to potential visitors from the United States.

- When approaching the American market, it is recommended that the Kröller-Müller Museum uses public relations and advertisements to attract the target group's attention and promote its activities to potential visitors.
- To confirm that conveyed (online) content aids in communicating a corporate identity that corresponds to the preferences of the American market, it is recommended that the Kröller-Müller Museum emphasizes content on current events, establishes regular features and themes, and introduces new events.
- To accommodate the preferences of the American and Dutch target audience, it is recommended that the Kröller-Müller Museum conveys content on current and upcoming events that are linked to historical activities and connections.
- It is recommended that the Kröller-Müller Museum actively starts promoting its corporate identity towards the American market in the Fall period, to give Americans enough of time to orient and prepare for their trip.

- Although the Kröller-Müller Museum's future orientation suggests an innovative and modern character to Dutch visitors, as American visitors do not attribute importance to future plans and activities, it is recommended that the Kröller-Müller Museum avoids developing a storytelling approach that is strongly based on innovation and future developments.
- To guarantee communicated organizational characteristics and values support conveying a corporate identity that corresponds to the preferences of the American market, it is suggested that the Kröller-Müller Museum concentrates on communicating the high quality of exhibitions and accessibility of the museum to (potential) American visitors.
- It is encouraged that the Kröller-Müller Museum's corporate communications emphasize past activities and achievements aimed at existing and potential American visitors, highlighting the museum's historical connections.
- To illustrate high quality towards the American target group, it is recommended that the Kröller-Müller Museum uses images and video's that are of high quality in their narrative communication, and less user-generated content that is of lower quality.
- Highlighting process orientation, modesty and consensus to the American market may compromise the Kröller-Müller Museum's achievements and goal oriented characteristics in the eyes of (potential) American visitors, and is hence not recommended.
- Communicating future-oriented and innovation-related values and attributes to the American market may weaken the Kröller-Müller Museum's quality-related organizational characteristics and values from the perspective of (potential) American visitors, and is therefore discouraged.

Advice and Strategic Communication Plan



Word count: 3984

8. Advice

The subsequent section introduces deliverables which the Kröller-Müller Museum may make use of in their effort to implement the preferences of the American market towards promotional- and content aspects, narrative communication, organizational characteristics and values, and taking cultural differences between the Dutch and American culture into account. Offered deliverables are connected to the qualitative and quantitative data gathered through interviews and the distribution of surveys amongst American visitors. The advice is based on the goal of the organization, but also on the problem of the Kröller-Müller Museum that goes along with this goal. As mentioned in the project context, the Kröller-Müller Museum lacks insight on the American market's information needs and preferences, and knowledge on cultural differences between the American and Dutch market. In consequence, the external goal for this research was to make recommendations to the Kröller-Müller Museum on how to increase the number of American visitors with regard to content strategy and promotional channels, in order to reduce the lack of knowledge.

Based on the research results, conclusions and recommendations offered in chapter 5 and 7, the subsequent strategic communication plan is proposed, in order to attend to the needs and preferences of the American visitor market in the future. The recommendations take the objective of the organization, the communication problem of the organization, possible obstacles of the organization, and the organization's external environment into consideration.

Coherent with the above recommendations to the Kröller-Müller Museum, the American market is interested in communication products that represent content on current events, regular features and themes and the introduction of new events. The target group shows a clear preference towards communication products which focus on The Kröller-Müller Museum's past activities and historical connections. The Kröller-Müller Museum's communication products may represent a future orientation, however it is advisable that any representation of future activities and innovation is connected to the past by forming links with historical figures and past activities. Any of the Kröller-Müller Museum's communication products should be illustrative of the high quality of exhibitions and the accessibility of the museum, while incorporating a goal orientation. It is recommended that communication products are delivered through public relations and advertisements, while taking the travel orientation and preparation phase of American tourists into account.

The consultant advises the Kröller-Müller Museum to implement a newsletter that allows (potential) visitors to indicate interest areas in advance. This ensures that conveyed content can adhere to the preferences of multiple target groups. A timeline may be attached to highlight historical

achievements and activities and inform visitors of current and future exhibitions and events.

Furthermore, it is recommended that the Kröller-Müller Museum implements a new regular feature on their social media channels that depicts a historical figure or event that is related to the Kröller-Müller Museum's activities. The Kröller-Müller Museum's social media channels could be submitted to changes in order to implement the above recommendations.

As an extension to the research design, this advisory report presents three areas, discussing why the proposed communication plan complies to the findings corresponding to each area, and how the findings will be enforced.

9. Theoretical Relevance

Marketing and Communication in the Cultural Sector

According to Noordman (2006), the cultural sector mainly uses publicity and outdoor advertising as promotional instruments. Another option is targeted promotion, which is often executed through direct promotional tools such as e-mail. Research has found that public relations and advertisements are preferred by the target group as employed promotional tools by a museum, moreover, the American target group attributes importance to content on current events and regular features and themes. While the survey respondents deemed direct marketing to be slightly less important, a newsletter has the capability to suit the preferences of multiple target groups. By adapting the current Kröller-Müller Museum newsletter, taking into consideration that (potential) American visitors prefer to see corporate communication reflect past and present activities, while also highlighting historical connections, the museum can adhere to the preferences of both Dutch and American visitors.

Baggio and Baggio (2013) argue that information flows are vital for the stability and productivity of markets. These information flows are often characterized by asymmetric information, where suppliers are aware of a product's characteristics and values, while potential consumers might be unaware. When consumers are incapable to evaluate the true quality and value of a product, it could lead to a decrease in their perceived quality of the product. A newsletter can aid in the prevention of asymmetric information as it informs (potential) visitors of the museum's characteristics, discuss current and upcoming events, as well as demonstrate the high quality of exhibitions. The addition of a timeline ensures that readers are well informed of the Kröller-Müller Museum's historical

connections, current exhibitions and future events.

Supporting the utilization of advertisements, Alvarez and Campo (2013) assert that visual information is considered to be especially persuasive, as it offers the chance for an indirect experience of travel services. Thus, promotional material that contains visual elements might convey distinct elements of the destination to people who have never been there. Additionally, as a connection is formed between an image and an experience, visual content might affect the perception of an experience that is obtained at a destination. By conveying visual content through their social media channels, the Kröller-Müller Museum can persuade potential visitors to visit the museum, as it creates an indirect experience of a visit.

Positioning

In order to transform an organization's corporate identity to a constructive corporate image, it is necessary for an organization to formulate distinct values and characteristics, and direct attention to how these are portrayed and conveyed to different stakeholders (Borgerson, Schroeder, Escudero Magnusson & Magnusson, 2009). Results have shown that the high quality of exhibitions and the accessibility of a museum is what the target group prefers to see resonated through the Kröller-Müller Museum's content. A newsletter generates the opportunity to remind (potential) visitors of the high quality exhibitions and the accessibility of the Kröller-Müller Museum. Keeping in mind that potential visitors prefer to see that the Kröller-Müller Museum's content displays past and present activities, the newsletter might explain the organization's past achievements and historical connections and what the museum is doing to ensure the high quality of exhibitions. For instance, if the Kröller-Müller Museum purchases a new artwork, or has a special piece on loan, which will supposedly strengthen the quality of exhibitions, this information can be integrated in the newsletter to keep (potential) visitors informed of current activities, while accommodating the quality standards of the target group.

According to Fog, Budtz, Munch and Blanchette (2010), storytelling is a powerful approach when communicating organizational characteristics and values. A strong brand stands on well-defined values, while a good corporate story conveys those values in a clear manner. The story behind an organization involves consumers' emotions and values, and it supports the establishment of a link between the organization and the consumer, reinforcing the organization's reputation. Potential American visitors indicate past activities and historical connections to be consistent with the

representation of high quality. If the Kröller-Müller Museum wants to highlight customer focus in their corporate story, advocating past activities and historical connections through the newsletter and timeline may have a positive impact on the consistency of their corporate story.

Kotler and Gertner (2002) argue that images are a simplification of several associations and fragments of information connected to a location. Images are generated by a cognitive component, containing the opinions and beliefs that a person holds concerning a destination, and an emotional element, based on the feelings and sentiments they entice in a person. However, such perceptions are not universal and people with different cultural backgrounds might assess the same destination in a different way. As the same image and information can trigger different perceptions among visitors, it is advised that the Kröller-Müller Museum incorporates areas of interest to the newsletter for (potential) visitors to choose from when they subscribe to the newsletter. Being able to indicate preferences and interests beforehand ensures that (potential) visitors read what they want to read, without getting bored or receiving unwanted information.

Dowling (2006) suggests that narrative communication should equally represent the past, present and future of an organization. Yet, results indicate that the American target group attributes high importance to the Kröller-Müller Museum's past activities and historical connections, while Dutch visitors adhere to a present- and future oriented storytelling approach. It is therefore encouraged that the Kröller-Müller Museum incorporates areas of interest and a timeline to the newsletter, to ensure that both target groups are accommodated in their preferences. A timeline provides a tool for the museum to combine a past-, present- and future oriented storytelling approach, consistent with the preferences of both the American and Dutch market. By including more past oriented content in their narrative communication, the Kröller-Müller Museum can embody the preferences and needs of multiple target groups.

To show potential and existing visitors that the Kröller-Müller Museum attributes importance to its past and historical connections, a new regular feature may be introduced on the museum's social media channels. A weekly post that features an important historical figure or past achievement will be a distinct display of the Kröller-Müller Museum's past orientation, as well as illustrate to (potential) visitors that the museum attributes importance to its achievements, which is in line with the preferences of the American target group.

Intercultural Communication

An adapted newsletter should take cultural differences which have been recognized to exist between the Netherlands and the United States of America into account. Hofstede, Hofstede and Minkov (2010) introduce dimensions that describe the characteristics of a culture. The model is often used to explain cultural differences. The dimensions Masculinity versus Femininity and Long-term versus Short-term Orientation were considered to be significant to the Kröller-Müller Museum's objective. Research shows that the American market adheres to a Masculine culture with a Short-term Orientation, while the Netherlands embodies a Feminine culture with a Long-term Orientation.

Alvarez and Campo (2013) state that destinations acquire their meaning and integrity through socio-cultural dynamics and there may be coinciding multilayered perceptions. Simultaneously, people may depend on various standpoints and sources when assessing a destination from a cultural, political and economic point of view, or from a tourism angle. As potential visitors might depend on several sources when assessing the Kröller-Müller Museum, and there are multilayered perceptions, it is recommended that the Kröller-Müller Museum's corporate communication is adapted to fit the needs and preferences of different perceptions, and conveys the museum's corporate identity coherently.

While the American and Dutch market appear to show resemblance from a cultural point of view, there are also several differences. As the United States of America scores high on Masculinity, American visitors attribute importance to goal orientation and achievements. It is therefore recommended that the Kröller-Müller Museum communicates past- and present achievements through their content. Research suggests that the Dutch market considers modesty, consensus and a process orientation to be important, illustrating the relevancy of an adapted newsletter that conforms to multiple interests.

The American market shows a clear preference towards short-term oriented communication, whereas the Dutch market adheres to a long-term orientation. Based on this information, it is advised that the Kröller-Müller Museum combines both orientations in a timeline to commemorate past activities and historical connections, as well as highlight current and future activities. By introducing a new weekly feature on social media that embodies a short-term orientation, the Kröller-Müller Museum can accommodate the preferences of the different target groups.

10. Design

The advice can be implemented and facilitated with the reinforcement of deliverables. For each deliverable, the significance and connection to the advice and research is described.

Newsletter

As mentioned in the advice, a newsletter which allows (potential) visitors to select areas of interest ensures that (potential) visitors read what they want to read, without getting bored or receiving unwanted information.

First of all, it is recommended that the newsletter adheres to the format of the current newsletter, consistent with the Kröller-Müller Museum's corporate communication and their website. This generates consistency across the different media products and allows for an efficient implementation. To further enhance consistency across different media products, it is advised that The Kröller-Müller Museum continues to use the same logo (image 2) for proposed deliverables. This guarantees that visitors are not abruptly faced with alterations to the style of the Kröller-Müller Museum's corporate identity. The Kröller-Müller Museum's logo is a strong and recognizable medium for the museum's identity, and should therefore be included in media products. The Kröller-Müller Museum logo is available in a series of colors, so that it can be matched with various types of content.

Image 2. The Kröller-Müller Museum logo (The Kröller-Müller Museum, n.d.).



The suggested newsletter does not require much adaptation from the current format. The size and distribution of the newsletter can be carried out as before. An example of the Kröller-Müller Museum's current newsletter can be found below (image 4). The current newsletter contains information on recent exhibitions, new publications, a blog on the restoration of a sculpture and introduces upcoming events. In order to accommodate the preferences of the American target group, it is advised that content on the Kröller-Müller Museum's past activities and historical connections is incorporated in the current newsletter.

With the addition of interest areas to choose from, the Kröller-Müller Museum ensures that every reader receives the information of his/her choice, and thus the newsletter will accommodate the preferences and information needs of multiple target groups. For every interest area a piece of text may be written, and according to the selected interest areas, different compositions are generated to fit the needs and preferences of the reader.

Image 3. Selection menu for interest areas newsletter.



Image 3 illustrates an example for the interest areas that can be used for the Kröller-Müller Museum's newsletter. When a (potential) visitor subscribes for the newsletter, the person will be asked to indicate areas of interest, which ensures that people do not receive unwanted information. As is the case for the current newsletter, below the proposed newsletter there will be a link that redirects readers to a page where they can change their e-mail settings and select or deselect areas of interest.



Image 4. The Kröller-Müller Museum newsletter (The Kröller-Müller Museum, newsletter, May 2017).

SMEKEN OM GESTREELD TE WORDEN

'Kwalitatief gezien een reusachtige expositie' (De Gelderlander), 'Smeken om gestreeld te worden' (Trouw), 'De erkenning is terecht. Dus gaat u kijken in het Kröller-Müller' (NRC). In deze nieuwsbrief lees je alles over de net geopende Arp-tentoonstelling. We zien je graag in het museum!

ARP: THE POETRY OF FORMS



EEN MUST SEE!

Zaterdag 20 mei openden we de tentoonstelling *Arp: The Poetry of Forms*. Het overzicht van veelzijdig kunstenaar Arp krijgt lovende recensies in de dagbladen en is in de uitzending van Nu te Zien (AVROTROS) prachtig besproken door De Fundatie directeur Ralph Keuning. Kom je ook?

[Naar Nu te Zien >>](#)

DUIZENDPOOT ARP IN BEELD



Bij de tentoonstelling maakten we ook een korte video voor het online videokanaal voor musea: ARTtube. Klik op de afbeelding om de video te zien of [lees meer over de tentoonstelling >>](#)

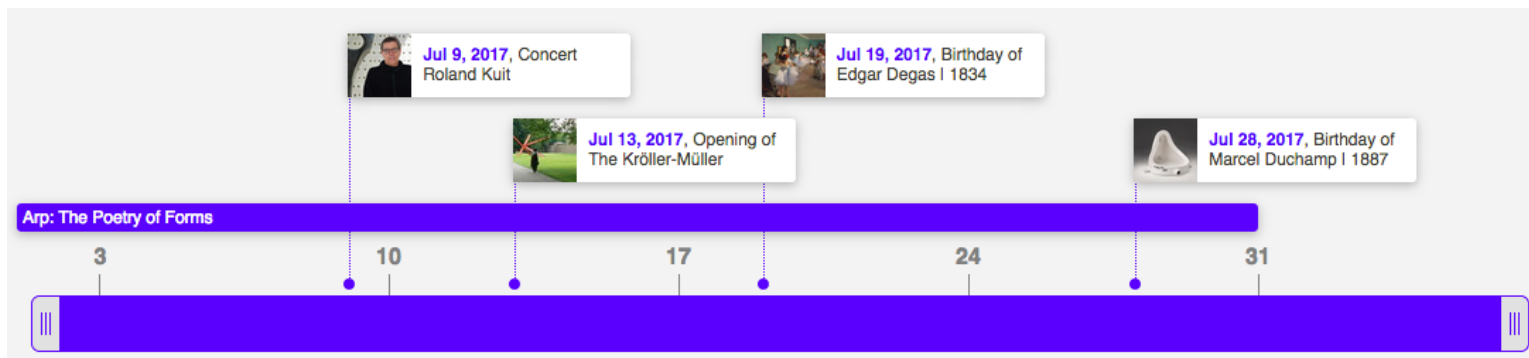


Timeline

As mentioned in the research results, requirements and advice, the American market adheres to a short-term orientation. This is illustrated by the preferences of the American target group, who attribute high importance to past activities and historical connections. Desk research revealed that the Dutch culture adheres to a long-term orientation, pointing towards a preference for a present- and future-oriented storytelling approach. By attaching a timeline to the newsletter that informs (potential) visitors of current and upcoming events and highlights past activities and historical figures, the Kröller-Müller Museum's newsletter will combine a past-, present- and future oriented storytelling approach. Hence, both the preferences of the American and Dutch market will be accommodated.

Possible content elements that can be incorporated in the timeline are current and upcoming exhibitions and events, recalling past achievements and commemorating historical figures or artists. As the Kröller-Müller Museum has a rich historical past, the addition of a timeline allows the museum to commemorate and honor important figures, events, achievements and acquisitions. A possible realization of the timeline can be found below (image 5).

Image 5. Timeline of the month July that represents past and present events (Source: timetoast.com)



The proposed timeline generates an overview of the activities and exhibitions that take place in July 2017, embodying a present and future oriented storytelling approach. Additionally, the timeline highlights the birthdays of significant artists, illustrating a past oriented storytelling approach. This is in accordance with Dowling (2006), who argued that an organization's narrative communication should equally represent the past, present and future. By combining multiple storytelling approaches and attributing importance to both past, present and future, the Kröller-Müller Museum can adhere

to the preferences of the American and the Dutch market. The proposed timeline can depict one month, or for example three months, conforming to the distribution period of the newsletter.

The Kröller-Müller Museum already has a content calendar in place that is used for social media posts. Hence, the necessary input for a timeline is gathered and available. Generating a timeline that is connected to the newsletter requires a limited amount of time and manpower. When a definite design is selected for the timeline, the information merely needs to be inserted. Thus, a timeline generates an effective and efficient tool for the Kröller-Müller Museum to represent a past-, present- and future oriented storytelling approach.

Weekly Regular Feature

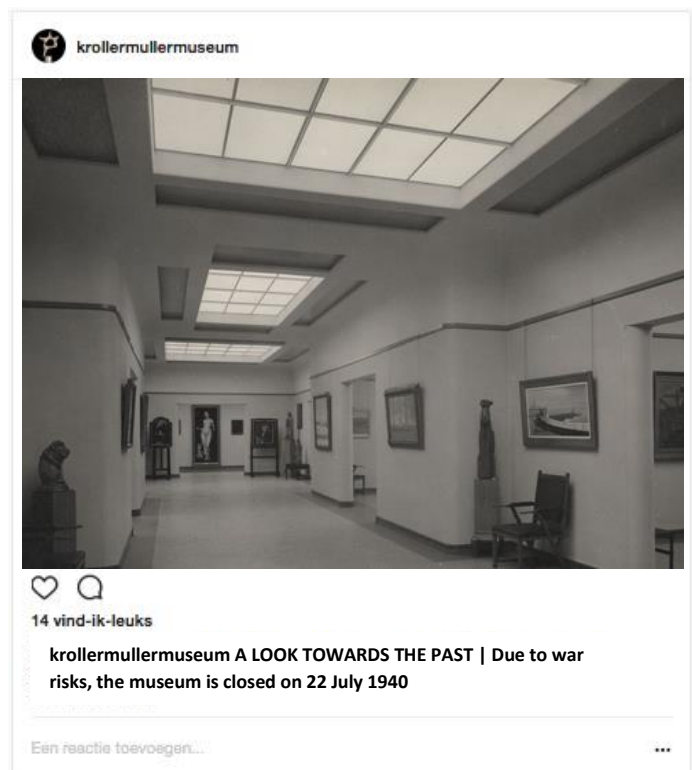
In order to guarantee that the needs and preferences of the American target group are embodied, it is recommended that the Kröller-Müller Museum implements a new weekly regular feature on their social media channels that depicts a historical figure or event that is related to the Kröller-Müller Museum's activities. As was illustrated in the research results, requirements and the advice, the American target group has a preference towards a past- and present oriented storytelling approach. Additionally, it was revealed that the American target group attributes importance to achievements and a goal orientation.

To show potential and existing visitors that the Kröller-Müller Museum attributes importance to its past achievements and historical connections, a new weekly regular feature may be introduced on the museum's social media channels. A weekly post that features an important historical figure or past achievement will be a distinct display of the Kröller-Müller Museum's past orientation, as well as illustrate to (potential) visitors that the museum attributes importance to its achievements, which is in line with the preferences of the American target group.

As The Kröller-Müller Museum's current social media pages represent a present- and future orientation, the addition of a weekly regular feature with a past-orientation ensures that the needs and preferences of multiple target groups are accommodated.

Below (image 6 & 7), possible posts for the Kröller-Müller Museum's social media pages are offered (in this case represented by an Instagram post). The weekly regular feature is indicated as 'A Look Towards the Past', and can be conveyed via The Kröller-Müller Museum's social media channels.

Image 6 & 7. Possible Instagram posts for the Kröller-Müller Museum.



The above Instagram posts both adhere to a past oriented storytelling approach. The left image depicts the opening of the Kröller-Müller Museum, in 1938. This post displays an important past achievement, in line with the preferences of the American target group that adheres to a Masculine culture. The right image shows the interior of the museum, which is followed by a caption referring to the second World War, marking an important historical event, illustrating the Kröller-Müller Museum's past oriented storytelling.

11. Planning and Organization

In order to implement the proposed media products offered in the advice, a schedule is generated to create an overview of the consecutive steps of the implementation and facilitation of the advice. The schedule is based on important activities during the advice implementation. First, these activities will be explained in consecutive steps. Subsequently, a schematic overview of these steps will be depicted in table 1.

As shown by desk research, American tourists prefer to visit the Netherlands in the Spring and

Summer period. Illustrated by the results, the majority of American tourists have an orientation and preparation phase of approximately six months. It is therefore recommended that the Kröller-Müller Museum actively starts approaching and promoting in the American visitor market in the Fall period. The proposed deliverables can gradually be implemented over the Summer period of 2017, to ensure that the Kröller-Müller Museum's narrative communication adheres to the American target group's preferences before approaching the American market actively.

As the current newsletter is distributed once every three months it is recommended to continue this distribution to ensure coherency. The latest newsletter was sent in the last week of May, so the next newsletter should be distributed in the last week of August.

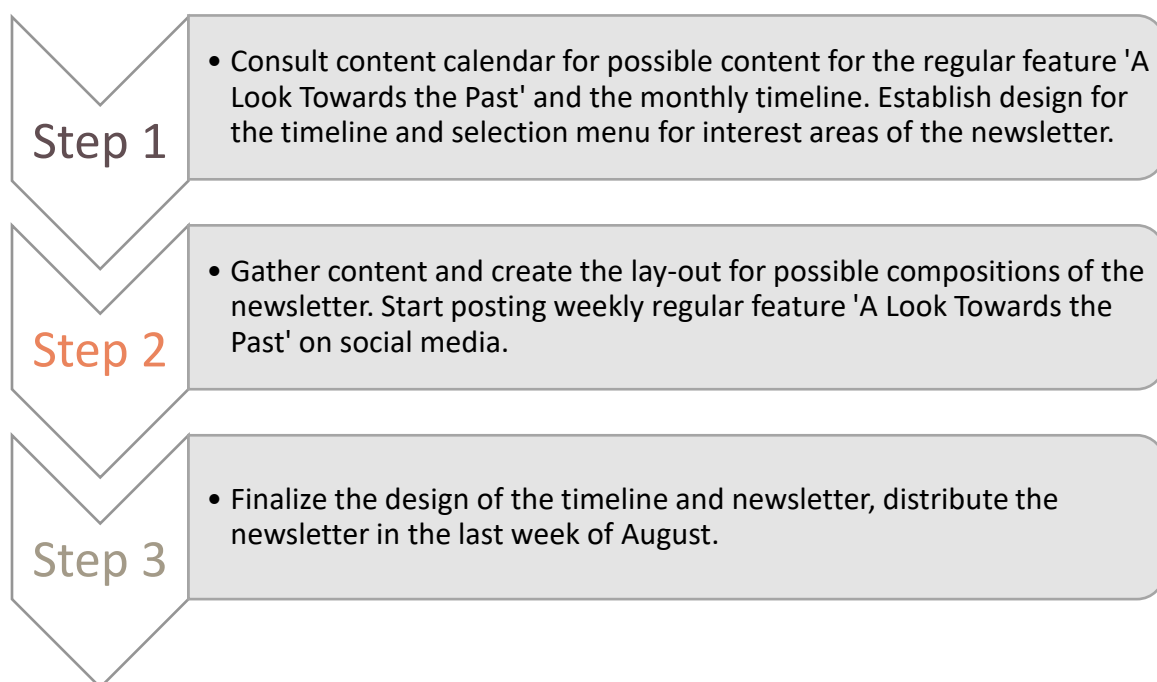


Table 1: Schematic overview of the implementation of the communication plan.

Step 1									
		Step 2							
						Step 3			Deadline
Week 25	Week 26	Week 27	Week 28	Week 29	Week 30	Week 31	Week 32	Week 33	Week 34

In the schematic overview, the consecutive steps are illustrated. Each color in the schedule corresponds to a step mentioned above. Step 2 shows overlap with the other steps because collecting content and posting the regular feature will be a continuous process. At the end of step 3 there is a deadline, representing the last week of August 2017, when the newsletter will be distributed.

The communication plan pertains to multiple aspects, including; a) the communication problem of the organization, b) the implementation plan with media products for the target group, and c) a budget to see how much the execution of the communication plan will cost.

a) The communication problem of the organization

As mentioned in the project context, the Kröller-Müller Museum lacks insight on the American market's information needs and preferences, and knowledge on cultural differences between the American and Dutch market. Therefore, it was decided that this research project would be directed at formulating recommendations for a communication plan with regard to content strategy and promotional channels. Based on preliminary research, the theoretical research areas generated key concepts. The key concepts and research objects led to the research objective. The key concepts were researched for the theoretical framework and were incorporated in surveys and conducted interviews with communication professionals in the cultural sector. From the research results, conclusions and requirements were deducted, which were gathered in the advice.

b) The implementation plan with media products for the target group

As the advice needs to be suitable for a specific target group, the needs and preferences of the target group need to be considered. To ensure that the advice is applicable to the target group, current visitors were included as a research object. Current visitors were able to indicate their needs and preferences concerning content- and promotional aspects. Together with experts, US intermediaries and independent travel guides, the research results led to the advice and the proposed media products.

c) The budget

It is essential that the expenses connected to the implementation of the media products is kept to a minimum. By proposing media products that are relatively easy and cost-effective to implement, the expenses can be kept low. As the Kröller-Müller Museum employs interns year-round, a large portion of the activities can be added to the tasks of interns, such as gathering and formulating content for the newsletter, timeline and social media posts. An overview of costs can be found below (table 2).

Table 2: Budget implementation of communication plan

Product / activity	Cost	Description	Total costs over 10 weeks
Gathering and generating content for timeline, newsletter and regular feature	Incorporated in intern's monthly wage, €250, - gross.	The Kröller-Müller Museum's marketing/communication employees and interns will be responsible for gathering and writing content of the timeline, newsletter and regular feature, meaning that monthly wages will become part of the cost of the proposed media products.	€750, - (Based on the gross monthly wage of one intern)
Establishing design of the proposed interest areas selection menu and timeline template	€25 to €50 p. hour (freelancer.nl, 2017)	If the Kröller-Müller Museum chooses to outsource the design of the timeline template and selection menu, it would cost the organization an estimate of €35 p. hour. The designing of a timeline template and selection menu may take a graphic designer around 8 to 10 hours.	€280 to €350 (Based on 8 to 10 hours of work, for €35, - per hour)
Distribution	€0, -	The distribution of the newsletters is handled via the internal e-mail system of the Kröller-Müller Museum, so there are no additional costs for the distribution.	€0, -
Total expenses			€1.030, - to 1.100, -

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13. Appendices

13.1 Five Forces Model

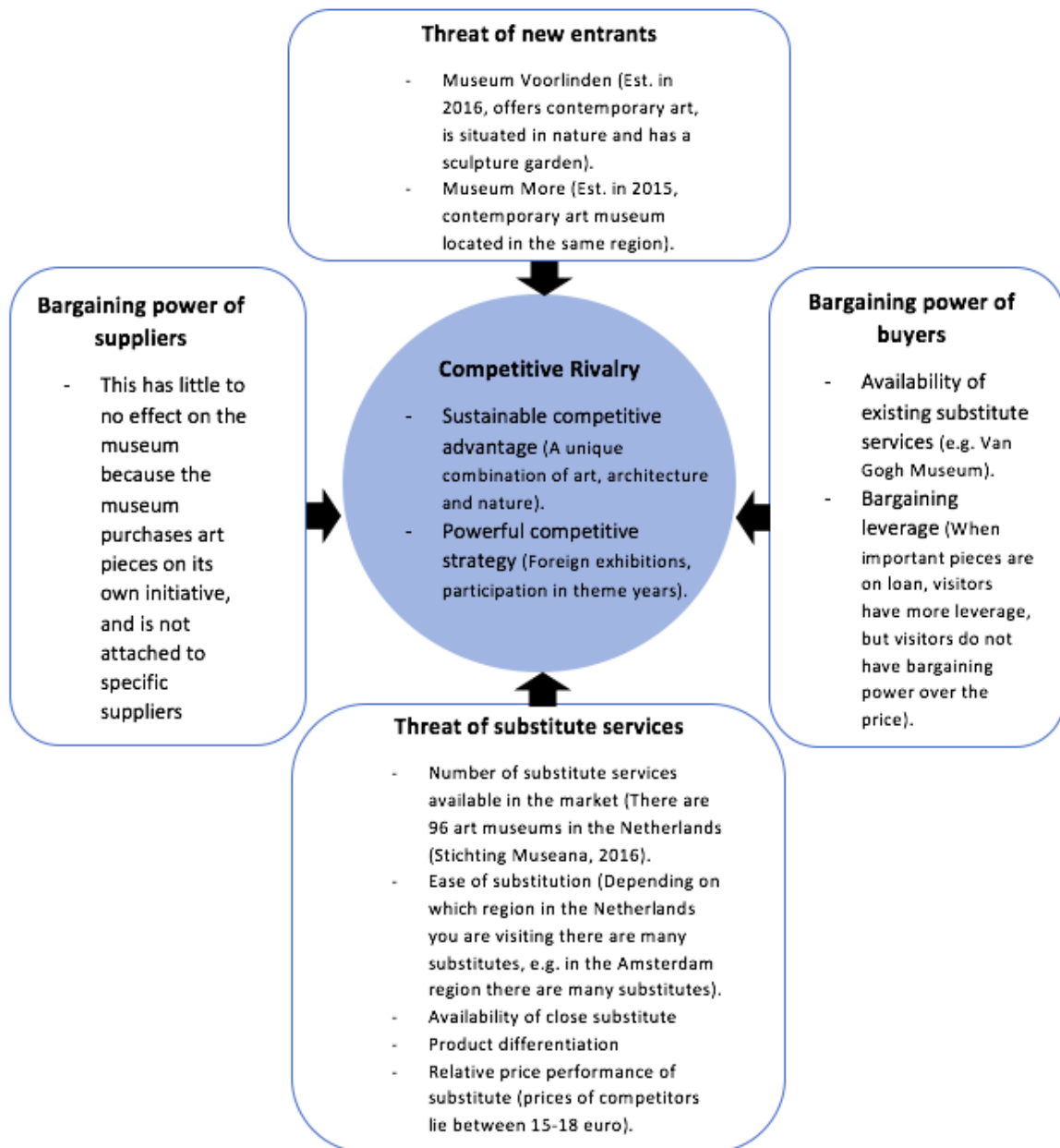


Figure 1. Porter's five forces model. This figure offers an overview of the industry environment that surrounds the Kröller-Müller museum.

13.2 Hofstede's Cultural Dimensions

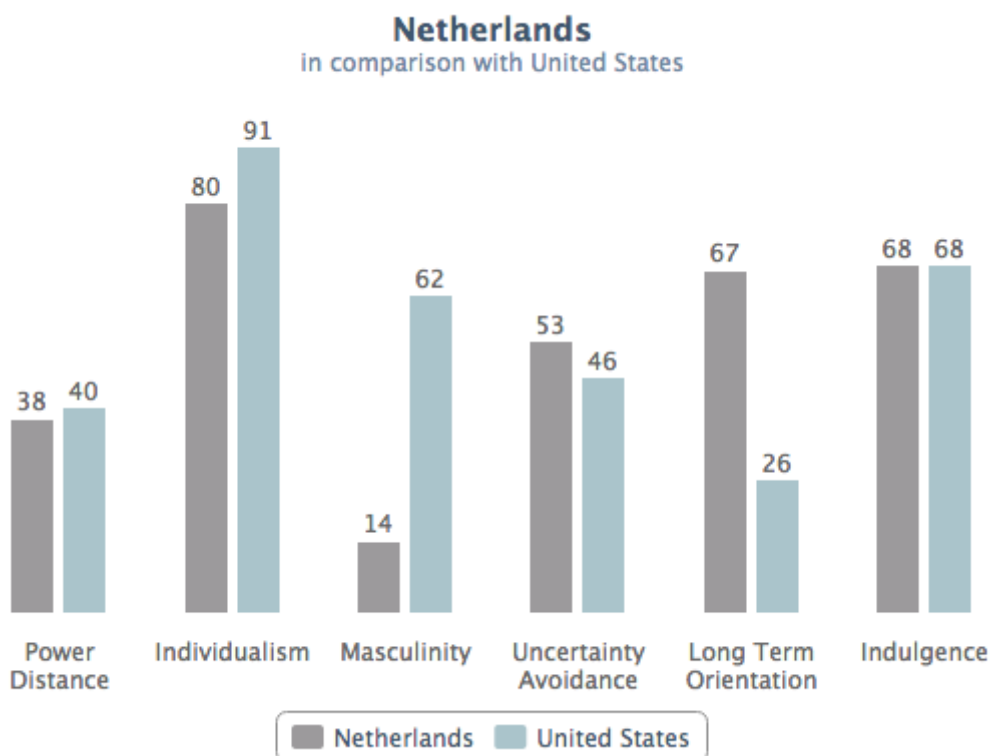
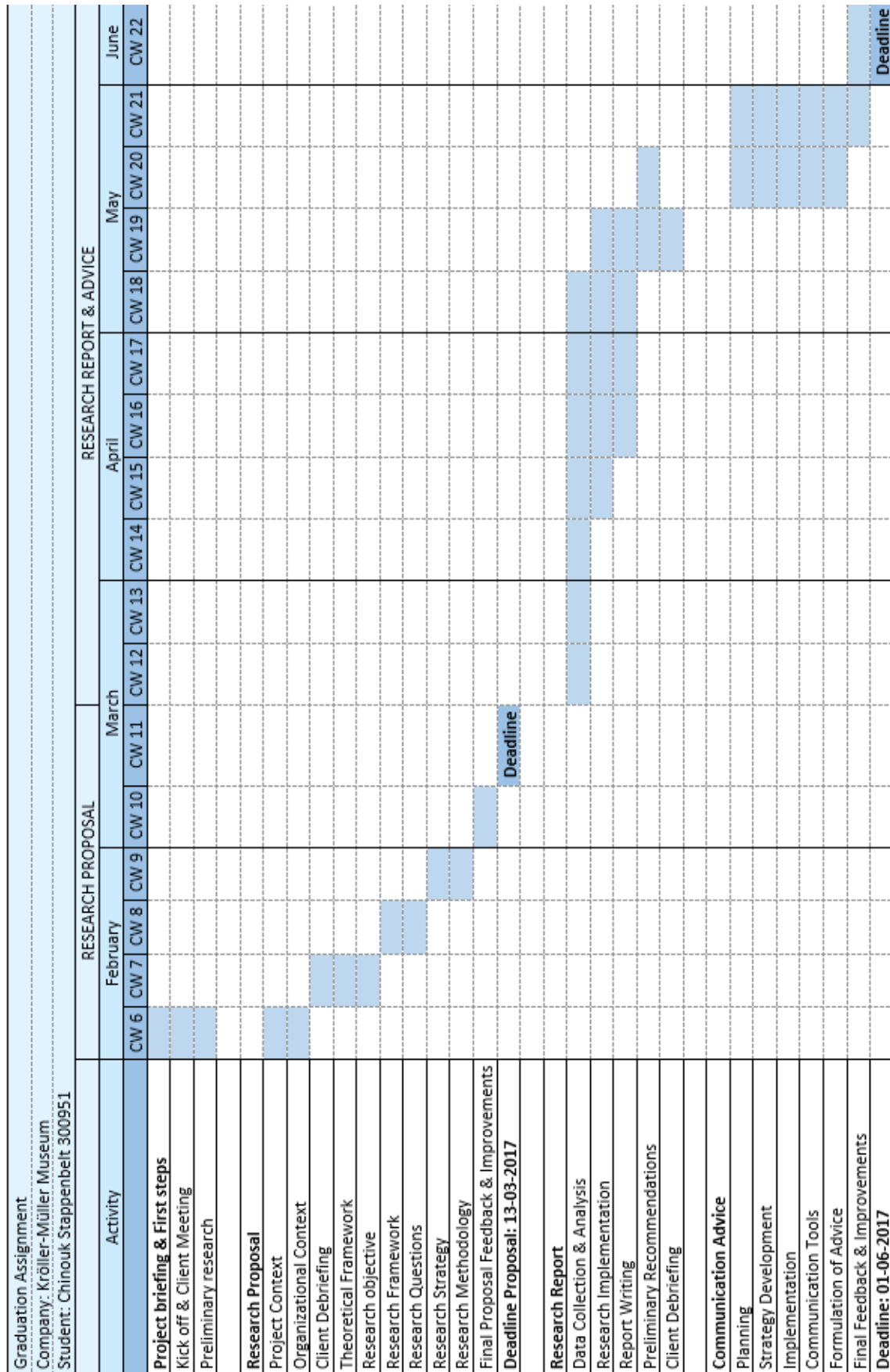
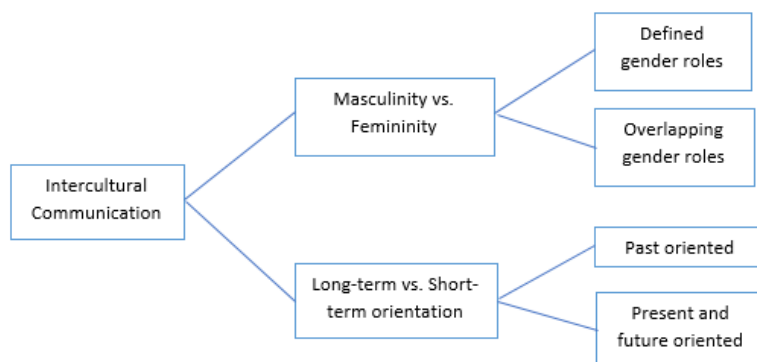
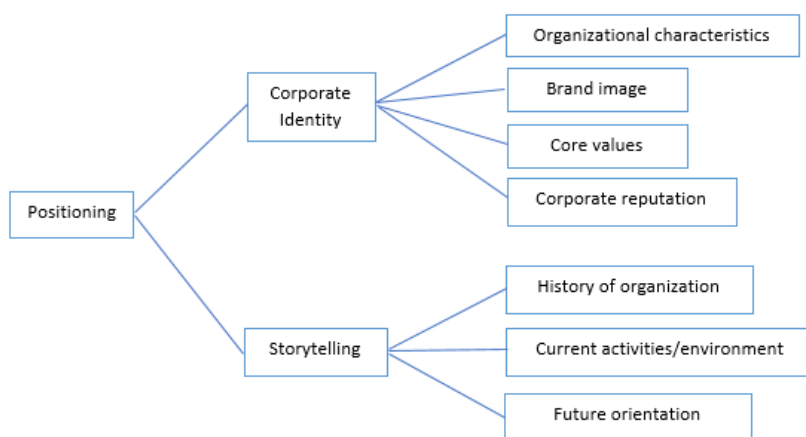
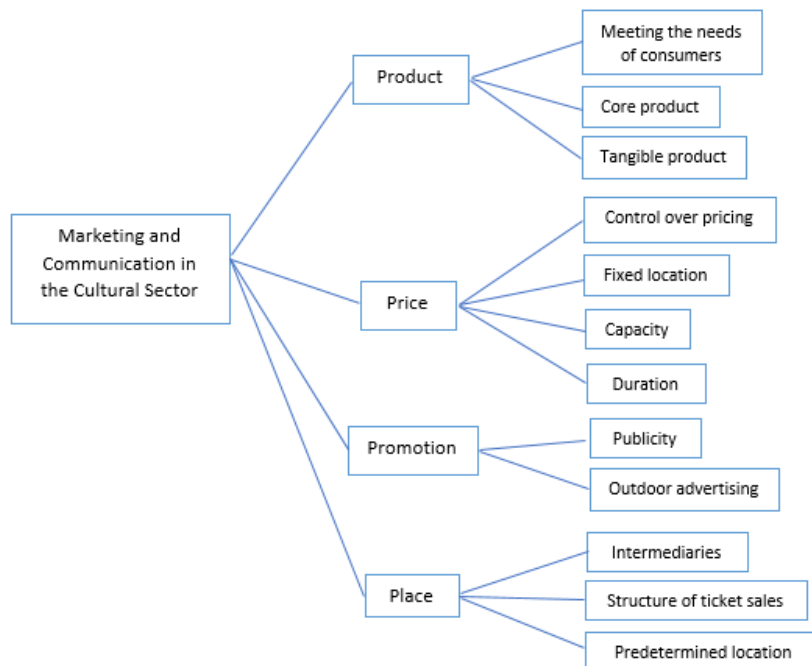


Figure 2. Cultural Dimensions. This figure illustrates the country scores of the Netherlands and the United states on several cultural dimensions. Reprinted from Country Comparison in *Geert Hofstede*. (n.d.). Retrieved February 10, 2017 from <https://geert-hofstede.com/netherlands.html>.

13.3 Gantt Chart



13.4 Tree Diagrams



13.5 Interview 1 – Bonnie Kirkels

Interview file: 1	Date: 14-04-2017
Year / Semester / Block: Graduation semester 1 2017	Time: 11:00-11:25
Main topic: Promotional strategy	Duration: 25 minutes
Subtopics: Content marketing, brand image, intercultural communication	
Name of interviewer: Chinouk Stappenbelt	
Name of interviewee: Bonnie Kirkels	
Role of interviewee: Communication advisor at Cultuur+Ondernemen	

Chinouk: What are, according to you, relevant aspects and/or criteria for an effective promotional strategy in the cultural sector?

Bonnie: I think it is important that you do not focus on just one tool. It is interesting to think that you can reach everyone through Facebook, or by only using Instagram. In the cultural sector you can see that some people still only consider advertising in newspapers or hanging up posters, but I think the perfect image is created using the complete marketing mix. And for every new event you organize, you should take a step back and review the entire marketing mix. I think the most important thing is that you can't simply start, but that you should always consider the message you are trying to convey and to whom you are conveying the message. If you have that overview, then you can start thinking about which tool would be most appropriate to use. And I think the most important thing is using your common sense, because in the end, everyone can communicate. So you should see it as an iterative process.

C: Do you think that a museum should adjust her promotion- and content strategy to an international audience?

B: That is harder to answer for me, because I don't have specific experience with that. But I do think that you could implement innovative policies, to help attract an international market. If I would have to work on this, I would always look for cooperation with other parties. Are there likeminded people in other countries? Are there people or groups of people that have similar standpoints?

If you have to build an international network from the ground up, it also comes down to luck and whether you get in touch with the right person who is willing to help you. But I don't think you should do it by yourself, it is good to work together. But you do have to maintain a proactive attitude, as there are plenty of tourists in the Netherlands. And you would like to reach those people as well. Maybe you should also look at how many people come to the Netherlands, and how many of those visit the Kröller-Müller Museum.

C: What are, according to you, relevant aspects for an effective communication- and content strategy?

B: I personally think that you should never brag, and call yourself the best. But by using great content, you can show it, and allow people to decide for themselves. From my personal experience, I saw that it does not work to say 'we are the best', because we are not necessarily the best, as

everyone has different preferences and perspectives.

But if you try to reach people in a different way, you can still show that you are the best option for them. So by using your own strength and knowledge you can achieve the most.

C: Do you think it is more effective to have an orientation towards past experiences, historical connections, current activities or future plans in your content and communication?

B: I can't say anything about this from the American perspective, but I again think this differs per group. If an older generation is visiting, I would put more emphasis on historical facts and events, the creation of the museum or specific art pieces. But there are plenty of day trippers who you could reach in an entirely different way, for instance by focusing more on the European ideology, so not necessarily the Dutch heritage, but broader. As you also have an extensive collection that extends beyond the Netherlands. So I would not just focus on one element, as you have so much to offer, which perhaps can also be a pitfall because it is so much. But you should try to use it to your advantage, in order to reach different people.

C: Right, because interests and needs of course differ per target group.

B: Yes, and you don't even have to do extensive research to figure that out. Plenty information has been published about that already.

C: What are important characteristics and values in an organization to generate and convey a favorable brand image?

B: I think it is most important to stay true to yourself. You should never think: 'This is me' while throwing out random information. But that you dare to evaluate and see what are your strengths and weaknesses. It strengthens your reputation if you stay true to who you are. And you should never sell lies to make yourself look better. You will eventually lose your audience if you act like that. When you are honest, everything you say is true, and you stand behind yourself, then you are on the right track.

13.6 Interview 2 – Laura Engel

Interview file: 2	Date: 19-04-2017
Year / Semester / Block: Graduation semester 1 2017	Time: 10:00-10:20
Main topic: Online marketing	Duration: 20 minutes
Subtopics: Content marketing, brand image, intercultural communication	
Name of interviewer: Chinouk Stappenbelt	
Name of interviewee: Laura Engel	
Role of interviewee: Online-marketing advisor at MediaEngel	

Chinouk: What are, according to you, relevant aspects and/or criteria for an effective online marketing strategy in the cultural sector?

Laura: It is important that online and offline activities connect properly and that all the tools function well. I always recommend to ensure that the website is attractive, fast and user-friendly, both on desktop and mobile, before continuing with other online marketing activities.

C: What are important tools for this?

L: An important free tool that Google offers to test your website speed and user-friendliness is the website <https://testmysite.thinkwithgoogle.com/>. This website shows exactly what works and doesn't work, and which measures should be taken to solve it.

For online advertising, it is most beneficial to use Google Grant ads. Google offers \$10,000 a month to cultural organizations with an ANBI status to spend on search engine ads on Google. With the use of the marketing tool Google Grants, the number of visitors that are directed to the website increase immediately. MediaEngel helps organizations to use the money in the most optimal way.

C: What are, according to you, relevant aspects and/or criteria for effective content marketing?

L: Content marketing is versatile. The online tools used for content marketing depend strongly on the sector, organizational objectives and the target group that needs to be reached. It is important to check which tools are best suited for which target audience.

An important aspect of content marketing is continuously testing, evaluating and adapting – or observing what does and does not work for the organization and adjust the chosen strategy where necessary to gain optimal results.

C: Do you think it is more effective to focus on historical connections and past activities, current activities, or future plans in an organization's content, in terms of conveying an organization's brand image and identity?

L: This is a bit harder to answer, as I do not have specific experience with this. But I can imagine that Americans are more oriented towards historical elements. Americans in general tend to have a large interest in European history and their ancestors, so if you are specifically trying to attract more

American visitors, it might be wise to use this to your advantage and use it in your content.

C: Do you think it is important that an organization adjusts their content- and marketing strategy to an international audience? If so, what are points of attention here?

L: Yes, assuming that the organization has something to offer that is attractive to an international audience. Take a well-known Dutch museum. Is it attractive to attract tourists, and a good international online positioning is indispensable for this.

Important focus points are:

- The website – this should be directed towards international (English speaking) visitors. Both on desktop and mobile. The mobile website may even be more important in this situation.
- A good presence on 'Google my Business' (before Google Maps), as tourists (especially on their mobile phones) will search for nearby museums, routes, reviews etc.
- Customer focus – when a museum has an English website that is user-friendly and fast, the international visitor will be more likely to visit, rather than when the website is only in Dutch and not fast enough.

C: Which (online) marketing trends and developments are most relevant for the cultural sector, according to you?

L: Amongst other things, the use of Google Grants, as these free online ads allow the organization(s) to differentiate from the other providers and clearly indicate what they offer in the ad texts. For example, a new exhibition, concert, cabaret etc.

13.7 Interview 3 – Diana Hillesheim

Interview file: 3	Date: 28-04-2017
Year / Semester / Block: Graduation semester 1 2017	Time: 14:00-14:25
Main topic: Promotional strategy	Duration: 25 minutes
Subtopics: Communication strategy, customer journey, intercultural communication	
Name of interviewer: Chinouk Stappenbelt	
Name of interviewee: Diana Hillesheim	
Role of interviewee: Marketing advisor at Museum Boijmans van Beuningen	

Chinouk: What are, according to you, relevant aspects and/or criteria for a promotional strategy in the cultural sector?

Diana: You need to consider what you are talking about, what you want to sell, because an exhibition is not a loaf of bread. So you need to understand and know your product, and how you can sell that product. You can't sell every exhibition the same well, you have different possibilities with different artists, and you're reaching a different audience. So you need to review all these options for every exhibition to know your target audience, your starting point, and how you can convey your message to the audience.

Even with art you have to wonder, can, and do I want to reach visitors with this? Or is it something that plays internationally online. This may sound strange, but it's not relevant for every exhibition to reach a lot of people. Sometimes it's important to make a certain exhibition, just because it's covering an accurate subject, and not necessarily to reach a million visitors.

Other relevant aspects are of course the budget, as a small (art) organization you have to be creative with your money. And that is also the case for larger museums. We try to enter into cooperation with other organizations, on a give and take base, by using cross marketing.

Over the last couple of years we have been working together with a media agency that make purchases for retail entrepreneurs, and they assess which target group you need for an exhibition. For example, with a Renaissance exhibition, you are looking at a slightly older target group (the media agency looks in detail at specific demographics and psychographics), based on that, they determine what is the best way to reach those people, and then you can purchase specific items for that - e.g. abri posters in the targeted neighborhood.

But usually this type of targeted marketing is only available when you have a slightly bigger budget.

C: And what is, according to you, important in the actual content you communicate towards the target group?

D: Here again it's important to see whom you are trying to reach, so what is your main target group. There are also many different channels you can use. For every exhibition you need to assess which channels are most appropriate. Of course the main website is a popular channel for visitors, but we also have a newsletter to keep people up to date, and several social media channels where we attract a younger generation. The press also delivers a small share of the content. We post wider,

more general information on the website, the same goes for the newsletter; we keep our followers up to date on recent exhibitions and events. On social media we do the same, but we also try to reach a younger audience, with accessible themes and exhibitions that are not too hard to understand. On social media we recently started with a new format, consisting of 30-second videos where we show and explain small parts of the exhibition. They almost have a sort of news approach, so they are very informative. And this helps to stimulate people to read and watch more, and maybe even visit the museum.

This format has been really successful and we got great response.

Last year we also had an exhibition specifically directed at children, so really for children and families, with everything at their height, communication in kids magazines, so a totally different way of communicating and displaying art. I think that it's very important we try to see it more from the customer's point of view.

C: Do you think a museum should adapt her promotion- and communication strategy towards an international audience?

D: Not necessarily adapt, but you do have to consider it. The main target group for a Dutch museum is often Dutch - at least when we look at our visitors, we see that most of them are Dutch, but maybe this is different for the Kröller-Müller Museum. So you have to keep that in mind, because those people don't want and need to see everything in English. But everything we produce and communicate is offered in both Dutch and English. We are generating a more specific approach towards neighboring countries (Belgium, Germany and France) because we do see that a lot of people are coming from those countries too. Especially for international exhibitions it can be a great idea to try to reach a more international audience.

C: Which marketing and communication trends and developments do you consider to be most relevant for the cultural sector?

D: I think customer journey should play a bigger part. I think it's a very interesting topic, especially for cultural organizations. You're basically looking at when your customer is entering the journey to visit a museum. Imagine, I live in Amsterdam and I see a poster of a certain exhibition. I thought the poster was cool, so I go online to search for more information. When visiting the museum website, I might think that the website is old-fashioned and not mobile friendly, but I still want to go to the exhibition, so I buy a ticket. So I visit the museum, luckily it was easy to find, but maybe I can't find a space to park my car. These are all touchpoints of the customer journey that determine your experience. This is very popular in retail, but not yet widely used in the cultural sector. A great example is IKEA, they really understand what the customer needs at which moment. After waiting in line for checkout, they cheer you up again with a cheap hot dog. So the whole experience is considered. So not just the physical visit, but also the online activities, and the entire process towards the physical visit.

C: What are, according to you, important values and characteristics for an organization to generate a favorable brand image and reputation?

D: It definitely depends on the type of organization, but I think it's always important to stay true to yourself. You have to keep to your promises. You have to wonder who you are, and how you can effectively convey that. And not just for your exhibitions, but also in your cafe, on your tickets, on your website.. so that all the details match.

13.8 Interview 4 – Eva Schaap

Interview file: 4	Date: 01-05-2017
Year / Semester / Block: Graduation semester 1 2017	Time: 15:30-15:50
Main topic: Marketing strategy	Duration: 20 minutes
Subtopics: Communication strategy, intercultural communication	
Name of interviewer: Chinouk Stappenbelt	
Name of interviewee: Eva Schaap	
Role of interviewee: PR coordinator at CODA Museum	

Chinouk: What are, according to you, relevant aspects and/or criteria for an effective marketing strategy in the cultural sector?

Eva: In addition to the standards of target groups, resources and budget, it is very important that you do that alongside the profiling of your museum. In other words: who do you speak with and in what way (part 1) and what does that mean for the profiling of your museum (part 2). As a museum outside the Randstad, it is important to keep this in mind.

C: What are important and effective marketing tools to employ?

E: Based on target audience and desired range, in many cases it is a proper balance between paper (advertisements and advertorials & editors), outdoor campaign, RTV campaign, edge programming and the deployment of social media. For the latter, it takes different targeting. The middle aged visitor visits the website and Facebook page (often due to an advertisement or editing), while the younger visitors are no longer there. They are mainly active on Snapchat and Instagram. Knowing that the general visitor of major exhibitions is 55+, paper – from advertisements to flyers – must not be underestimated. Very effective for a strong conversion is, for example, the launch of guided tours by the director through titles such as Trouw, Volkskrant and Parool.

C: Do you think a museum should adapt her promotion- and communication strategy towards an international audience?

E: Not exclusively. We know, for example, that for exhibitions of artists jewelry (author jewelry, jewelry of visual artists with an academic background) there is a good American and British market. We have contact with those people via relevant online and offline titles. However, whether they cross the ocean for a niche exhibition is the question. Nevertheless, it is relevant for the profiling of CODA Museum as the Dutch jewelry museum. Especially when you know that there are big collectors in America that have to consider the destination of their private collection, for example in the event of death.

C: Which marketing and communication trends and developments do you consider to be most relevant for the cultural sector?

E: In general terms: the speed of. In addition, the beautiful and strong combination of on- and offline. We are strong on social media and there is a fast commitment.

C: What are, according to you, important values and characteristics for an organization to generate a

favorable brand image and reputation?

E: Be aware of not only your collection and exhibition policy, but also the implicit and explicit values that you defined as an organization. If you keep to those, you build a strong brand. If you lose touch with the defined values, you become diffuse and elusive – literally and figuratively – for your potential visitors.

13.9 Interview 5 – Henriette Kosse-Ruinen

Interview file: 5	Date: 03-05-2017
Year / Semester / Block: Graduation semester 1 2017	Time: 10:00-10:20
Main topic: Communication strategy	Duration: 20 minutes
Subtopics: Marketing strategy, intercultural communication, content	
Name of interviewer: Chinouk Stappenbelt	
Name of interviewee: Henriette Kosse-Ruinen	
Role of interviewee: Communication advisor at Erfgoed Gelderland	

Chinouk: What are, according to you, relevant aspects and/or criteria for an effective communication and marketing strategy in the cultural sector?

Henriette: That you are focused on a target group, and can directly target them. Within your audience you can also create several target groups, and I feel like some organizations ignore that fact. You need to have a persona in mind, so you know what you are working with. I think that is very important. It is also vital that you set realistic objectives, by making them SMART – which can be really hard sometimes, because you do not always know whether a campaign is going to have the effect you wanted it to have. And also having a multimedia approach.

C: What is important in the content you convey to your target audience?

H: For us it was an eye-opener to see that you should not start talking about the eighty years' war at castle something, but that you set the caste first because the target groups might not know anything about the eighty years' war, and hence quickly cuts off. So you need to be aware of the overall knowledge level of your target group, and that you engage in things they are aware of.

C: Do you think an organization should adapt her communication strategy towards an international audience?

H: That obviously depends on the organization. Our target audience is mainly Dutch, so that is reflected in our approach. We do have several projects starting within the German market, so we do try to stimulate cooperation with organizations and museums across the border. But Erfgoed Gelderland mainly works provincial. And if you want to work internationally, your budget is probably a bit higher as well. If I would have to advise other organizations on this, I think that many organizations can improve in their marketing and communication directed at the Dutch target group, so there is probably room for improvement there. And sometimes it is not necessary to direct yourself at an international audience. But for the Kröller-Müller Museum, I would definitely target towards international groups. However, for smaller organizations it can still be interesting to take on an international approach for some subjects and events. An example is the international style year on *De Stijl: Van Mondriaan tot Dutch Design*, where several locations in the Netherlands are involved. For such events it is important that you have an English tour guide and flyer, even if you normally do not have those in English.

C: Which marketing and communication trends and developments do you consider to be most

relevant for the cultural sector?

H: In general, it is very important to keep up to date with the latest trends in marketing and social media. We are currently doing more with virtual reality, which is a very interesting channel to use that is getting more popular. Storytelling is of course also a great tool and trend that we try to use actively.

C: Are there specific channels that you prefer to use?

H: Well, we see that Facebook remains to be a very important channel for organizations. And that it takes up a stronger position beside your website. First Facebook was mainly used to redirect traffic to your website, but now people also use it as an information source on its own.

C: What are, according to you, important values and characteristics for an organization to generate a favorable brand image and reputation?

H: This may sound very general; but I find it very important that an organization is customer oriented, and that they keep an open attitude towards the customer and listen to their wants and needs. Additionally, I feel that it is important that organizations are open to developments and want to keep learning, and the willingness to cooperate.

13.10 Interview 6 – Rich Sorenson

Interview file: 6	Date: 08-05-2017
Year / Semester / Block: Graduation semester 1 2017	Time: 16:00-16:20
Main topic: Marketing strategy	Duration: 20 minutes
Subtopics: Content marketing, intercultural communication,	
Name of interviewer: Chinouk Stappenbelt	
Name of interviewee: Rich Sorenson	
Role of interviewee: Marketing employee at Rick Steves' Europe	

Chinouk: What are, according to you, relevant criteria for an effective marketing strategy?

Rich: Our marketing is entirely based on content. We don't pay for advertising. People want to be on our email list, follow us on Facebook, watch our TV shows and visit our website because we can inspire and equip them with content that will give them a smooth, affordable, meaningful travel experience.

C: What are, according to you, important and effective marketing tools to use?

R: In our case, the TV shows, guidebooks, website, email, social media and public appearances by Rick Steves all work together very effectively.

C: What is the American market's preference concerning aspects of an organizations content? Is a focus on an organization's past experiences, historical connections, current activities or future plans favorable? (For example when incorporating a destination in a travel guide, is this a consideration?)

R: Social media and web video have combined to make visuals much more important than before. Interesting photos and videos are effective at drawing people into spending time with written content. But it's not enough to simply describe things: there should also be a story that brings it meaning. We recommend KMM in our guidebook because the art is compelling and the setting is beautiful – assets that one does not need to be a student of art to appreciate. Special events at a site aren't a good fit for guidebooks, as the content needs to be fairly timeless (at least for 2-3 years). However, special events are great to promote through social media.

C: Which organizational characteristics and values should the Kröller-Müller Museum embody to generate a favorable brand image and reputation among the American target group?

R: The art needs to matter. Being aesthetically attractive or unusual won't in itself draw people to it (though the park setting is definitely a unique strength). Visiting KMM from Amsterdam requires a big commitment of time, and visitors have many other alternatives. Because of this, people need to incorporate KMM into their travel plans early in the process, so that day for KMM is already part of their plan by the time they arrive in Europe. To justify this, KMM needs to be more than nice – it needs to be great. The KMM Facebook page has some nice user-generated photos, but to get the

most from this KMM should post its own high-quality photos, videos and interesting facts that Facebook users will want to share.

C: What are popular sources for American tourists when preparing for a trip to Europe, and more specifically the Netherlands?

R: The Rick Steves “Amsterdam & the Netherlands” guidebook is America’s best-selling title for the region. Our TV shows and website are also viewed by many travelers preparing trips to the Netherlands. People also increasingly rely on recommendations from social media, YouTube videos, and other sources. Above all, people who are engaged in planning a trip want to get a preview of what it’s actually like to be at a place. It’s a big part of their decision process, especially if a destination is a bit out of the way (which takes some extra convincing).

C: Is the Kröller-Müller Museum incorporated in Rick Steves’ guidebooks?

R: The Rick Steves “Amsterdam & the Netherlands” guidebook devotes about five pages to KMM and the national park. It’s a very positive write-up. The fact that we devote an entire page just to “Getting There” says much about the challenge of reaching the location!

C: What are important aspects and reasons for a specific tourist attraction/destination to be incorporated in a guidebook?

R: Is it a unique experience? Will it add meaning to their Netherlands visit? Will travelers come home with a broadened perspective, better knowledge, or memories of a happy day in a beautiful setting? Ultimately, can visitors be convinced in advance (and return home satisfied) that it’s worth devoting a day to KMM at the expense of NOT seeing other worthwhile sights?

13.11 Survey

Dear participant,

Thank you for taking a moment to fill out this questionnaire. Carefully read every question. Your first impression is usually the best one. There are no wrong answers. Your responses are anonymous, confidential, and will not be shared with other parties.

Important: please do not skip any questions. Tick the boxes to indicate your answer.

Part 1: Demographics**1. What is your gender?**

- ☐ Male
- ☐ Female

2. Where are you from?

- ☐ United States of America
- ☐ Canada
- ☐ Other

3. What is your age?

- ☐ Under 20
- ☐ 20 – 29
- ☐ 30 – 39
- ☐ 40 – 49
- ☐ 50 – 59
- ☐ 60 – 69
- ☐ 70 – 79
- ☐ 80 – 89
- ☐ 90 >

Part 2: Evaluation**4. How important do you find the following promotional aspects when visiting a museum?**

	Rather not present	Unimportant	Neutral	Important	Very important
Advertisements	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sales promotion	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Direct marketing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Public relations	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

5. How strongly represented do you find the following promotional aspects at the Kröller-Müller Museum?

	Not represented	Poorly represented	Somewhat represented	Strongly represented
Advertisements	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sales promotion	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Direct marketing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Public relations	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

6. How important do you find the following content aspects when visiting a museum? (This refers to content on the website and social media channels)

	Rather not present	Unimportant	Neutral	Important	Very important
Content on current events	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Asking followers to share feedback and answer questions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Behind the scenes content/personal content	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Regular features/themes	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Community involvement	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Introducing new events	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

7. Do you prefer an organization's content to focus on past experiences, historical connections, current activities or future plans?

	Rather not present	Unimportant	Neutral	Important	Very important
Content on past experiences	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Content on historical connections	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Content on current activities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Content on future plans	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

8. How do you rate the following values and characteristics?

	Unimportant	Of little importance	Moderately important	Important	Very important
Assertiveness	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Achievement	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Goal orientation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Modesty	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Consensus	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Process orientation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

9. How important do you find the following organizational characteristics and values when visiting a museum?

	Unimportant	Of little importance	Moderately important	Important	Very important
Customer focus	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Innovation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
High quality of exhibitions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Unique experience	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Accessibility	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

10. How did you prepare for your trip to the Netherlands, and more specifically the Kröller-Müller Museum?

- ☐ With the assistance of a travel organization/tour operator, namely.....
- ☐ I consulted (hard copy) travel guides, if so please specify which one.....
- ☐ I consulted online travel blogs/articles, if so please specify which one.....
- ☐ I consulted travel magazines, if so please specify which one.....
- ☐ I received advice from friends and/or family
- ☐ I consulted the Kröller-Müller Museum's website
- ☐ Other, namely.....

11. If you consulted a travel guide and/or magazine, was the Kröller-Müller Museum mentioned in this source?

- ☐ Yes
- ☐ No

12. Was the material that you consulted a decisive factor in your choice to visit the Kröller-Müller Museum?

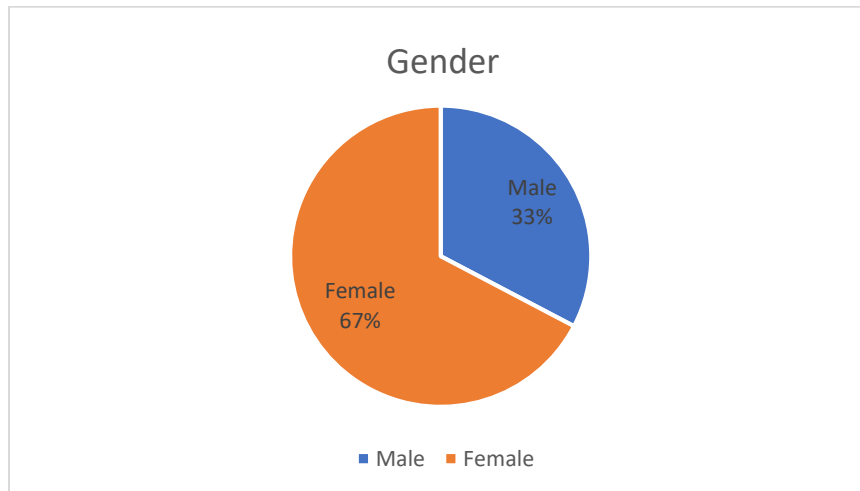
- ☐ Yes
- ☐ No

13. When did you start the preparation for your trip?

- ☐ More than 6 months ago
- ☐ 4-6 months in advance
- ☐ 2-4 months in advance
- ☐ 0-2 months in advance

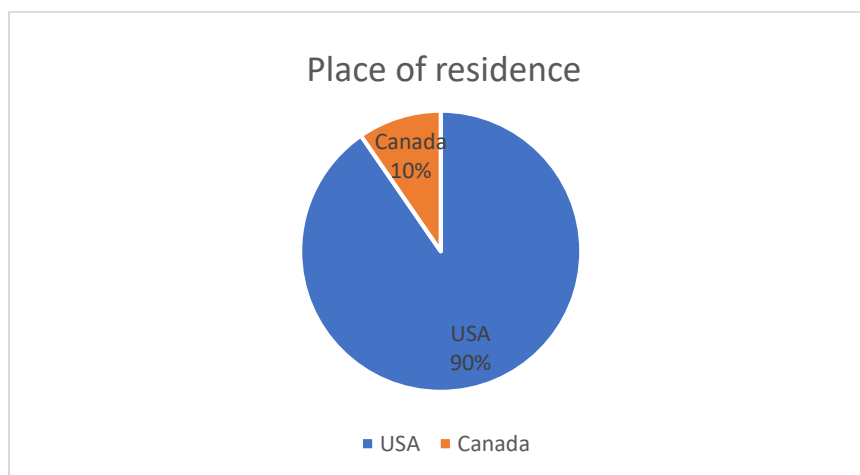
13.12 Graph 1

Gender representation of survey participants.



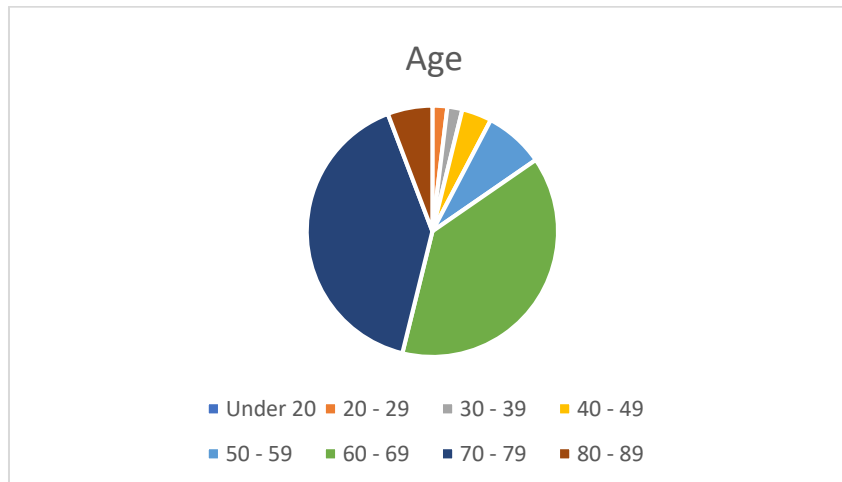
13.13 Graph 2

Place of residence of survey participants.



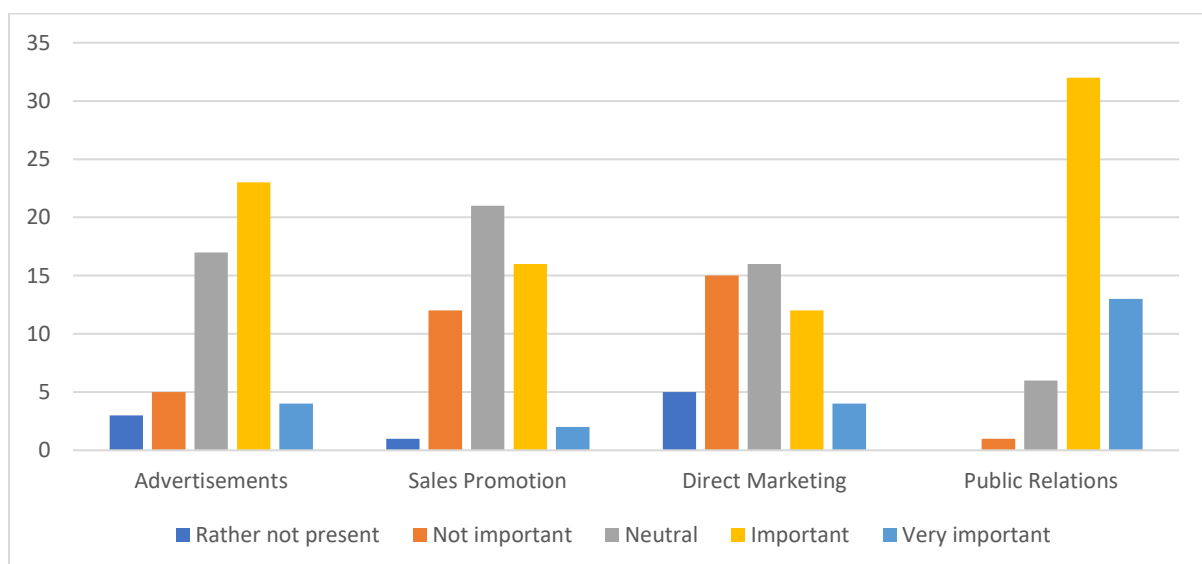
13.14 Graph 3

Age representation of survey participants



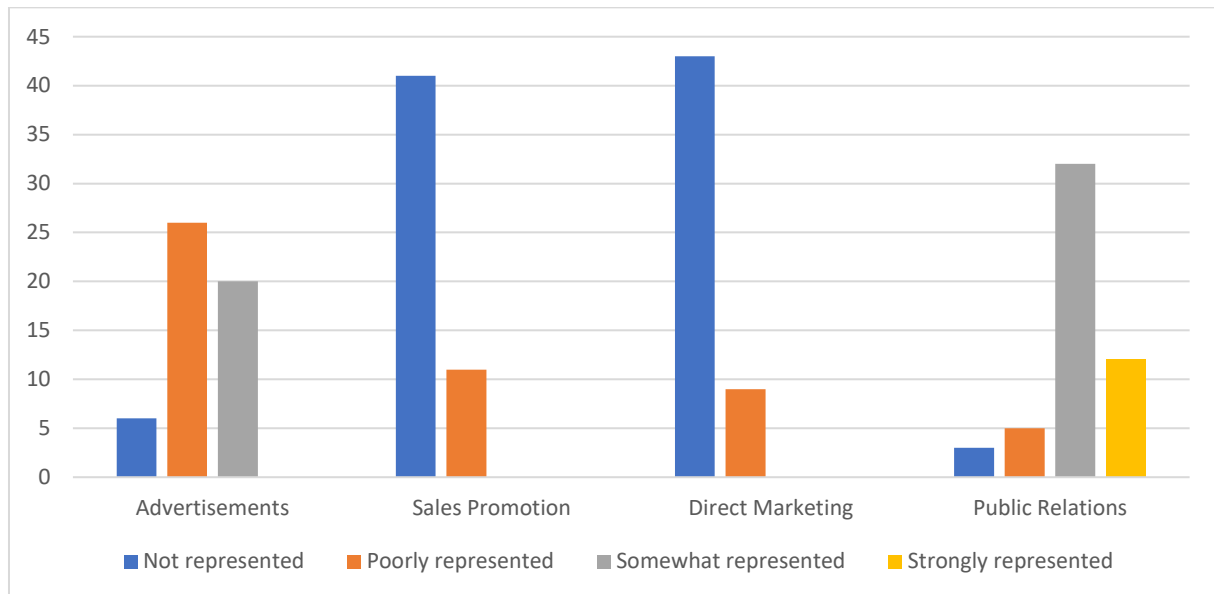
13.15 Graph 4

American visitors' preferences concerning promotional aspects represented by a museum (on a scale of 1 to 5: 1=rather not present, 5=very important).



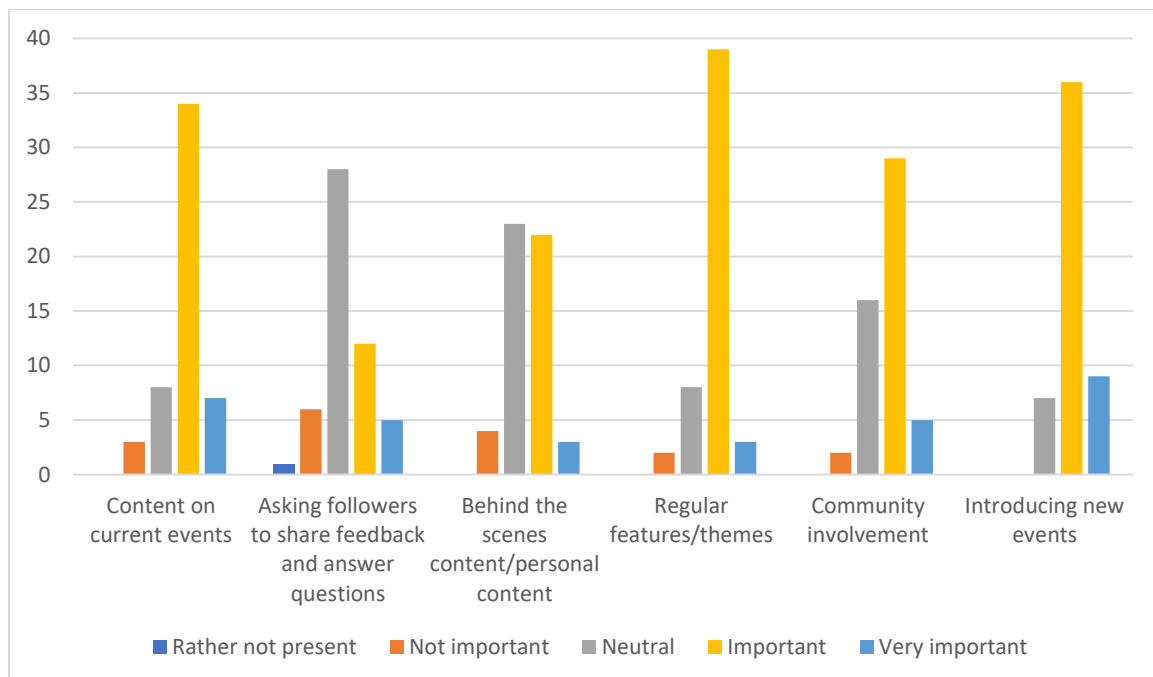
13.16 Graph 5

Promotional aspects represented by the Kröller-Müller Museum according to current visitors (on a scale of 1 to 4: 1=not represented, 4=strongly represented).



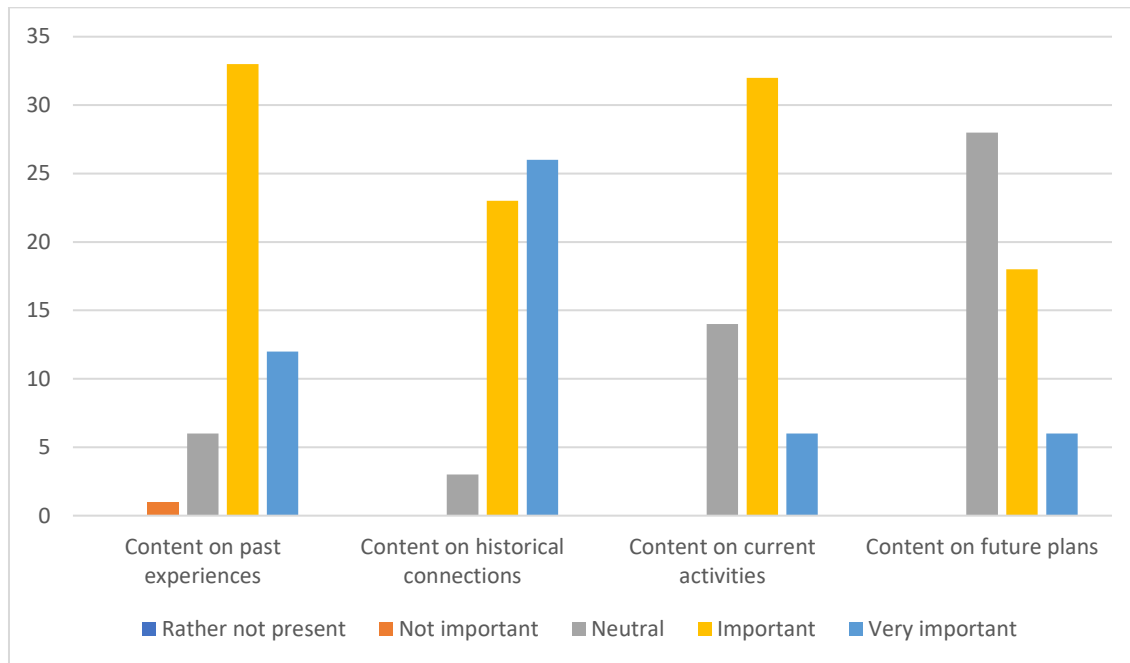
13.17 Graph 6

American visitors' preferences concerning content aspects represented by a museum (on a scale of 1 to 5: 1=rather not present, 5=very important).



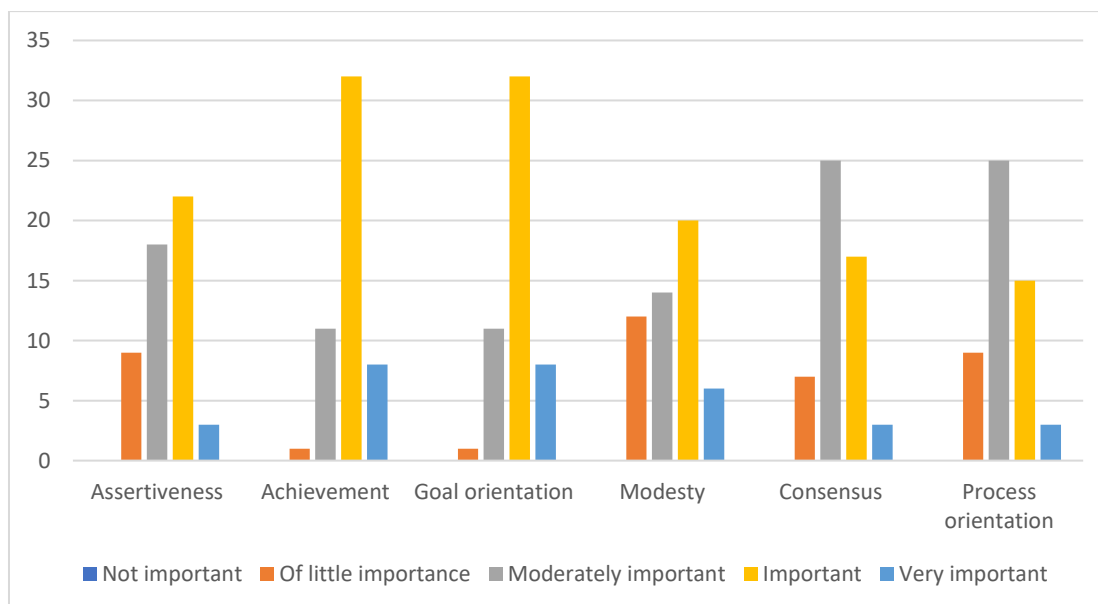
13.18 Graph 7

American visitor's preferences concerning the orientation of content represented by a museum (on a scale of 1 to 5: 1=rather not present, 5=very important).



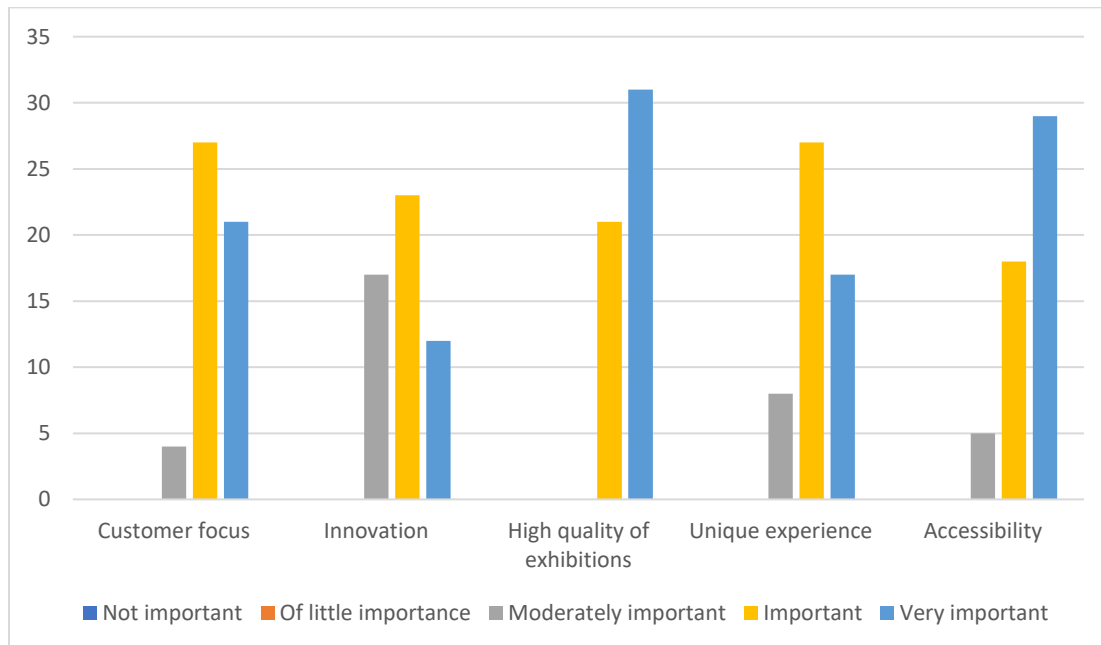
13.19 Graph 8

American visitor's preferences concerning values and characteristics (on a scale of 1 to 5: 1=not important, 5=very important).



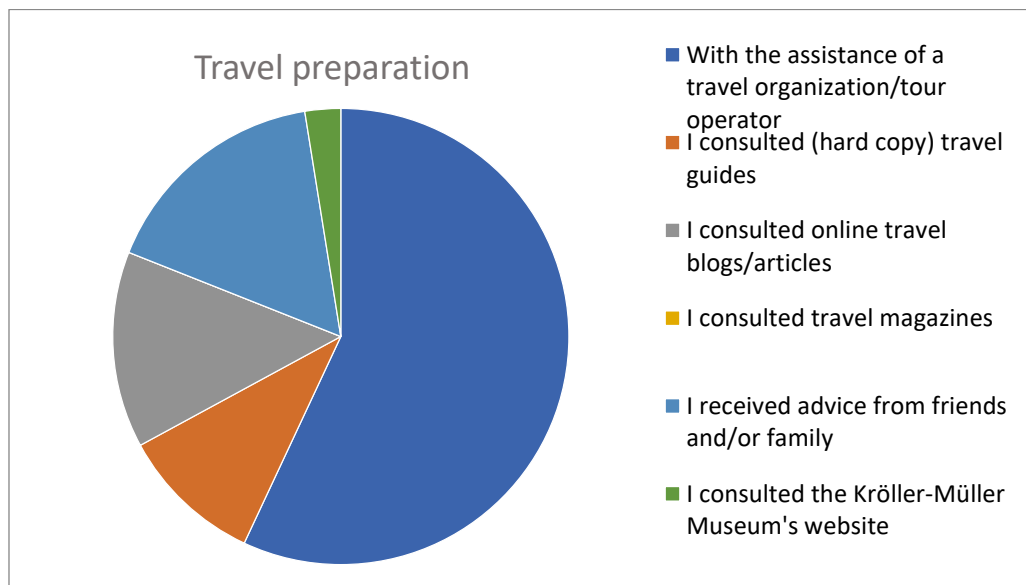
13.20 Graph 9

American visitors' preferences concerning organizational characteristics and values represented by a museum (on a scale of 1 to 5: 1=not important, 5=very important).



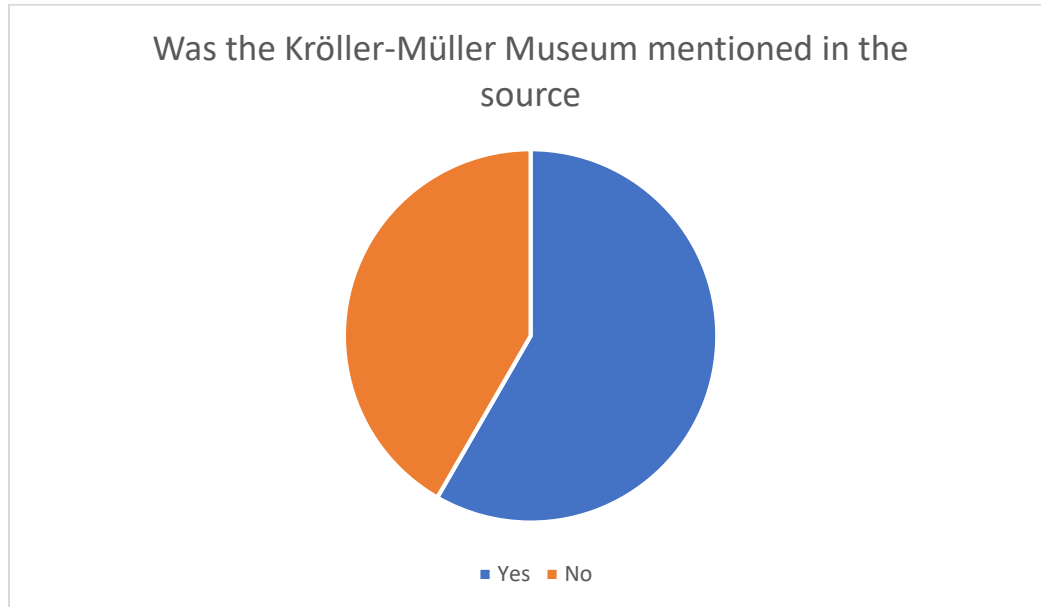
13.21 Graph 10

American visitors' travel preparation.



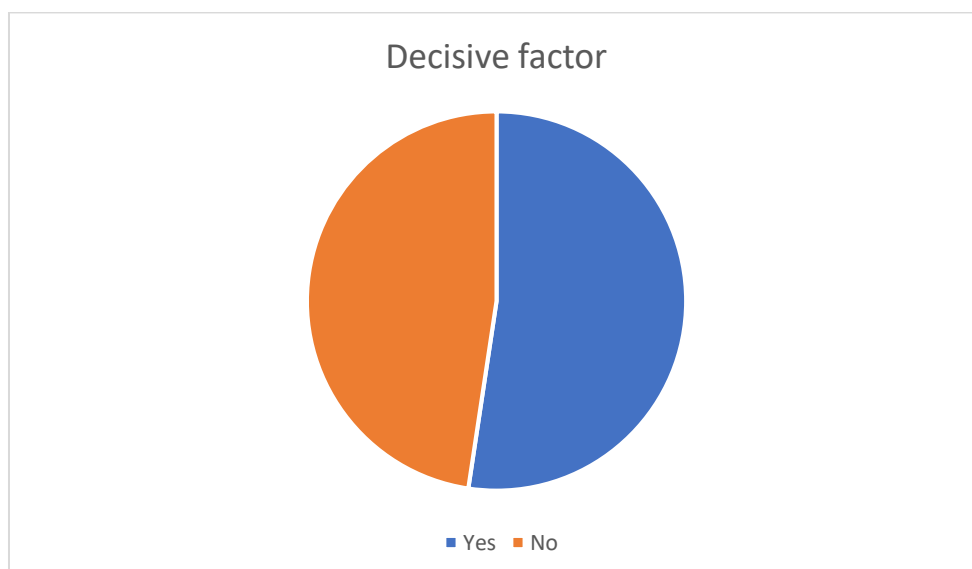
13.22 Graph 11

The Kröller-Müller Museum's representation in travel guides used by American visitors.



13.23 Graph 12

Whether the consulted travel material was a decisive factor in American visitor's decision to visit the Kröller-Müller Museum.



13.24 Graph 13

Representation of duration of travel preparation done by American visitors.

