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UNIVERSITY OF APPLIED SCIENCES

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# Museum Marketing

A study on marketing the Finnish Aviation Museum through multimodal marketing and social media

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## Marketing the Finnish Aviation Museum through Multimodal Marketing and Social Media

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Marketing a museum through digital marketing and social media represents a topic with an overall significance due to the worldwide rising importance of social media and communities as marketing channels of XXI century. Consequently, cultural organizations are more and more committed to employ digital media opportunities, in order to enable greater public participation and an efficient and costless two-way communication with peers and current or possible customers. By using YouTube, Facebook, Twitter, MySpace, Flickr, which are globally recognized social networking services, museums have adopted marketing strategies based on a user centric approach, perceiving customers as a vital source of information and innovation.

This study's aim is to increase the awareness of Finnish Aviation Museum services and products with the use of multimodal marketing and social media tools. As an illustration, the study intends to highlight the case organization and its services and products for people and communities globally through the digital marketing techniques by designing and implementing a multimodal service for Finnish Aviation Museum: a viral video based on a user centric perspective encompassing three video clips. The video clips which are uploaded on Youtube and museum Facebook page, reflect the museum's customer segments: aviation supporters, companies and educational organizations. Moreover, the study involves a second organization, The Chinese Aviation Museum, by realizing a comparison in terms of multimodal marketing between Finnish Aviation Museum and the similar institution from China.

This Bachelor's thesis includes a theory section and an empirical section that deals with the case organizations. The theory section encompasses issues such as museum marketing and its specific strategies, digital marketing and social media marketing. The empirical section involved data collection mixed-method, analyzing both qualitative and quantitative data. Furthermore it employs a qualitative research methodology consisting of interviews with the Marketing Managers of Finnish Aviation Museum and Chinese Aviation Museum and action research through which the researchers acted in the real-world situations.

The interviews showed that the representatives of the Finnish Aviation Museum and Chinese Aviation Museum are aware of the importance of implementing the digital marketing techniques and promoting social media campaigns as useful means of providing an identity to their organizations. This idea was also confirmed by a significant amount of viewers who visualized the viral video realized by the study's authors and provided pertinent comments regarding the Finnish Aviation Museum services and products.

Therefore, it is important for the representatives of the case organization to re-evaluate their management decisions in accordance with the research outcomes and the feedback of their customers. Moreover, the present study would be a very useful tool for museums and galleries in designing and implementing their marketing strategies based on a digital and social media marketing perspective.

Key words: museum marketing, digital marketing, social media, social networks, viral video

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## 1 Introduction

At the present time, according to Ruth Rentschler and Anne-Marie Hede (2007, 22), museums as non-profit organizations should deal with certain strategic challenges: firstly, funding cuts, secondly, the growth of interest towards museums generated by the increasing influx of cultural tourists, thirdly, the explosion of social media and multi-channel marketing as a result of social media revolution and finally, the emergence of a new generation of customers, so-called 'digital natives', with solid technological knowledge and eager to perform online.

In order to cope with these challenges and sharpen their messages about their services and products, the museums are acutely interested in exploring the changeable media landscape and employing social media strategies. Consequently, the museums and galleries benefit more and more by new technologies and the latest web trends, turning into communities' centres by using social media for building connections, sharing stories, informing visitors, attracting new customers' segments. Therefore, the present study is based on the theoretical pattern designed by Aaron Schoenberger (2010); in accordance with his model, the ideal museum marketing campaign will include a skilfully choreographed blend of Social Networking, Social Bookmarking, Blogging, Search Engine Optimization (SEO), and Viral Videos which will attract more interest to the museum products.

Consequently, the purpose of this research is to serve as a significant case regarding the impact of multimodal marketing and social media in order to increase the awareness for the products and services provided by The Finnish Aviation Museum. Furthermore, this research has focused on exposing The Finnish Aviation Museum and its products for people and communities in a global manner through the viral marketing techniques by designing and implementing a multimodal service: three video clips comprised in one video which would be an effective marketing instrument for our case organization. The tangible outcome of our research is the above-mentioned video, which represents a multimodal service produced for the recipient organization, Finnish Aviation Museum in order to highlight how the museums can take advantage of the opportunities that rise by using social media and multimodal marketing tools. Accordingly they are uploaded on the two of the most influent social networking websites, YouTube and Facebook.

### 1.1 The Research Area

The study's research area embodies the digital marketing and implicitly the social media topics. The perspective and definition concerning the digital marketing concept are not homogenous: for experts as Reitzin (2007), the digital marketing is similar to multi-channel marketing, because it involves the use of more than a channel for promoting a complete marketing campaign. Furthermore, the digital marketing is seen as a phenomenon rising around the Internet, which nowadays had become a communication vehicle and also a potent

marketing environment. Conforming to Reitzin (2007) Internet permits both the 'push' of a message, such as email, IM, RSS or voice broadcast to a customer, and the 'pull' of a content using a banner ad or Pay per Click. As a result, the digital marketing, is perceived as a 'blend' of push and pull Internet technologies for achieving the marketing campaigns.

Further, in accordance with Jayamaha vision (2011), digital marketing is identical to internet marketing including: PPC/I (Pay per click/impression), SEO (search engine optimization) and Social media marketing (SMM). The huge market represented by the Internet users is illustrated by the fact that 2 billion of people utilize the internet at the present time, representing 28% of the world's population (Jayamaha 2011).

On the other hand, social media or Web 2.0 has represented a new era in the process of Internet development being the online platform where people with common interests, vocations, passions, and needs have the opportunity to draw together for sharing viewpoints, photos, knowledge, thoughts or comments (Weber 2007, 4). According to Bradley (2010), social media represents a set of technologies and channels targeted at forming and enabling a potentially massive community of participants to productively collaborate based on six principles such as participation, mutuality, transparency, independence, persistence and emergence. For Kaplan and Haenlein (2010), social media is a group of Internet-based applications built on the ideological and technological foundation of Web 2.0 that allows the creation and exchange of UGC (User Generated Content).

In conclusion, social media encompasses social networking sites, virtual worlds, forums, blogs and bookmarking sites. Besides of these, social media presents a major characteristic which differentiates it from Web 1.0 technology: the capacity of sharing the information and the two-way communication. Consequently, the impact of social media towards marketing field is unanimously recognized. As an illustration, Mangold and Faulds (2009, 360) listed the advantages of using social media as a marketing strategy: firms have the possibility to communicate with the customers by sharing information regarding their products and services and receiving the appropriate feedback from their clients.

Moreover social media provides great opportunities for identifying and attracting potential clients and making loyal the existent customers. In consonance with Kotler and Keller (2007, 45), social media represents a powerful instrument for promoting activities from three perspectives: firstly, for increasing the products' awareness, secondly, for convincing persons to acquire a product and thirdly, to remind to customers that the products exist.

Subsequently, social media is based on viral marketing defined as 'unpaid peer-to-peer communication of provocative content originating from an identified sponsor using the Internet to persuade or influence an audience to pass along the content to others' (Thackeray

& al. 2008, 314). An account on Facebook and Twitter or a video uploaded on Youtube support the companies' online efficient marketing and branding.

In addition, the Facebook, YouTube, or Twitter represents social networks which allow the companies to perceive the existent or potential customers as a vital source of information and innovation. The above-mentioned social networking services are among the most popular worldwide: as an illustration, according to DigitalBuzz (2011), Facebook with over 500 million users, is nowadays used by 1 in every 13 people on earth, with over 250 million of them logging every day. Also Twitter has gained a global recognition with 225 million users and handling over 800,000 search queries per day (Jeff Bullas 2011). Conforming to Sinead Hernen (2011), video represents the next revolution in the online advertising and more recently, the social networking based on hardware for mobile device captures the attention of audience. As an illustration, YouTube exceeds 2 billion views a day and average person spends 15 minutes a day on YouTube (DigitalBuzz 2010). Furthermore, the new social-networking web site location-based, Foursquare, set up in 2009 is available to smartphones users and it has already recorded 7 million users (Wikipedia 2011).

In such a context dominated by the prevalence of social media marketing channels, the museums' boards are more and more aware of the huge opportunities generated by the use of social media and viral marketing in order to maximize the organizations' exposure and raise the number of the museums' visitors. An eloquent example of successful utilization of social media marketing channels is the famous American Museum of Natural History from New York, which created its first 'Tweetup', inviting the participants to a free of charge tour. The condition was that all visitors had to Tweet and Check-in through foursquare, share photos using Twitpic and Flickr, update their status on Facebook and share videos on YouTube, thus museum being capable of marketing itself to all of these networks.

## 1.2 Arguments for Choosing the Research Topic

From our perspective, the topic of this research, 'Marketing the Finnish Aviation Museum through the multimodal marketing and social media' is worth studying since the subject is global and also challenging. As an evidence of the rising significance of the viral marketing for the cultural organizations, a prestigious museum such as Guggenheim - New York launched in 2010 an innovative YouTube campaign inviting everyone to attend it by sending their videos. The best videos were selected and presented in all the museum's locations and also on YouTube. The above-mentioned campaign produced over 20,000 submissions from whole world and more than 24 million views (The Squeaky Blog 2011). Hence, the researchers consider that the present study which generated also a multimodal service, a video can increase the awareness concerning the importance of social media networking web sites for the museums' marketing strategy: by applying the multimodal marketing, museums can



actively promote their products and services from a user centric perspective in order to enhance the feeling of involvement and experience for the museum's guests.

The starting point of this research was represented by the internship experience within Finnish Aviation Museum Marketing Department of one of the researchers, Viorica Bucur in summer 2010. During her training activity, she noticed the increasing interest of the museum board and staff for implementing the multimodal marketing channels, fact generated among other causes, by the reduction of the funds which were at the museum disposal. Consequently, as their Bachelor's thesis work, Viorica Bucur and Di Wen planned to develop a multimodal service for the case organization in cooperation with the Marketing Department of Finnish Aviation Museum.

In accordance with the museum marketing strategy and fruitful discussions with the Museum Director, Matias Laitinen and Marketing Manager, Henri Äijälä, the researchers had proposed to design and implement a multimodal service for Finnish Aviation Museum, reflecting the museum's customer segmentation by using the concept of virtual servicescape: the customer has the possibility to be in contact with the desired organization, through the webpages and communities exploring its service offer without physically visiting it (Isacsson, Alakoski & Bäck 2009, 173).

In conclusion, the chosen topic is significant for the recipient organization, The Finnish Aviation Museum willing to refresh its marketing strategies according to the XXI social media marketing trends, but also for the Laurea UAS which has initiated and developed projects based on a multimodal marketing perspective. Additionally, the thesis authors have perceived this theme as a valuable learning and professional experience because they could have the opportunity to get acquainted with the latest trends in the marketing field in generally and digital marketing particularly.

### 1.3 Thesis Aim

The present study's major research aim is to increase the awareness concerning the Finnish Aviation Museum services and products by using social media and multimodal marketing tools. Thus, the researchers decided to bring to light the case organization and its products for people and communities globally through the digital marketing techniques by designing and implementing a multimodal service for The Finnish Aviation Museum represented by a viral video. Moreover the study intends to emphasize the three main museums customers' segments: aviation supporters, professionals and amateurs, companies and educational organizations from a user-centric perspective. This video is uploaded in Youtube and the museum Facebook page supporting the museum's online promotion in an efficient way and with lower cost.

In addition researchers decided to pay attention to a second organization, the Chinese Aviation Museum, realising a comparison in terms of multimodal marketing between Finnish Aviation Museum and the similar institution from China. Consequently the museum board decided to insert on the museum web site a link to authors' video which is nowadays in the full version uploaded on Youtube and in the three distinct parts version uploaded on the museum Facebook page.

#### 1.4 Thesis Structure

The thesis structure has been divided into six sections. The first section is the introduction which consists of the research area description, arguments for choosing the research topic, the thesis aim and the research framework. The second section is concentrated on the theoretical background connected to the digital marketing and social media concepts and their increasing influence within marketing field. The third section analyses from a comparative perspective the case organizations, Finnish Aviation Museum Aviation and Chinese Aviation Museum, comprising the museums' depiction, their current marketing situation and their relationship with digital marketing and social media. The fourth section is focused on study's research methodology explaining the research approach as well as the validity and reliability of the study. The fifth section is related to the process of designing and implementing a multimodal marketing service for Finnish Aviation Museum and its impact. The sixth section includes summary and development ideas and suggestions related to the digital and social media marketing in the museum's field. The thesis ends with a list of references and appendices.

#### 1.5 Research Framework

The research framework consists of five major stages: identification of the phenomenon which is the object of the research and consequently the defining of research aim, developing the research problem, literature review, the relevant data collection stressing the web-based data collection as a result of the chosen research topic, interpretation and analysis of data and outcomes represented by the new service multimodal service which the researchers have produced for the recipient organization.

The study is primarily based on three major sources as they follow:

- Literature review
- Web-based data
- Qualitative approach and the appropriate data collection procedures such as in-depth interviewing, case study and action research.

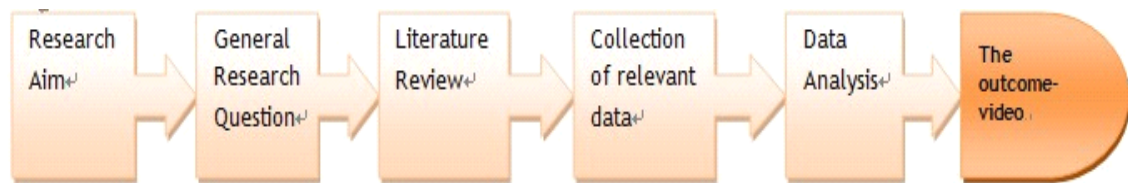


Figure 1: Thesis Outline

## 2 Multimodal Marketing

### 2.1 Digital World

The thesis research proposes to highlight the museum marketing issue in a digital world by using the multimodal means. As a result, the definition of the digital world concept represents a major theoretical factor related to the research attempt. There is a universal explanation connected to the virtual space that was made from computer data in order to disseminate the information. In this fictional world, all the info is supposed to be featured in media franchise. Consequently, data transmission is originating in communication networks and social media. (Wikipedia 2011)

According to the definition of Digital World (DigiWorld), the researchers realize that numerous can happen when people involve in on-line media in the context of DigiWorld where users have the possibility to satisfy their needs and interests by identifying the proper channels for submitting their news, photos, videos and podcasts via social media websites. Subsequently, a lot of things have been also switched after financial, innovation, entertainment and technical aspects of economic involvement based on digital marketing. This concept belongs to media landscape which has multi-channel of new media presence and brings to organizations enormous opportunities and challenges.

Nowadays loads of people feel overwhelmed by the rapidity of change and they do not know to take full advantage of the new marketing trend 'DigiMarketing'. As a result, the definition of DigiMarketing refers to long-term future of marketing related to all forms of digital advertising channels, including Internet, social media marketing, television, radio and so forth. This category of marketing also consists of mobile phone, SMS, banner ads and digital outdoor. All in all, these listed methods are direct marketing tools useful in communication with audiences, in selling products and building brands. (Wikipedia 2011)

Moreover, DigiMarketing is tightly connected to social media concept. The term of social media involves the idea of collective expertise, playing an essential role in the side of business and personal impacts; as a consequence, people have participated in online sites to share the information in terms of verbal news, photos, videos and podcasts in public

accompanied with a democratic style of transmission contents between authors, participants and peers. (Evans 2008, 33)

Besides, social media encompasses multiple communication modes, which include attentiveness and sensitivity to the power and importance of representing of self and others. Thus, social media is getting along with the space that allows the participants to communicate critically, aesthetically, and affectionately. Furthermore, media gets a chance to involve into social communication, and presents multi-model means which allow the thesis authors an active participation in the digital world. As a result, the study's authors have had the opportunity to get acquainted with social media as a trendy buzz-phase of bringing their awareness out of DigiWorld.

Accordingly, the thesis researchers were eager to study different social media genres during the research period. In the investigation launched by two Finnish researchers Lietsala and Sirkkunen (2008), they concluded that internet users can receive most of the contents from others or they summarize and quote the content from other sites as feeds. Successively, the two above-mentioned authors emphasized the impact of social media, in which the people who are internet and high-tech savvy become highly regarded.

In addition, social media is characterized basically by the content trail such as rankings, reviews, comments and more- that is Social Web, and by the voting procedures related to assessments that clearly mark what the crowd thinks of the contents. Users can get valuable comments from other crowd. The ability of listening the audience and respond to the sites visitors encourages the users to pay attention to their on-line dialogues, which is a great way to use social media in order to steer these discussions. The challenge of interactivity can be solved from online platforms supported by advanced social software; the individuals become efficient communicators without geographical boundaries when they are using the virtual identities from the platforms.

Combined with the research model clarified by Lietsala and Sirkkunen (2008, 29) and independent researcher Mustonen (2009, 7-10), they stated social media genres can be classified as content creation and publish tools (blogs, discussion forums and wikis), social networking sites (e.g. content sharing sites and collaborative production sites) virtual worlds and add-ons. All these genres are happened in cyberspace in order to allow the users to distribute their contents. According to their research models, the researchers briefly take a look of each of categories:

#### A. Content creation and publish tools:

- Blog is an online publication where bloggers post their contents, insert links, provide further trackback in order to create number of different blogs from other websites. Besides those features, blogs can be categorized according to a variety of contents,

such as the written blogs, photo blogs, video blogs and so forth (Lietsala and Sirkkunen 2008, 31-34). Most of blog customers can create the content themselves, or they can republish someone else content as long as they refer to them as a source. Blogs are unrestricted to create, easy to maintain and are powerful tools for winning the search engine game.

- Discussion Forums is another form of on-line social media which has been established lately. Users like to be involved in forum discussions, because forums are usually focused on a topic in which they are interested. Discussion forums are defined as online communities, through which the participants can appraise their discussions. Other participants can comment the topic from different points of view. The style of posting by themselves their commentaries is always in linear fashion after the previous one. Discussion forums are often considered as an additional part of an individual or company website. Discussion from a forum is moderated by an administrator who has right to erase inappropriate posts or inadequate contents. On the other hand, the forum moderator will not intervene in the discussions. As a result, discussion forum aims consisting in transmitting and sharing information, provide the opportunity for very strong commitments and social interactions (Mustonen 2009, 14).
- Wikis are websites that allow people to communicate their thoughts, permitting anyone to make corrections in order to come to final consensus. Wikipedia is one of most famous form in wikis; about 13 million articles published this site up to now. Users can create and edit information freely and directly. Only one thing makes Wikipedia different with other social media: it does not insert advertising involvement. (Mustonen 2009, 15)

B. Social networking sites encompass various profiles that may present the computer-generated reflection for not only individuals, but also organizations. Social network sites like Facebook and MySpace typically provide multimedia contents to users with whom they would like to share a connection. Most of them view and navigate their list of connections and all of those functions are established by others within the system of social media sites themselves. (Lietsala & Sirkkunen 2008, 47)

Clearly, social networking sites have a marvellous feature: to share the contents among users' networking; consequently, they can publish photos, audio and video to catch up each other from the digital society. The well-known social media service for example, Youtube has held manifold technical backgrounds. In a nutshell, Youtube is a video sharing website for users. Everyone can distribute their self-made videos or animated photo slide shows through this channel. This type of social media has its own features, which are easy integrated with other sites that have already existed. Further, Youtube has been connected with other networks which have made it possible for the company to become distinguished quickly. Moreover, at

the present time there is very popular social media sharing photos service named Flickr. In this community, members upload their photos to the site and choose whether to make them public, private or just share with family and friends in their networks. The last type is about audio sharing from social media group, phenomenon named Podcasting. Visitors use podcasting services based on listening to the audio files from the internet. Users can subscribe to podcasting services in order to receive feedback from listeners and add podcasts to give more information about products. (Mustonen 2009, 18)

C. Virtual world is an element easier to be connected with the Second Life; accordingly, the Second Life represents a three-dimensional virtual space created for its users. In this particular space, users contact with each other by using avatars, have generated their own subjects from this community and protected its copyrights. In consonance with Mustonen's viewpoint (2009, 17), an economic virtual system is held in Second Life where users can exchange money from Euros into the playable credits. Furthermore, virtual world proffers means for multimodal communication, being focused on the users' experiences, enjoyment and enthusiasm. Meanwhile, virtual world is part of social media which is more inclined to socialize, publish contents and build networks.

D. Add-on is the new trend for web design representing the prevalence of commercial interests to attract users. They usually use the ready-made community of creating another site. For example, Facebook acts as a social media site provider. This social networking site adopted those internet applications which allow user to login, get data and post new content, or operate changes on the data already existent. (Lietsala & Sirkkunen 2008, 53)

In fact, social media has already grown to be one of the buzzwords that came along with the second generation of the web- Web2.0 in 2007. According to Wertime and Fenwick (2008, 59-60) the Web 2.0 is focused on what user wants, permitting to the participants the adjustment of the contents. Web 2.0 is an online service platform, which has reflected the revolutionary progress of the web design, from the centrally organized websites to self-governing, and user oriented sites. Thus, web2.0 can match the current condition of social media genres, presenting characteristics such as user-driven, community orientated and easy-to-use.

In conclusion, any types of social media are supported by multiple web applications. Even though web users and developers are facing various challenges, on the other hand, it is one of the most motivating factors to take advantage of using social networking sites. Any organizations or private sites' foundation should benefit from social media channels, because it is a definitely new society for the commercial market from the digital world. Marketers can bring exchange values about the products and services to the social media platform and communicate with their customers through the web.

As a result, today trend belongs to Generation Y; they have to cater the world with new digital dynamic, as they try to tackle the master site's interface to build website or help to find out the unique content in fairly similar ways. The sites may adjust for instance, search groups, recommendations, tags and feeds (Lietsala & Sirkkunen 2008, 21-22). Those applications may facilitate users to have general categorized into the multimodality services. They use to articulate pivotal moments in their lives and reflect on life trajectories based on textual description, photos, video clips posted on the webpage. Furthermore, multimodality is supported by the means of technologies being actively involved in social practices: the users are positioned as free agents involved in constructing their lives locally and globally from cyber space.

## 2.2 The role of social media in marketing from multimodal perspectives

Since digital developments are worldwide, the current research project incorporates study cases and examples around the globe. While it is true that countries all over the world are in a different situation of adapting multiple digital means in terms of business world, as a result, authors have considered that social media is a product of the digital age, and is imbued with spectacular multimodalities.

One of most valuable aspects of social media from a marketer's perspective is the necessity to set up connection between operations and marketing. Within the context of social media in terms of business society, the relationship is more central to the means of delivery based on social media and making promises from the marketers.

Conforming to Lietsala and Sirkkunen research model (2008, 25), the link between social media and marketing can be summarized as a cost-effectively method that is used to combine technology typically internet or mobile based. Despite of that, it is an era that social interaction with personalized and participatory media is highly regarded. However, the shift to new media gives to the marketers a voice and an approach to communicate with peers, and consumers, to detect potential consumers and keep a good relationship with loyal customers. Either users or marketers are using multiple modalities of social media to personalize the corporation's branding in order to spread their message in a stress-free and conversational way. Consumers' personal preferences and configurations will be known to dealers at a myriad of touch points from social media channels as well.

Therefore, this research has focused on the emerging question: how is social media served to marketers or customers? Many say that the form of business model for constructing social media sites is to get venture entrepreneurs to pay the costs or hope that one of the big search engine companies would be interested in taking advantage of buying the firm. (Lietsala & Sirkkunen 2008, 87) In participatory marketing based on social media, the majority of users and audiences turn into moneymaking assets, not only because of their will

to make their subscriptions or advertise the received feedback, but through participation and response, social reputations of organizations are formed. When the context is marketing, these become the active social expressions of the brand. The participative development of reputation is a direct consequence of collective action, whether formally built around a specific interest or cause, or informally built through more casual connections, those settings being the main features of Social Web.

Social media is divided into different functional groups: platforms, content, and interactions. As an illustration, authors used the Evans (2008, 164) research model to make a sense from a participant's perspective in which the way users benefit and spend time for exposure to social media system. On the other hand, from the marketer's perspective, social media channels are helping companies to sell more products to their customers.

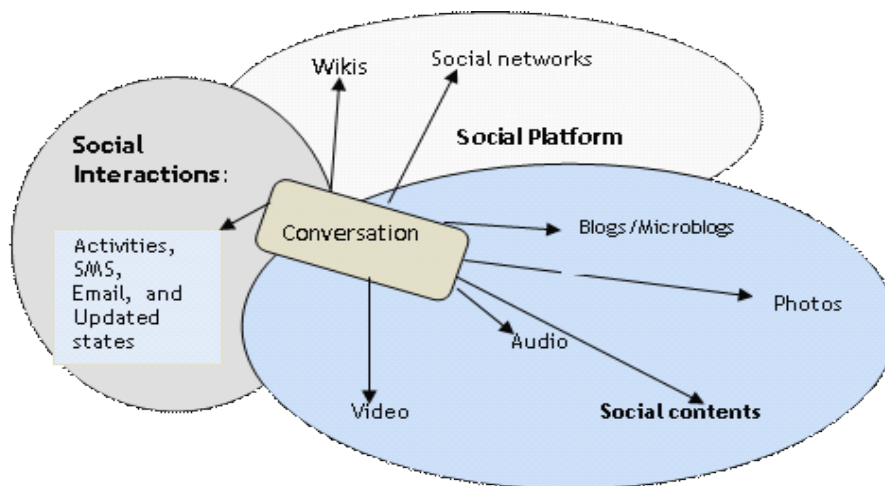


Figure 2: Social Media Channels and Groupings (Evans 2008)

This figure 2 “Social Media Channels and Groupings” helps the researchers or marketers to make sense of studying model of social media. (Evans 2008, 163) It is very easy to associate with current examples, significant being in this respect Youtube, which is one of the most known examples of social media. The site has a huge daily circulation which means that spreads millions of video clips. The role of Youtube is not only to accomplish everything for free, but also to attract more entrepreneurs in order to support them in promoting their business products and services. Youtube permits to the business developers to figure their ideas in the shape of videos on Youtube; thus, the aspiration for making business using Youtube as a marketing channel has grown much faster and stimulates the marketing campaigns more efficiently. As a result, the users will gain more experiences about products and services, cite about others' issues, objects and surroundings they are interested in.

Coincident with the Social Web, it has had a manifest impact on how people view their ability of gathering information as forms of digitalization. Therefore, social media has an important role to spread a profound effect of grouping of digital content and an overall digital network:



not only it changed the way of commercial distribution, but also it created a feasible market for niche segments. Web users are more likely to divide viewers into narrower segments, the combination of Internet-based distribution and the digital content necessarily changed the ways in which consumers viewed, used and shared information and digital content across a range of decisions and activities. Consumers are more connected, more informed, and more willing to share experiences among the others. (Evans 2008, 87)

In accordance with the technology development curve, the social media networking is perceived as computer-generated. Consequently, this stereotype should be overtaken, because within profit-orientated society, businesses need to be characterized through mobility and capability of fastest reply. An eloquent example is that represented by Apple Inc. The founder Steve Jobs formed a cooperative venture with his partners, Steve Wozniak, Mike Markkula and others who designed, developed and marketed a computer platform development company- serving the customers with high-education and business markets. Therefore, one of their products, iPhone has become the most actively social media platform, allowing customers to have more modalities for participating in media business and socialization.

Definitely, the current study focus is standing on the widespread aspects of digital marketing and social media impacts rather than on the particular digital techniques. Hence, this research intends to understand and enrich the researchers' knowledge about basics of various digital technologies' trends that they discovered during their research process, and study how digital world should look like from the marketing perspective. While it is impossible to say exactly what the future will bring in this field, still few things are certain. Firstly, the development will reach a modulation point when the majority of channels become digital; moreover, media will be prevalent in the future digital society and become a mainstream for promoting the marketing strategies. Secondly, the content established by companies and consumers through different social networking sites alike will proliferate, specific video and audio contents, and will be viewed on the multiple screens and frequency devices in people's live. People will increasingly search for the content they need among an ever-expanding encyclopaedia of digital media. (Wertime & Fenwick 2008, 26)

Also, many business acquisitions will bring more opportunities and optimistic capital situation to the firms that contributed by enough public buzz; as a result, the sites should receive a suitable amount of users and comments. Here researchers would like to cite the series of research consequences summarized by Lietsala and Sirkkunen (2008, 91); in consonance with their viewpoint, the LinkedIn share, the largest professional social network site from the world, is estimated to be 300 million dollars, meanwhile Flickr received 35 million dollars in 2005. In addition, Youtube sold in 2006 with 1.65 billion US dollars. Therefore, companies seem to sell more and more their products and services via those social media channels and if

these online modalities ensure a proper business interaction they will contribute to the encouragement of the entrepreneurship. (Lietsala & Sirkkunen 2008, 91)

Furthermore, social media has emerged as a current trend in consumer-to-consumer conversation and marketing effort strengthening. It is obvious that traditional mass media will be replaced by social and digital media step by step. Even though advertising has been quite traditional and reminds us of the ad sales in newspapers, magazines, radio and TV, nowadays, advertising has appeared in different sites as other form of digital media. For instance, the most popular forms were banners which embedded video ads, trailers and branded channels or pages. With the development of digitalization and social media, the means of advertising have been improving with the high-tech support. The newest trend consists of the fact that users take advantage of sharing the ad revenues with the others who create the content or bring additional and measurable value to the site. Besides, in media, the advertisements can be shown or sent to a segment or small niche of people as well as to the whole mass.

More than that, social media's role in marketing is to dig into current marketing programme, beginning with awareness. At the present time, people and organizations are more and more involved into the social media which helps them to assess what they are doing, build awareness and measure the impact of their activities. Awareness drives the social media channels, and attentiveness is just as important on the Social Web. That represents the main point, being connected to contemporary marketing in order to switch to social media and allow users to build awareness and place their introductory message. Definitely, responsiveness and messages can be seen by users, and then participants pass the contents to a variety of channels: they can tap the social feedback cycle to pull social media, or they can select some of social conversations to breed awareness among the others. Consequently, the marketers can modify further marketing activities to match customers' expectations. (Evans 2008, 80)

### 2.3 Museum Marketing and its Specific Strategies

Museum marketing is a complex process that conforming to Aageson (1999) encompasses five steps. His five steps theory represents the pattern used by the thesis authors to describe the case organizations' marketing strategies. In addition, the theoretical background connected to museum marketing issue is enriched with Neil Kotler and Philip Kotler's (1998) theoretical model regarding museum marketing.

Marketing represents in consonance with Neil Kotler and Philip Kotler (1998, 59) 'an exchange process between those who seek a product or service and those who can supply that product or service'. The concept of marketing in the museums' context is one relatively recent, many such organizations implementing marketing techniques as an effect of pressures of various stakeholders (McLean 1997, 37). On the other hand, the customers had become increasingly

demanding expecting a high quality of the services, especially because alternative leisure offerings use customer service as a competitive instrument.

In accordance with Aageson (1999) the SMMS (strategic marketing planning process) comprises the following five steps as they follow: situation analysis, determining market opportunity, setting marketing objectives, strategy and program development and implementation, monitoring and evaluation.

The situation analysis phase involves the marketing research use through which the museum's management can find how many people from which demographic and psychographic profile attend the museum, which factors determine the present visitors to attend the museum, what exhibits they enjoyed most and so forth. Such information support the museum's management in making decisions about the needed changes in its strategy, customers' segmentation or the visitors' interest towards museum's current exhibits. Moreover the societal values show who are the decision makers when, for example a family choose to visit a museum; consequently an effective marketing strategy will be focused on capturing the attention of that specific person. Besides of these, the physical environment influences the designing of a marketing plan which has to consider factors such as location, accessibility, museum car park availability, public transportation. Furthermore the political situation and the economic environment play an important role in structuring the museum marketing plans. More to the point is the fact that identification of the competitors is a key issue in constructing of an adequate marketing plan. Also at the present time technology has a consistent role in building the museums' audience and revenue.

Assessing marketing opportunities represents the second step in the strategic marketing planning process. This phase refers to the necessity to identify the potential customers even further than the traditional market. Consequently the museum management has to opt if it wants to extend on new markets or not, visitors' surveys being essential for making such a decision. The surveys are indispensable because in the process of designing the strategic marketing plan, the museums' boards generally tend to concentrate the museums' budget than to distribute it to numerous insecure markets.

Setting marketing objectives is the third step within the strategic marketing planning process. During this phase the museum management should establish the basic objectives, the deadlines for achieving the proposed objectives, the expected overall attendance, revenue goals and the appropriate figures, the modalities to attract the audience and the vital marketing initiatives.

The fourth phase is represented by strategy and program development. Taking into consideration the customers' segmentation and the experiences offered by each museum, their management should develop the so-called positioning statement consisting of the way in

which the organization is presented to the audience. After establishing the positioning statement, museums' marketing direction should be orientated to the marketing mix and its elements: product, price, promotion and place. Product is the depiction of what the museum intends next year to propose to the visitors by using the description of the experience which would be offered to the museums' guests. Pricing strategy should consider the report between price and quality of the products offered to the museums' visitors. Promotion comprises advertising, public relations, events, and sales. The last element connected to marketing mix, 'place', refers to the location in which happens the products' distribution. Analysing the impact of 'place' as a component of marketing mix, Aageson (1999) considers that , 'marketing planning must address issues of signage, arrival points, access to the museum, the impact of the museum's entrance, and potential events at other locations'.

Implementation, monitoring and evaluation represent the fifth step within strategic marketing planning process. The marketing plan has to be known by the whole museum's personnel. Moreover, in order to measure the performance, the marketing plan should include objectives related to aspects such as: attendance, revenues, special events, market tests (Aageson 1999).At the end of the year, the museum board should assess the final outcomes by comparing them with the marketing plan objectives.

In conclusion, the strategic marketing plan is an essential tool that helps the museums' management to concentrate its efforts towards those elements and activities which are vital for building museum audience.

#### 2.4 Impact of the Multimodal Marketing and Social Media on the Museums' Marketing Strategies

In the last decade, museums and galleries benefit more and more from new technologies and the latest web trends. This phenomenon was generated by the fact that museums are aware of the importance of the multimodal marketing and social media as a low cost and effective marketing tool which allows a high-speed and two-way communication with museums' visitors. On the other hand the digital marketing and social media campaigns help museum to attract the attention of potential customers' segments that typically do not consider themselves as being museum-friendly, but are very active in the social media field.

As a result, many of the most famous museums have organized at the present time special digital sectors within their Marketing Departments or employed experts in digital marketing conforming to the museums' new marketing philosophy that technology has modified the audience expectations: the museums' customers are willing to generate, curate and co-produce experience. Consequently, the museums have concentrated their efforts to create relationship-driven online programmes. The main questions related to the implementation of the digital and social media marketing which arouse for the museum's boards are as they follow:

- How the museum can build active communities around them?
- How would a social media strategy support the museum's overall strategic goals?

In order to answer to these questions, the museum should clarify very well their marketing strategy and goals, their target groups and the proper social media platform that can help them to achieve the organization goals; in addition, they should understand if it is better to use for achieving the organization goals, more the traditional media or the museum's web site; besides, they have to quantify how much time and resources are able to invest in this project and who is responsible for maintenance, the modalities through which museums will stay in touch with the audience it generates and so forth.

A possible 'receipt' of implementing the digital marketing strategies belongs to Aaron Schoenberger (2010), the founder of the famous The Brainchild Group, an online advertising agency specialised in social media consulting. In consonance with his vision, the social media represents a new age for the museums' marketing development. Conforming to Schoenberger viewpoint (2010), the actual trend in cultural organizations' marketing consists of involving the potential visitors on a personal and social level. Museums should design and apply Reactive Social Media Strategy (RSMS) focused on researching, tracking and analysing the target markets. Based on this type of collecting data, and an appropriate comprehension of target markets, a successful Social Media campaign can be thought and applied.

Furthermore a museum's social media campaign should include a wide range of procedures such as: Social networking/bookmarking, blogging, viral videos and Search Engine Optimization (SEO). If a museum is equipped with a website that ranks well in search engines, a blog that receives massive amounts of Retweets, social profiles with keen followers, and other Social Media resources, that museum will be positioned for success.

In order to preserve the heritage and making available their exhibits and collections to a wider public, the museums had made their first step within World Wide Web by establishing their own web sites. In addition, this process has encompassed the implementation of online catalogues, digital libraries, and digital collections.

Trying to overtake the stereotype that museums are more depositaries of cultural information than active partners involved in cultural exchange, numerous museums were eager to extend the functions of their web sites by adding new Internet tools such as online tours, online seminars, chat forums, e-shops, and surveys. Thus museums can accomplish their role to become an active partner of their actual and potential visitors and customers. An advanced museum web site should include certain dimensions in order to be user-friendly, informative and effective.

One big challenge is represented by the fact that Internet is utilized currently by a wide range of users; consequently the museums' website visitors are heterogeneous from the perspective of age, cultural and educational background, profession, needs, interests and abilities. But this challenge helps on the other hand the museums' websites to be active entities capable of satisfying the demands and expectations of a growing amount of users. By understanding the connection between users' motivation and meaning-making, the museums' personnel implicated in digital marketing would be capable of providing more enriching online experiences for their customers.

Among the various models used for evaluating the museums' web sites quality, MUSEF (Museum's Sites Evaluation Framework), a framework for assessing the museums' sites from the users' point of view, represents in the researchers' opinion a valuable tool for measuring the effectiveness of the case organizations' web sites. MUSEF was applied for assessing 210 art museums' web sites worldwide and consists of six major evaluation dimensions: Content, Presentation, Usability, Interactivity & Feedback, e-Services and Technical.

Accordingly, the 'content' refers to whole information related to museum's exhibits and items. Conforming to Pallas and Economides (2007) the web site content should be precise and updated; moreover, its comprehensiveness is generated by the existence of personalized characteristics such as: multilingualism or direct access to different service translator as Google Translator, 'my favourite exhibit', 'first time visitor', the children corner, the researcher-profile and so forth. The 'presentation' is a dimension related to an attractive appearance produced by using a variety of colours and multimedia. Moreover, from Pallas and Economides (2007) perspective, the exact quantity, merge and position as well fidelity of the multimedia are presentation related features. Additionally, the right utilization of format, fonts and styles is significant especially from the angle of users such as children or people with visual limitations.

'Usability' is a dimension about the easiness of web site navigation. Consequently the web site structure should be logical, simple and accessible. The menus, toolbars, icons, buttons and Help buttons, sitemap, indexes, useful directories, shortcuts are indispensable elements for strengthening the web site usability. Interactivity and Feedback are web site features which reflect the capability of the user to interact with the museum's site. The web site visitors should have the possibility to communicate with the museum's personnel, friends, other museum interested in people, sharing information, comments, viewpoints, participating at polls by using the asynchronous communication channels such as newsletter, e-mail, SMS, and alerts. Besides, the support of e-communities such as volunteers, museum's friends and sponsors improve the usability of any museum's website.

E-services level represents other significant dimension in the complex process of assessing a museum web site. E-services comprise services such as upcoming events, calendar, temporary

exhibitions, statistics, most admired exhibits, recent acquisitions. Moreover, essential information related to the museum's location, transportation access, facilities, maps are part of e-services. Also the web site users should have the option to reserve online tours or buy tickets and souvenirs from the online museum's shop. For those interested in working in a museum, information such as internships and job openings are valuable and they have to be inserted within the web site. Furthermore, taking into consideration the cultural and educative function of the museums, the online-learning is another element tightly connected to e-services. As a consequence many museums' websites include e-books, their exhibits on video, databases containing information about their items, documentaries or e-lectures.

The technical dimension of a museum website encompasses:

- Maintainability is related to the fact that a web site should be periodically upgraded
- Performance refers to the processing and output speed of the site according to Pallas and Economides (2007)
- Compatibility is about the capacity of the site to function in an adequate manner by using any browser
- Privacy and security are vital elements within any web site which should guarantee the safety and non-authorized use of their private information

As an illustration, the researchers identified as a significant comparison case study an aviation museum web site which is an example of the successful implementation of the multimodal techniques, also showing a comprehensive understanding of the target audience characteristics: The French Air and Space Museum (Appendix 3), one of the oldest aviation museums in Europe. In the selected case study, the web site is characterized through a rich content, being informative and providing a smooth and efficient access to the information. Also the website attracts the users through its appearance consisting of various multimedia services and colours and its user interface able to facilitate the visitors' navigation. Further, The French Air and Space Museum offers a high level of interactivity of its visitors.

To sum up, in accordance with MUSEF evaluation framework based on the user's perspective, The French Museum Air and Space web site achieves a high level of multimodality, being adapted to the needs and interests of its customer' segments.

### 3 The Museum Current Marketing Situation

#### 3.1 Finnish Aviation Museum

Finnish Aviation Museum, the recipient organization of this project represents an illustrative case of cultural and tourism institution which has perceived the advantages of promoting the

latest trends related to digital and social media marketing, trying to adjust them according to their existent resources and museum general marketing strategy.

### 3.2 The History of Organization

The Finnish Aviation Museum is a national special museum situated close to Helsinki-Vantaa airport, reachable at the address Tietotie 3, 01530 Vantaa, Finland. Consequently, its location represents the one of the most important attributes of the above-mentioned organization because it facilitates the rapid access of potential foreign visitors or groups at the museum.

From the perspective of the history organization, the beginnings of The Finnish Aviation Museum were related to The Aviation Museum Society initiatives. This society was founded on December 4th 1969, being involved in the inauguration of the first permanent aviation exhibition in the basement corridor of Helsinki-Vantaa Airport on June 12th 1972. At the initiative of The National Board of Antiquities', the board of trustees of the society decided to nominate the corridor exhibition as an official aviation museum in June 1977.

Furthermore, the building of the museum on its place was begun on May 8th 1980. The first exhibition hall was ready the next autumn and was opened to the public on September 24th 1981. The next hall to be build was the so called middle hall, which was taken in use on March 15th 1985. The second large exhibition hall with the archive and work premises was taken in use on September 26th 1989. The middle hall was extended in 1995 and consequently a small café, Café Coupé, and some archive premises that meet the museum's standards, were taken in use. The latest museum's extension was inaugurated on April 15th 1998 encompassing a new office wing equipped with modern meeting premises, a modern auditorium for 200 people, a café restaurant and a museum library. Ministry of Education nominated The Finnish Aviation Museum as a national special museum beginning from January 1st 1997.

On the other hand, from the perspective of the organizational structure, the museum was owned until 1996 by the Aviation Museum Society which had also built the museum. In 1996, the new established Finnish Aviation Museum Foundation had become the museum's owner. Its shareholders were The Aviation Museum Society, Finnair Ltd, Civil Administration Aviation Finavia, The Finnish Aeronautical Association, Patria Aerostructures Ltd and the City of Vantaa. Moreover the Finnish Air Force participates in the administration of the foundation. The Finnish Aviation Museum Foundation was added in the foundation register on November 11th 1996. The governing bodies of the Finnish Aviation Museum Foundation are the 13-member representative body, board of trustees and the museum's director.

The museum's human resource is qualified, devoted and willing to improve the museum's image. The personnel consists of 7 permanent employees and one half time employee. Occasionally in the museum works number of volunteers. Management in the museum is



divided into three categories: 'Exhibitions' run by Valeri Saltikoff, 'Sales and Marketing' lead by Henri Äijälä and 'Maintenance' driven by Kimmo Snellman. The museum's general director is Matias Laitinen. Due of their kindness, constant support and pertinent guidance the study's authors had the opportunity to achieve the thesis theoretical and practical aims.

### 3.2.1 Mission, Vision and Values of the Case Organization

According to McLean (1997, 184), any museum analysis should be focused on three criteria: the mission, the vision and the values. Furthermore, in consonance with Payne viewpoint (1993, 43), the museum mission represents the overall scope of the organization, emphasizing what type of need the organization is trying to serve and what the museum intends to do in terms of its cultural and social policy and aspirations. Moreover, the museum mission consists of identifying the user groups which it wishes to attract. On the other hand, the vision reflects the organization priorities; meanwhile the values encompass the core beliefs and norms of organization.

Conforming to the above-mentioned theoretical pattern, Finnish Aviation Museum's mission has been defined as follows: 'through conservation, research, and exhibition, to allow the public to know and appreciate the Finnish Aviation development' (Henri Äijälä 2011). Generally, museums as non-profit organizations tend to be expertise-driven organizations being exclusively interested in developing its products and services (Kotler & Kotler 1998, 31). Consequently, The Finnish Aviation Museum is an expertise-driven organization, but because of its dynamic management also encompasses the features of customer-driven organizations. From the perspective of McLean (1997, 51), a customer-driven organization or market-driven organizations are based on the fact that audience is given a central role in determining the museum's type of products and services.

In accordance with the museum's mission, the main museum attraction is the basic collection that encompasses about 80 civil and military aircrafts and a multitude of other aviation-related exhibits, e.g. engines, propellers, instruments, radio equipment, scale models and airport ground equipment and permit to the public to be familiarized with the history and development of Finnish Aviation. The basic exhibition of the Finnish Aviation Museum is located in two large exhibition halls that present great aircraft from different epochs. The museum includes a museum collection which introduces the development of aviation. The collection is increased by depositing items, archive material, photos and other aviation-related material. The collection focuses on Finnish aviation, aircraft designed and used by Finns and Finnish participation in both domestic and international aviation. The museum's collection comprises almost 9000 items, and the museum library is considered the widest aviation library in Finland being composed of more than 16 000 books and aviation magazines. A large collection of photos, negatives, slides and other archive material is owned by the museum.

Additionally, the museum has hosted temporary exhibitions, the latest being *Mythical Flight* (held until 29 May 2011), a magical theme based exhibition which offered to the visitors the opportunity to dive into the world of flight dreams and fairytales, beginning with the ancient legends and heroes such as Icarus or Daedalus, continuing with the flying carpet and ending up with contemporary Harry Potter. Interactivity, creativity, richness of colours and multisensory perspective were the main features of this successful exhibition whose target groups were mainly children, families and educational organizations.

Moreover the customer issue is an integrative part of the museum vision. The Finnish Aviation Museum was obliged to cope in past with the lack of a Marketing Manager position or the fluctuation of personnel within museum's Marketing Department. As a consequence the segmentation issue 'is a future matter' (Henri Äijälä 2011) for this organization. According to Viorica Bucur's internship experience within Helsinki Aviation Museum and the interview and discussions held with the museum's Director and Marketing Manager, the main museum's customer segments are at the present time the aviation professionals, amateurs and nostalgic fans, the companies and educational organizations.

Furthermore, in summer 2010 when one of the thesis authors was working as an intern in Finnish Aviation Museum, the strategy of the former Marketing Manager, Heli Seppälä was focused on attracting as museum's main customers, families and children and consequently, the cooperation with educational organizations, kindergartens and schools was strongly stressed. As an illustration, The Finnish Aviation Museum had launched then two motivating educational programmes for kindergartens' and schools' groups related to the 'Mythical Flight' exhibition marketing process. As an example, the Flight Dreams and Flight Myths were two pedagogical programmes focused on the museum's Mythical Flight theme-based exhibition, both offering to the children the opportunity to accumulate new knowledge through the learning by playing method. The groups were involved in learning activities such as drawing the cartoons about flight myths as the legend of Icarus and Daedalus or making hot-air-balloons. In addition the educative dimension of the Finnish Aviation Museum activity is emphasized by its events' list that encompasses special children targeted events such as the puppet-show "Ilmari and the magic carpet", "Children's day" or Christmas Market. In conclusion it is obvious that children, families and educational organizations are among the most important museum's customers' segments.

From 2011 the museum has had a new Marketing Manager, Henri Äijälä. His dynamic marketing strategy was based on the new museum's vision: the museum's major priority is to attract mostly customers' segments consisting of companies by taking advantages of the excellent museum meeting premises and catering facilities. As an illustration, the museum is equipped with modern and comfortable meeting premises: the Auditorium and the Cabinet which provide excellent opportunities to arrange business meetings, trainings and evening events, the focused- targets being companies, associations and private persons. The museum

modern auditorium which is modelled after an airplane interior is suitable for 170-200 persons' events; meanwhile the cabinet is appropriate for smaller happenings, offering space for 20 persons. Both listed meeting premises are endowed with free WLAN connection option, screen, and possibility to use video and data projector and overhead projector. In addition, museum puts at the disposal of its customers a large car park area.

Consequently and in consonance with the museum vision, the companies should be interested not only in renting the museum modern meeting facilities and museum's restaurant services, but also they can be attracted through specific products particularly designed for such demanding customers as businessmen and entrepreneurs. As a consequence, the museum board implemented a new successful product, DC-9 simulator based on the accord between Finnish Aviation Museum and the Finnair Flight Academy, which permits the Museum to operate a live Douglas DC-9 training simulator. The simulator was used in the process of Finnair's pilots training for approximately 40 years, and at the present time is available for public. The price of the three-hour package is quite high 650 € , being accessible especially for companies' representatives or groups; hence the museum has had the opportunity to attract more consistent revenues.

In addition, the museum's own café-restaurant Café Cockpit is an outstanding place for various events. Being fully licensed, Café Cockpit arranges at order lunches, buffets, celebrations, evening happenings and other services for individuals or groups.

Other service highly valued by the museum's customers is the museum's shop which encompasses various items for all those interested in the aviation history and industry, starting with toys and souvenirs, continuing with over 100 aviation-related books, different clothes comprising the museum symbols and ending up with various kinds of scale models and model airplanes.

From the perspectives of the organization values, their role is to conduct an institution's strategy and contribute in a decisive manner to its success. Accordingly, the main Finnish Aviation Museum's values are professionalism, commitment, responsibility, knowledge and life-long learning. All these values are reflected by the permanent contact of the museum with its customers and the different events organized by the museum's staff such as: Aviation Museum day, Literature Day, Aviation Hobby-theme day, the weekly day for retired people, the monthly newsletter through which the loyal customers are informed about the latest events organized within museum, the new established museum's Facebook page and so forth.

To sum up the Finnish Aviation Museum is an expertise-driven organization but more and more orientated to adapt its vision and marketing strategy to its specific target groups: aviation supporters (professionals and amateurs), companies and entrepreneurs, children, families and teachers.

### 3.2.2 Marketing within Finnish Aviation Museum

Marketing is an essential component of business because contributes to a great extent to the success of any organization. Marketing can be defined as the process of introducing and promoting the product or service into the market encouraging the purchasing of the product or services by customers (Exforsys 2009). As a consequence, the Marketing Department of a museum should be perceived as the organization's core which analyses 'museum trends and comes up with ways to best market the museum to draw more crowds' (Contentwriter 2011).

The Finnish Aviation Museum was obliged to cope in past with the lack of a Marketing Manager position or the fluctuation of personnel within museum's Marketing Department. The designating of a new museum director, Matias Laitinen who implements a new development museum's vision, contributes to the increasing interest of the organization for marketing in generally and multimodal marketing particularly.

At the present time, museum takes advantage of the existence of a Marketing Department run by a dynamic Marketing Manager, Henri Äijälä who was appointed in this position from the beginning of 2011. Because of the short time which he has had in this position, still Mr. Äijälä considers the customer segmentation as a future matter for his organization. Thus, he initiated a survey in order to check the museum usage rate and the types of customers who visit the institution. Moreover, in consonance with the new museum vision, the main customers segments within Finnish Aviation Museum are aviation supporters (professionals and amateurs), companies and educational organizations, but the importance of customers segment represented by the companies should significantly increase in the next period. The growing interest of the museum Marketing Department for this segment of clients is generated by the fact that museum is willing to obtain more consistent revenues. The change of the marketing strategy is reflected by the dramatically growth of meeting premises renting with 50% in the last six months.

Consequently the companies should be attracted not only by renting the museum modern meeting facilities and museum's restaurant services or putting at their disposal a large car park, but also they can be beckoned through specific products particularly designed for such demanding customers as entrepreneurs. Moreover the museum's restaurant has developed a new menu, organizing the first Evening party, this being a product also designed for companies.

On the other hand, within the museum marketing strategy, the advertising through traditional marketing channels as newspapers, leaflets, posters, banners, postcards, mails or phone has an important role; for example, the museum Marketing Department had used periodically the advertising through the local newspaper, Vantaa Sanomat. For regular customers who are aviation professionals, the museum promotes its products and services by initiating

professional seminars and sending them, the monthly newsletter which has more than a thousand of subscribers.

Moreover, in the period when one of the researchers was internship within the case organization, she was involved in the ‘Mythical Flight’ exhibition advertising campaign designed for kindergartens and schools from Helsinki and metropolitan area, by creating a data base with all the interested educational organizations and then, composing and sending invitations to these institutions via mail. A lot of brochures, posters and leaflets were used to advertise the same product and sent afterwards to the target organizations. In addition, she promoted by phone the museum’s meeting facilities by identifying the companies who were concerned with renting the museum meeting premises and discussing with their marketing managers about this service.

Furthermore, the museum board has become aware of the importance of e-communities, digital marketing and social media as low cost and effective marketing tools which allow a high-speed and two-way communication with museums’ visitors. As a result, museum has implemented lately its own web site and recently, its own Facebook page, being also a constant presence within aviation forums or blog. Consequently, the video which the researchers designed for the case organization is part of the process through which museum tries to build active communities around it.

On the other hand, the average number of the museum’s visitors in 2010 when the researcher worked as a trainee within museum Marketing Department, was 20 persons daily during working days, 40 persons for the duration of weekends and around 150 - 200 guests during the special events or days.

<b>YEAR</b>	<b>NUMBER OF VISITORS</b>
<b>2006</b>	23 595
<b>2007</b>	27 625
<b>2008</b>	28 147
<b>2009</b>	26 775
<b>2010</b>	24 341

Table 1: Number of Visitors at the Finnish Aviation Museum 2006-2010

### 3.2.3 Finnish Aviation Museum and Multimodal Marketing

In order to analyse the Finnish Aviation Museum website as an efficient marketing tool for the case organization, the researchers used the MUSEF (Museum's Sites Evaluation Framework) theoretical framework which consists of six key evaluation components: Content, Presentation, Usability, Interactivity & Feedback, E-Services and Technical. Besides, due to insufficiency of financial, human and time resources, Finnish Aviation Museum could not develop a very multimodal website at the same level as French Air and Space Museum, but still the thesis authors have appraised the Finnish Aviation Museum website (Appendix 4) as functional and presenting certain multimodality features. Consequently, the researchers consider that their video can be a valuable additional element for enhancing the Finnish Aviation Museum web site multimodality.

Conforming to the theoretical modern previously invoked, the 'content' is related to the whole information concerning the museum's exhibits and items. The Finnish Aviation Museum website content is simple, precise and updated, being structured around six major tabs inserted within navigation bar: 'Home', 'Museum Information', 'Collections', 'Exhibitions', 'Events' and 'Photo gallery'. The web site provides to the visitors a smooth and fast contact with the information. The informative character of the web site is illustrated by the fact that the most important information about museum such as address, schedule, price of the tickets, the museum mission, collections, permanent exhibition and the latest museum's product, DC-9 simulator are inserted within a special and bright box on the interface in order to attract the attention of the users who can easily understand that these are the essential information for any potential visitor or customer. The 'Home' tab inserts a general description of our case organization and its mission being directly linked with other two sections, 'Collections' and 'Exhibitions', in which are presented the main museum's items and information about permanent and temporary exhibitions.

The web site reflects the customer segmentation by displaying specific information suitable for each of them as they follow:

- the aviation professionals and supporters can find in the 'Events' tab, various happenings related to the aviation such as Lennokki, an annual event consisting of model airplanes and helicopters demonstrations or 'Studia', consisting of periodical lectures concerning the history of aviation and aviation industry provided by experts; moreover, the museum's archive and library offer a wide range of books, documents and other informative sources for those interested in aviation matter
- the companies and entrepreneurs is a segment of customers very important in the context of new museum's marketing strategy; as a consequence, the latest museum's product, DC -9 simulator is targeted for this segment able to purchase such an expensive product; on the other hand, the museum meeting premises, the large car park and the

museum restaurant are services through which the museum board intends to attract more and more companies as loyal customers

- for the educational organizations and families with children, museum has created products such as 'Children's Day' or the theme-based exhibition, 'Mythical Flight', which was joined by specific pedagogic programmes for schools and kindergartens

From the informative perspective, the most important tab is 'Museum information' which encompasses the following components: 'Info', which contains information about museum timetable, admission fees, guidance fees, fares for meeting premises, transportation connections towards museum, the location of the museum on the map and so forth. Within the same tab, there are information concerning the museum's personnel, the museum's history, press releases, and links to the Trafiikki museums, Aviation Museum Society, Friends of Malmi Airport and other similar associations which are partners of the case organization.

Besides, the website comprehensiveness is generated by the existence of the personalized features such as: bilingual content in Finnish and English, although the English version is shorter, the section 'The collections narrate' which comprises articles concerning certain museum's exhibits or 'Did you know?', section in which the users have the possibility to find certain information about special museum's exhibits or special events. In the same categories the researchers also assess the section 'Schools and kindergartens', part of 'Museum information', a tab through which families and educational organization receive information about the specific guided tours and their tariffs, the museum's products designed for children and pedagogic programs.

Furthermore, the services provided by the Finnish Aviation Museum are described in a concise, but crystal clear manner: the meeting premises for renting, the restaurant, the car park and the museum shop. Generally, the depiction of the services is joined by illustrative photos and the services tariffs. In addition, the museum's shop subsection incorporates a special rubric about the new shop's items and a link to the Trafiikki museum's network web shop; from there, the Finnish Aviation Museum shop customers can acquire online the desired products.

The 'presentation' is a second dimension of MUSEF evaluation framework being related to the presentation and user interface quality. Moreover, from Pallas and Economides (2007) perspective, the exact amount, merge and position, as well the fidelity of the multimedia is connected to the presentation as evaluation criteria. Additionally, the right utilization of format, fonts and styles is significant especially from the angle of users such as children, seniors and people with visual limitations. As an illustration, the case organization web site provides the possibility for the users to easily access the navigation bar, the tabs' colour changing from white to bright yellow; this feature shows that the museum's website is also accessible for seniors and visually impaired persons. All the tabs incorporate eloquent photos;

moreover, the web site interface encompasses animated photo slides focused on the most interesting museum's exhibits. Likewise a special tab, 'Photo gallery' comprises photos from the most significant events organized by museum or related to its latest products.

Moreover, the multimodality of the web site is illustrated by a promotion video from 1956 regarding one of the most popular passenger plane, Convair Metropolitan hosted in the museum, used by Finnair between 1950-1980; the above-mentioned video can be visualized by the web site visitors through a link to Yle-TV channel archive. Similarly, the web site multimodality is highlighted through a short panorama video about the meeting premises and museum's restaurant services. But there are not other multimedia materials or videos inserted within the museum's web site and due to this situation; the necessity of a promotional video about museum services and products has represented a must according to the museum's board vision.

Usability, the third dimension of MUSEF evaluation is focused on the easiness of the web site navigation. As an illustration, the Finnish Aviation Museum web site is logic, simple and accessible. The case organization web site has a user interface which permits an effortless navigation. The menus, toolbars, icons, buttons and shortcuts are efficient features which enhance the web site usability. Furthermore, the web site users benefit of a 'search' option through which they can find any information.

Moreover, from the same perspective of usability, the web site visitors should have the possibility to communicate with the museum personnel; as an illustration, the web site inserts a 'Feedback' button through which the users can access a form and send via email their questions, comments and requests. Part of communication process, there is also a museum newsletter and the customers can subscribe to it by email; hence, the museum will deliver once a month its newsletter in PDF format directly to the clients' mailbox. Additionally, the support of e-communities such as volunteers, museum's friends and sponsors improve the usability of the museum's website.

From the researchers' viewpoint, the web site is still deficient according to usability criteria demands, because it does not contain Help button, sitemap, indexes and other similar elements.

Interactivity and feedback are other features belonging to the MUSEF assessment model, reflecting the ability of the users to interact with the web site. They should have the option to communicate with the museum personnel, but also to share their viewpoints, recommendations and comments with other museum supporters, friends, or colleagues.

The Finnish Aviation Museum presents a medium level of interactivity with its visitors. In order to facilitate the communication with his customers; the case web site is equipped with an online newsletter. Furthermore, if a web site visitor cannot identify the needed



information, the web site put at the user disposal a web master where the customer can ask clarifications. The feedback button provides a form through which the museum's visitors are able to send opinions, requests or questions.

Besides, the case web site offers to the visitors the opportunity to buy online products from museum shop or book guided tours or specific museum's products such as: DC-9 and OH-IMS simulators or Messerschmitt Bf-109. The interactivity and feedback features are not represented at the highest level within Finnish Aviation Museum website because it does not have icons and links to social media networks, Facebook and Twitter, museum's blog and forums and so forth. The museum has its own page in Facebook, but the web site does not present any link to it.

E-services represent a significant evaluation dimension in the process of museum's web site assessment. In the case of Finnish Aviation Museum, the web site offers information about the museum's location, opening hours, transportation, facilities, maps and furthermore options for buying tickets and souvenirs and reserving online tours or different museum's products. Besides, the calendar of upcoming events is inserted on the web site and a virtual tour concerning meeting premises, museum shop and restaurant virtual tour. Other functions related to e-services such as printing and downloading, information about job openings and internships, online learning features, e-books, videos, documentaries or e-lecture are not included within case organization's web site.

The last dimension of MUSEF evaluation pattern, the technical dimension comprises four criteria: maintainability, performance, compatibility and security. In the case of Finnish Aviation Museum, the web site is continuously upgraded and the web site processing speed is adequate. The museum's web site is compatible with any browser. Moreover, the web site guarantees the safety and non-authorized use of the private information.

To sum up, the web site of Finnish Aviation Museum is user-friendly, easy to navigate, logically structured around a few major tabs inserted within navigation bar; the visitors can access the essential information from the interface, the informative dimension being the most significant feature of The Finnish Aviation Museum web site. Unfortunately, the multimodality of the web site case is affected by the lack of promotional videos, deficiencies related to online learning dimension and lack of connection to social media space, blogs and forums.

#### 3.2.4 SWOT Analysis- Finnish Aviation Museum

The SWOT analysis represents a valuable instrument which can support the process of designing and implementing the museum strategy in order to strengthen the museum promotion and generate awareness concerning the museum brand among customers.

- **Strengths:** The Finnish Aviation Museum takes advantage of the fact that it is a member of the Trafiikki network in which is included an amount of Finnish museums related to the transportation and communication fields. This status gives to the Finnish Aviation Museum the opportunity of fruitful partnership, exchange of items, theme-based exhibitions, visitors, research and conservation projects and so forth. Moreover, the location of the museum, in the vicinity of Helsinki Vantaa airport generates opportunities for capturing groups of foreign tourists or individual tourists as museum visitors. Besides, the museum displays a wide range of interesting exhibits, an informative library and archive, but also excellent services such as: a large car park, two conference premises endowed with modern equipments and a fully licensed restaurant. Furthermore, the museum staffs is qualified and motivated in increasing the efficiency and prestige of its organization.
- **Weaknesses:** One of the major weaknesses of the Finnish Aviation Museum is the unsatisfactory financial resources; on the other hand, this restriction determines the museum marketing department to find alternative solutions and focus its marketing strategy of the customers segment represented by companies and entrepreneurs. The insufficient human resource also affects the quality of museum promotion process. Further the case organization did not take advantage from the very favourable location, in order to attract groups or individuals of foreign tourists. Besides, the items included in the permanent exhibition are presented in a worn out manner and this appearance is produced by the lack of enough space for displaying the exhibits. In order to ameliorate this situation, there are plans for constructing a new museum building.
- **Opportunities:** are related to the fruitful partnership of the museum with entrepreneurial and educational organizations which can provide to the museum real possibilities for ample projects and growing revenues. Also the designing of products adapted for each customers segment can increase the amount of visitors and brings even new customers segments such as foreign tourists. The beginning was made in summer 2011: a tour operator which brought a group of English tourists on the occasion of Midsummer included in the trip schedule also a visit at Finnish Aviation Museum. On the other hand, a marketing strategy including the utilization of multimodality and social media will bring the museum products and service in the attention of large communities.
- **Threats** are related to the possibility of drastic reduction of museum funds as an effect of the crisis and the strong competition with similar organizations located in the same area.

In conclusion, the Finnish Aviation Museum SWOT analysis can be seen from the chart as it follows:

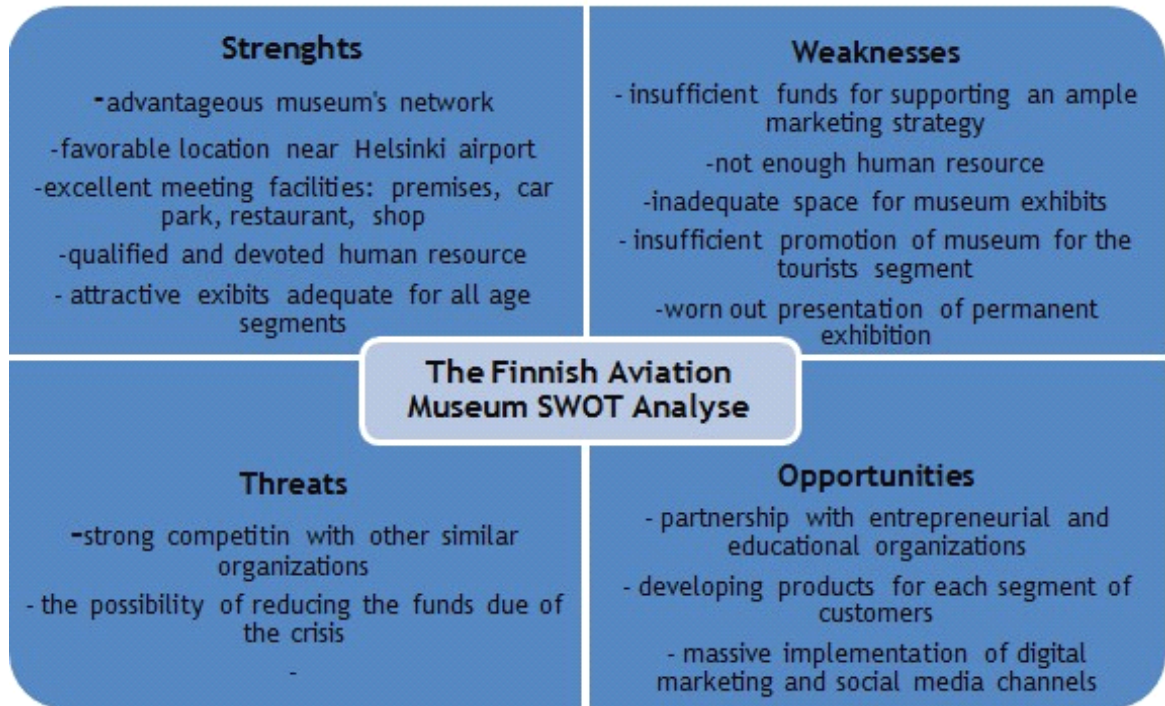


Figure 3: Finnish Aviation Museum SWOT Analysis

### 3.3 Chinese Aviation Museum

Developments in the world of museum marketing are stimulating the non-profit organizations such as museums to take a fresh look at the methods through which they reach and interact with consumers. For the thesis project, in order to enhance the effectiveness of study purposes, the thesis authors invited Chinese Aviation Museum as one of their research partner. Correspondingly, general interview and deep study were designed and developed by the other team member, Di Wen in February of 2011 in Beijing. Therefore, the researchers could have an exhaustive perspective about Chinese Aviation Museum in touristic industry currently.

#### 3.3.1 The History of the Case Organization

Chinese Aviation Museum is one of the first national grade museums; one of the first demonstrative bases for patriotism education, national defence education and popular science education; and also the national AAAA-class tourist area. It is located in Xiaotangshang, a millennium town Changping district of Beijing, covering 1080 acres, benefiting of a harmonious natural environment consisting of grass, lakes, and mountains. Moreover, the transportation connections to the museums are convenient and accessible.

While displaying historical development of Chinese aviation, the museum is fundamentally a professional- driven organization. The museum's construction had begun on October 1986 and on 11th of December in 1989 had been opened to the public. Great contributions to the

museum establishment and development have been made by CCP (Chinese Communist Party), leader of the country, committee of the army, leaders of headquarters of Airforce, and China Aviation Industry Corporation, and the local government; organizations and society also helped the development of the museum. In recent years, Chinese Aviation Museum has assumed a patriotic and educative function promoting aerospace culture, a cradle of spirit of the Airforce, a platform of circulating harmony consciousness. Simultaneously, it is considered the fifth biggest museum in the world, and the first in Asia. As visitors, they can see that people and exhibits coexist in pleasant-surroundings. The Chinese Airforce is represented by the magnificent aviation industry items displayed within museum.

Besides, from the organization structure point of view, Chinese Aviation Museum should be perceived as an organization which arranges people and jobs in such a manner that work can be performed and its goals can be achieved. There is a small working group to retain museum commercial and non-commercial activities, thus face-to-face communication is frequent during their working procedures and formal structure maybe established that assign duties for various function. From the perspective of functionality, Chinese Aviation Museum is based on a bureaucratic structure. Employees' specializations require a hierarchical reporting structure through a chain-of-command; as a consequence, the individual subordinates follow the superiors' commands, respecting the order and discipline maintained by rules, regulations and standard operation procedures. Hence, museum is consisting of 3 departments: Human Resource Department, Public Relationship Department and Cultural Property Department. It is supervised by the curator Mr. Qi Xiande who is a General from Air Force and serves the museum as an honorary director. Among the three departments, there are three vice-curators taking responsibilities.

### 3.3.2 Mission, Vision and Values of the case organization

During the thesis research, the study authors encountered a puzzling question: how does the museum define mission, vision and values? The answer to this question is related to the museum's management position, and museum's mission, vision and values which are major elements with huge impact on organization future trends and customer preference.

According to the theory, Chinese Aviation Museum tends to be an expertise-driven organization. Consequently, its mission is to acquire, conserve, research, communicate and exhibit for purpose of study, education and enjoyment. For its visitors, museum proffers the material evidence needed to inspire and convey passion and be in touch with the essence of the museum's role. As a result, the museum has been providing permanent exhibitions as a basis to attract aircraft enthusiasts and professionals. The themes are expressed through Exhibition of Chinese Aviation in the Last 100 years and Weapons and Equipment Construction; Exhibition of the 60th Anniversary of the Airforce signifies the path of Chinese constantly reinforced comprehensive strength. All the exhibitions not only show the specific items, but

also exhibit different books and photos illustrated what has happened by that time. This is a review of the history and vision of the future currently.

Likewise, the museum has a collection comprising 309 aircrafts, 134 types of missiles and radars. In addition, there are other weapons and equipment exchanged through external contacts which have been set up through the good relationship in recent years. At present, the museum has been retained 114 items from its partnerships. Exhibits meet the standard of national 1st and 2nd grade relic and also belong to the world treasures of aviation. It includes all sorts of the exhibits from the first batch of home-made subsonic jet fighters to self-developed supersonic jet fighters, from attack aircraft, bombers to transport aircraft helicopters, from Chinese first early warning aircraft, first electronic jamming aircraft to the domestic third-generation fighter F-10. Moreover, there are also precious 5 types of aircraft which reviewed by Mao Zedong and other state leaders in the ceremony of founding of China; special plane for Chairman Mao; aircraft which scattered the ashes of Prime Minister Zhou Enlai; and aircraft which launched the first atomic and hydrogen bombs etc.

If the museum mission is to undertake inspiring exhibitions and pleasing to customers, the museum vision is to attract guests' interest from a different perspective. Within the discussion and interview with Marketing Director, Ms Ma Feng, they tried to define the main customer segments: aviation professionals, enthusiasts, educational organizations and industry counterparts. Since the museum's main funds are supported by the Ministry of Finance and sponsorship of Civil Aviation Industry, Chinese Aviation Museum was considered a window of the military force, open to the society and showing to the world the brilliant achievements of PLA (Chinese People's Liberation Army) Airforce as well as rapid developments of aviation science and technology for national defence. Moreover the museum will be developed at a large-scale institution, blending harmoniously the professional with scientific and educative functions and also acting as a tourism organization.

Accordingly, the museum has a small working team at the managerial level. As a consequence, each employee should be very effective. However, because the case museum is interested in improving its services and products, it should capitalize the advantages provided by different activities. They are trying to apply same contemporary propagandistic means to promote its services and products, based on the internet, website, and the press. Further the museum is well-known for its remarkable permanent exhibitions, but it also displays qualitative temporary exhibitions and programmes. For instance, global organization Rolls-Royce which is providing power system from UK will have an exhibition at China Aviation Museum. This cooperation will highlight the excellent communication between these two organizations from academic, scientific and technological perspective. Therefore, it is not difficult to conclude that Chinese Aviation Museum is no longer tight only with educational organizations. The wide cooperation with companies will bring out extraordinary opportunities to earn

competitiveness from the same field; the museum personnel will be more motivated and creative to offer high quality services and products to its customers from the tourism angle.

Besides, as an illustration of the museum marketing strategy, the auxiliary facilities also play an important role in order to establish the museum vision to the public. The biggest meeting and conference premise provided by the museum can accommodate thousands visitors at the same time. The meeting premises have been hosting research seminars, curatorial and lecturing staff and companies training programmes.

Moreover, the museum's library encompasses approximately 236,000 books, covering the fields of natural and human sciences, 9,000,000 journals, reprints, maps and other documents. Museum researchers are also taking responsibilities of maintaining library's literature collection and accumulating out of print materials which are accessible from the library.

In addition, the museum souvenir shops consists of three stores offering documentary books and CDs, all sorts of model planes specialized in operating on a variety of simulation airplane modes, many other hobby products, spare parts and aviation gifts. Near the souvenir shop, there is a guesthouse, where a refectory is included. In order to satisfy the nowadays demanding customers, the museum has been planning to build the four star hotel to reach the high expectation of visitors related to entertaining requires.

In her study, Mclean (1997, 184) exploring the third museum criteria, launched the idea that values represent a fundament for designing the museum marketing strategy. Referring to the Chinese Aviation Museum position, the museum is titled as an active, lifelong learning organization. Consequently, museum values should be established according to different customer segments and their personalized needs. Additionally, the museum is a significant place in which arouse the people awareness concerning what has happened in the past, leading the next generation to create new future. Consequently, the museum's image has as a starting point the architectural layout that is one of way to catch the customers' attention and interest. Chinese Aviation Museum has a giant door that symbolizes the trait of Airforce. Walking through the entrance, the visitor might see an inscription wall that has President Hu Jintao's calligraphy and the army's flag design. There is a landmark area near the entrance which symbolizes the meaning of artefact displayed in the museum and all the weapons that are used by the Airforce. When you pass through this area, you could reach to other part which called Heroes' Square, an avenue of heroes' sculpture, and a major sculpture area of "sharp sword" which reflects the culture and spirit of the Airforce. Undoubtedly, those sculptures intend to remind to visitors about the national history, promoting the Chinese spirit of working hard for the prosperity of the country.

In a nutshell, since the Aviation Museum has opened, it has received over 13,600,000 visitors, including officers and well-known people in famous groups from 206 countries. Unfortunately,

none of the available data shows specific figures what type of customers visited the museum from the perspective of customers' segmentation. However, the museum customer data from the past 6 years show that the number of visitors was approximately 1,150,000 each year. The visitors' ages are more even; moreover, the foreign-visitors have come from Australia, Great Britain, the United States, France, Pakistan, Japan, Korea, and Thailand. A substantial part of these were military missions/delegations, diplomatic representatives, community organizations and so forth.

3.3.3 Marketing within Chinese Aviation Museum

According to the Di Wen's on-the-spot investigation, Chinese Aviation Museum has similar features as other non-profit organizations, its main mission being to attract audience as well as to increase museum revenues. Whereas the marketing situation in Chinese Aviation Museum is becoming more tactical and complicated since marketing campaigns among the other organizations are making greater efforts to increase public responsiveness and visitation. Since then, Museum Director is willing to build the museum to be marketer-customer driven and mission relevant: that means to shift the museum basic mission from professional judgment to marketing judgment. During the discussions between the researcher and museum's representative, she stressed the museum marketing strategy will be affected by the digital revolution on marketing in general. Thus the desire of building audiences and increasing museum revenues will determine the development of the museum's marketing strategy from a professional driven organization to a customer oriented organization. In order to summarize the above-mentioned discussion, the researchers applied the Neil G. Kotler, Philip Kotler, and Wendy I. Kotler's research model(2008, 33); the following figures reveal the changes which Chinese Aviation Museum wants to implement for its future marketing vision.

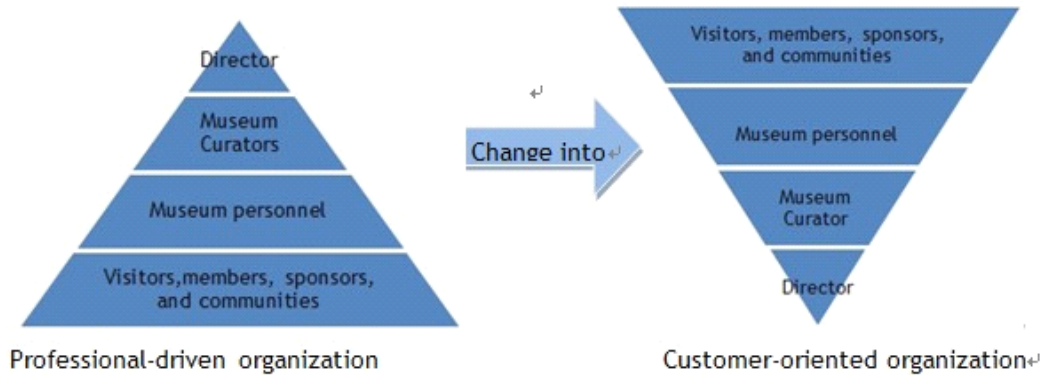


Figure 4: Museum Organizational Development (Kotler, Kotler & Kotler 2008)

According to the Marketing Director Miss Ma's view, the violent marketing campaigns can support better the achievement of the organization's purposes. Thus, museum marketing is seen as a set of processes and strategies which allow the museum's personnel to work in an efficient manner with director, curators, exhibition organizers, educational experts and

professionals. The proposals will be taken into account for museum actual work in order to visualize their projects more precisely from the theory into practice. Currently, Chinese Aviation Museum Marketing Department is deeply involved in the decision making process, which it means that any staff member could formulate or generate ideas regarding the museum exhibits or programmes; marketing employees perform as marketing counsellors, for example, to interact with audience, conduct surveys and receive feedback from visitors.

Besides, Chinese Aviation Museum marketing is leading multimedia presentations as one of the marketing strategies for promoting aviation museum programs in order to bring to light the newest trends in aerial science and technology. From the main exhibition hall, a big screen shows to the visitors an extraordinary 3D movie which recall the revolution of human aviation's development from past until today. Furthermore, movie predicates how aviation industry should look like: either unmanned technology widely applied in civil aviation industry or using eco-friendly fuels to travel such as hydrogen power and solar energy.

Moreover, during the information age, Chinese Aviation Museum does not forget to use digital marketing to earn more audiences' responses. Marketing director Miss Ma explained that based on the museum Web site and in terms of e-commerce, from 2003 they have been successfully delivered their products and services to a global audience consisting of millions of aviation's enthusiasts. Even though, Miss Ma mentioned that Chinese Aviation Museum web site is not designed as a global communication channel, presenting only a Chinese version offered to the audiences who are able to manage with the services in Chinese, still the web site can be searched from different continents and regions of the world.

Also access to the museum's online shops is provided; the purchase process is facile, including also domestic delivery. However, museum intends to strengthen the future of museum worldwide role with customers' acquisition of books, posters, souvenirs and other offered objects. The purpose of museum marketing is to increase museum revenues and expand audiences in order to promote the public services internationally. As a consequence, museum's webpage is deemed as one of reliable and successful marketing channels. Presently museum has been sold such goods via the internet to private customers and organizations, which are not impeded by geographic boundaries, consumers gaining easy access to the museum's market.

The marketing strategy in Chinese Aviation Museum also deals with branding, communication, providing meeting premises for scholars, students, conference's participants, professionals and all of aviation fans to discuss trends and bring their contribution to how the sector can be actively part of people live. For instance, the museum has adopted certain sophisticated promotional tools like direct mail and telemarketing that have been implemented by for-profit museum business. Furthermore, Miss Ma realized that the easiest way to gain awareness from the visitors is to advertise. She mentioned that the newspaper advertising is a



direct and effective marketing channel; additionally, the regular publishing monograph relevant to Chinese Aviation Museum on international aviation magazines plays an important role in the museum's marketing process. Therefore, advertising has been successfully targeted markets for Chinese Aviation Museum such as: Beijing Metropolitan's residents, commercial and non-commercial organizations, families, internal and external professionals and educational organizations.

Speaking of what they should do in order to make money for museum, Miss Ma stated that even Chinese Aviation Museum was considered national funded museum, they are also required to produce their own funds to some degree. As a result, the marketing promotion is a way to merchandize museum's services and products to the audiences. Besides, the admission fee was a main income for museum. Also, the above- mentioned museum's shop can produce small money. They are expecting accommodation on franchise basis to provide useful income. According to the Marketing Director's explanation, currently they only offer guesthouse for the visitors including food arrangement. Even though the museum provides basic services in accommodation area, majority of customers are very satisfied. They are further focused on the venue hire such as meeting premises. The meeting area is available for using from small to large size groups for entrepreneurial, educational and scientific purposes, encompassing events and corporate entertainment. Miss Ma stressed that it is a growing area for the museum; however, it may need extra human resources, cleaning and security.

#### 3.3.4 Chinese Aviation Museum and the Multimodal Marketing

In consonance with the study's objectives, student Di Wen conducted an interview of current practice concerning the Chinese Aviation Museum marketing's strategy. Her review was focused on the general marketing, and advertising article about Chinese Aviation Museum, and the interview with Marketing Director. She outlined Chinese Aviation Museum multimodal marketing's strategies as they follow:

- Handouts and leaflets are common way of advertisement for the museum. However, there is another way of communication tool for promoting the museum's image based on the mass media-newspaper advertising. Even though it is costly, the Chinese Aviation Museum considers that this is the most effective and direct way to attract customers' awareness and get more sponsors to share paid advertisements. Chinese Aviation Museum has been used sponsored advertisements to build temporary exhibits. It was beneficial for both: museum and partners, because their values and purpose are compatible.
- Despite of effectiveness of newspaper advertising, Chinese Aviation Museum also implemented certain mixed communication tools. According to the Marketing Director's emphasis, researchers understood that those communicational tools placed by the museum are divided into electronic media communication and passive display communication.

First of all, the web and other new media approaches are dominant modes for upgrading the marketing strategy. Museum's webpage is a resourceful tool able to deliver information about the museum programs and collections. Furthermore, Chinese Aviation Museum has held regular press conferences. The museum has responsible persons who film the press conferences or take pictures from events organized by the museum; afterwards the videos and photos are uploaded on the museum website. In this way, the museum services and products are formed into digital data which are delivered through the website in order to capture audiences' interests. The museum also takes into consideration the customers who do not have internet communication skills, the television advertisements being a modality to reach likely this type of museum's visitors.

Likewise, passive display communication tools are dominant of whole marketing process to some degree, consuming an amount of cost from entire marketing budget. The museum board cannot ignore the marketing influence of billboards or mobile billboards. When people see advertising or any signs relevant to the Chinese Aviation Museum on the streets, in the airport, subway, on buses or other feasible places, passersby will always to stop and have a look.

- Even the museum marketing is supported by the sophisticated internet's technology; there are still old-fashion modalities of promotion, such as public service announcements and word-of-mouth promotions.
- Marketing linked with the museum membership is driven by the museum, as a modality to enhance the museum's membership. Such efforts led museum to organize Model Plane Flying Club; thus many enthusiasts joined in the Flying Club as memberships under the Chinese Aviation Museum. This fact represents a considerable income which has contributed to the museum financial increasing.
- Tour operators provide numerous visitors for Chinese Aviation Museum. Conforming to the museum's marketing report, national and regional tour operators are taken over the museum visiting arrangements, as well as local schools and other communities are invited and supported to organize visitors' groups to the museum. The museum's Marketing Director also stressed the idea that the museum wants to get more visitors in order to enhance the Chinese Aviation Museum as one of the China's ideal touristic sites and build a branding in the same field. Hence, she suggested that all the museum activities should be coordinated and centralized with needs of branding management. In a word, the functionality of the marketing strategies is connected to have more resources and capability of utilizing these resources more effectively. The only way to increase significantly the level of museum's visit ability is to provide exhibitions which require high-standard of deployment and distinctive psychological visitation.

- The last but not the least, the multimodality of the museum's marketing is also supported by the museum website, which put into practice their marketing strategy based on a set of museum's rules, vision, pricing, programmes, and different channels of distributing museum products and services. The museum website reflects the museum values as well; its offerings can match user's expectations and enrich their leisure time options. Meanwhile, the museum potential visitors can be informed by searching the website in order to gain new fresh ideas about museum and its relevant service.

More recently, the website as one of museum's fundamental marketing channels has evolved into a social space, being no longer merely information's repository. As a result, the website is turning out to be a media bulletin to inform about different events, dominating many customers interaction with market drivers. The web has had the greatest acceptance rate of any information intermediate in past. In consonance with the internet stats there were over 1.2 billion people who were online globally by 2007, and at least one third of total web users from Asia. However, not only in Asia, but also in North and South America, 114 million of users were holding broadband to connect the world in 2007 as well. (Wertime & Fenwick 2008, 57-58).

Consequently, the researchers perceive the internet as a virtual door opened for people eager to reach the world of digital media. The website represents a typical communicational platform which is more helpful during the daily life. As a result, to study the website of Chinese Aviation Museum as a case study becomes an essential task in the economy of this project.

The study's authors realized that website become more and more important as a data repository and the concepts of "sales" and "marketing" communication based on online or offline channels are enhanced. As a result, the current research is based on the theoretical model of analysing Chinese Aviation Museum website a multimodal perspective.

#### 3.3.4.1 Case study- Chinese Aviation Museum Website Analysis

The thesis authors understand that internet is virtual world, opening a door for its users to reach the world of digital media; on the other hand, it is a communication form which is more familiar with the daily life. As an illustration, to study the Chinese Aviation Museum's website as part of the Chinese Aviation Museum's case study represents an essential component of the current research.

In order to evaluate Chinese Aviation Museum's web site (Appendix 5), the researchers used as a theoretical pattern, the Pallas and Economides's Museum Sites Evaluation Framework (2007). This model has been emphasized above for the case study of the French Air and Space Museum's web site. Therefore, within the analysis of the Chinese Aviation Museum the thesis

authors applied the same criteria as they follow: content, website structure, serviceability, social feedback cycle, and technical supported e-services.

The contents through the museum website can be clearly formed into words, pictures, museum symbols, ideas, exhibit themes or any message that can be interactive. The Chinese Aviation Museum' website can be considered generally as user-friendly and easy to access. Even though it provides only Chinese language, the web site comprises many interactive features. Within the site appears global navigation bar which is consistent from page to page. The following tabs are included: "Home Page", "Museum Info", "Newsflash", "Exhibition Area", "Specified Services", "Exhibition Guide", "Exhibition Guide", "Forum", and "Contact Us".

The feature of "Home Page" encompasses all the summarized information providing a proper set of web techniques for viewers. The site organization is very intuitive and easy to follow: other labels are on section headers and content groupings are facile to understand. Basic search gives relevant idea about museum from its provided contexts. Moreover, the content of the site is designed sufficient depth providing valuable information about organization's offerings. The content seems to match the mission of the Chinese Aviation Museum and requirements of the museum's audience. For instance, the opinions and messages which were written by the museum's customers in the 'Forum' section represent a clear evidence of the customer-generated communication being regarded as a useful tool for the online museum's advertising. Besides, there is a sufficient supply of in-depth information concerning the various museum's services and products such as exhibitions, guided tours and other services, both in textual presentations and story appeal in photos, articles, white papers, press releases, and marketing copies. Those contents are available from the part of "Museum Info", "Newsflash", "Exhibition Area", "Specified Services", "Exhibition Guide", and "Exhibition Guide" respectively.

The website offers fantastic opportunity of interaction within different levels activating both senses: hearing and visual. The website multimodality is illustrated by lively photo slide shows and short video clips. The textual and non-textual descriptions record not only the events happened in the past, but also promotes current exhibits and activities. The background colour is blue; the colour choice is related to the aviation theme being also attractive for the viewers. Although the pictures from the website are very small, the viewers can use the high resolution option and the photos look still vivid. Furthermore, the audience can be quite interested in exploring the information through the website due of the music background doubled by the voice of a real narrator. The pictures focused on exhibits are combined with specialty comments in order to capture the attention of the users to the most significant airplanes items hosted in the museum. Overall, photos and multimedia presentations support the easy web navigation.

On the other hand, in the attempt to analyze the China Aviation Museum's website, the thesis authors took into consideration according to the theoretical model previously mentioned, the third evaluation criteria: serviceability. For example, the website designer set up animated picture slideshow within front page and when the web-users click any of these pictures, they instantaneously have access to the linked topic page.

The fourth evaluation standard is social feedback cycle in order to reflect the website's interactivity. The website is an accessible gate for promoting museum as an active factor of tourism industry by providing public enjoyment. Generally, from the website the viewers can see the tabs, which are prescribed to target different information for the web users.

As an illustration, website provides the "Newsflash" section to announce different museum programmes. Afterwards, museum will receive a significant feedback from the users who are willing to receive visiting guidance via website, or just to comment their previous visits in order to share their experiences. Through this way, social feedback cycle is established; audiences and museum marketers can achieve various levels of feedbacks.

Moreover, from the perspective of interactivity, the website creator had tried to pay attention to the interests of different customers segments. Since that the organization is devoting to the field of history and cultural tourism related to national defence of science and technology, the major museum services encompasses guided tour and out-door walking trail for individuals and groups up to 20-30 visitors of all ages. Besides, from the navigation bar, users can find a tab entitled "Specified Services". From here, customers can identify different activities according to their requirements, such as conference provision, live CS programme, and so forth. Thus, the user-centred navigation works throughout the website.

Additionally, there are a lot of loyal customers who created their own email account from the Chinese Aviation Museum website. Most of them consider that it is most convenient way to access the website by using this way. At the same time, customers can send their feedback via this channel to correlative museum. For the moment, sending e-cards via the website can help museum to get younger and more affluent potential customers. Also on the occasion of holidays and special events, museum staff sends e-cards for targeted groups via e-mail address. That is unrestrained channel to maintain the relationship with the customers. Meanwhile, museum can get customers' e-mail address to send e-card from the website in order to enhance the effective level of communication feature on website which holds great meaning of usability for the organization. Hence, the function of serviceability is reflected on the website in order to improve the quality service to the customers and strengthen effective communication between them.

Overtly, the website is one of valuable tool of competing with other companies in building online relationships with customers. E-service represents the last standard for evaluating the

museum's website. In fact, the site was constructed by using the multimodal on-line techniques in order to catch the audience's attention. Conforming to the interview with the museum's marketing director, she said that museum's website administrator created an on-line package which covered electronic services which can be downloaded and consumed online, as well as subscription-based and pay-per-view radio and TV broadcasting will be launched soon. Therefore it is obvious that museum is using website to achieve its marketing goals.

To sum up, the process of analyzing the Chinese Aviation Museum website was an opportunity for researchers to get acquainted with multimodality services based on the internet techniques. The website of our case organization comprises multiple means in order to optimize the soft access of its website utilization and encounter with audiences' expectations.

### 3.3.5 SWOT Analysis - Chinese Aviation Museum

Chinese Aviation Museum is part of tourism organization, which creates wealth, economic and social prosperity and consequently museums are important factors of tourism activities. However, the functionality of a museum consists of its capacity to support the tourism industry. According to the latest tourism's trends, the visitors wish to contact cultural heritage and the natural curiosity that people have to explore other places and civilizations and their essential need for rest, entertainment and consumption are elements which the museums' management cannot ignore.

During the last decade Chinese Aviation Museum economy was mainly based on the development of exhibits' deployment and vigorous marketing arrangement. Tourists' influx in Chinese Aviation Museum has been developed intensively in the latest five years. Meanwhile, that is almost exclusively responsible for the raise of occupation not only in organization of the museum but also in tour operation's sector.

Besides, the Chinese Aviation Museum's case study examination has as a primary aim, the attempt to perceive all the strengths and weaknesses of the products and services which are comprised in the Chinese Aviation Museum offer and then to make known all the opportunities and threats that come from the external and internal environment. Moreover, the importance of the SWOT analysis lies in the fact that its findings were seriously taken into consideration in the phase of planning the museum's marketing strategy combining with the forms of museum marketing activities for the tourist promotion. Further, the elements of the strengths, weaknesses, opportunities and threats were analysed in relation with the goal of developing the tourism product and services for the Chinese Aviation Museum.

- Strengths: Chinese Aviation Museum benefits of natural advantages of the tourist products and services of the Beijing's county in comparison with the competitive museum areas. Those advantages include the museum networks, resources, the strict

organization and management system and the other aspects that determine the productivity of the touristic activities. Those general strengths are needed features that separate the museum products and services from the competitors. Besides, museum's staffs is deeply involved in the application of marketing programmes in order to be promoted and become a motivation for the potential customers interested in visiting the Chinese Aviation Museum.

Additionally, geographical position- Chinese Aviation Museum's location is very close to Beijing Airport, it offers buses regularly per each of 25-35 minutes from the centre in connection with the great length of the hills and forests. It has the most suitable place for development museum programme such as Field Training Exercise and Plane Model Performances. This development may occur from the exploitation of the strengths of the museum location, and therefore, it will attract sources of investment and programme arrangement. The good location of Chinese Aviation Museum can be considered as a strength that is able to support the commercial regional development: for example with more suitable infrastructure such as an international four star hotel that will be constructed.

On the other hand, the museum has adequate natural and human resources. The area where Chinese Aviation Museum is situated has an inimitable natural environment together with human and non-human resources such as traditional settlements, distinctive manners and hospitality to the customers and international reputation. These are mainly elements that compose a mixture of strong features of attraction for visitors who come from all over the world.

Satisfactory exhibits' arrangement: The Chinese Aviation museum is well known for the high quality of its collections. It must be mentioned that the Chinese Aviation Museum is highly recognized around the world, especially in Asia and it represents an important but also unexploited till today precious tourist resource for China. The majority of the visitors have created the image of a friendly and safe tourist site. However, the museum marketing strategy contributes effectively at the organization's publicity.

A series of supportive infrastructure play a significant role in the profitable function of the museum mechanisms for promoting its marketing activities. Such infrastructures are: auditorium, souvenir shops, accommodation and so forth. Not only they enrich the museum products and services, but they also contribute to the prolongation of the tourist services into the museum marketing and make such great progress to share in the tourist market.

- Weaknesses: As opposed to the strengths, the weaknesses are drawbacks that are possible to act as a constraint for the museum's improvement. These negative factors

will decrease the productivity and competence of either for museum's promotion or they cause new problems at the same time.

Firstly, Chinese Aviation Museum presents a relative low level of basic infrastructure that influences the amount of visitors' satisfaction. The major weaknesses appear in the low quality of public transportation, such as: the traffic jam from the city centre to the museum and even the traffic congestion near museum area, and the inadequate setting of the road net.

Besides, from the aspects of public administration, the management procedure and function are dominated by a slow tempo, which can affect the museum marketing pace. Furthermore, bureaucratic leadership style is other characteristic of this public organization, which causes the insufficient performance. Meanwhile, it is impeded to provide high quality service to the museum entrepreneurs and individuals.

Moreover, the short supply of human resource prevents an adequate promotion of the museum products and services towards the tourists. This is mainly obvious in the case of Marketing Department, when museum staffs carry out marketing plan for example; they do not have enough workers to apply all specific marketing programmes concretely and methodically. Consequently, a few projects were not finalized in the best way as the Chinese Aviation Museum Marketing Director confessed during her interview.

In addition, the deficient tourist residential infrastructure: the museum area has not any hotels able to offer high quality services to the tourists, as well as the restaurants or cafeterias are not taken into account for this area. The museum is perceived by the potential customers as a site located far away from the centre; therefore it would be inconvenient for tourists to come to the museum without any place to accommodate. Currently, the museum only can proffer refectory and guesthouse to its visitors, less than hundred places and these services are considered very economically.

- Opportunities are largely concerning the present and future settings of the museum market offering to the customers. These settings are inclined to have optimistic influence in the development of the marketing wave and support the attempts for enriching the museum's products and services. Likewise, it strengthens the tourism source and competitiveness in the tourist market.

The organization of the Olympic Games in 2008 was a great opportunity for China to arrange events and activities especially in the tourism's field, because such an ample event provides motivation for travellers to visit the country and its capital, Beijing. The Olympic Games themed travel offered a grand chance to the country, as well for the Chinese Aviation Museum. Especially, in that year 2008, the visitors' influx towards Chinese Aviation Museum was dramatically increased. Even though, majority of them



came with the big groups and only stayed for a couple of hours, the predictable future marketing trends could be established through publicity into active demand for museum products, services: Moreover it made possible the modernization of tourist infrastructure, such as accommodation. Those facilities could somehow increase tendencies for both internal and external tourists in association with different events and happenings oriented. For instance, the development museum programmes are oriented for specific visitors: students' visitors, educational scholars, and family members who consume time during the holidays.

Subsequently, with the development of thematic visiting possibilities, Chinese Aviation Museum offers special exhibitions according to its targeted groups; besides, it offers different training programs as part of the museum services in order to attract the companies and raise the museum revenue. Further, in order to support such a trend, National Treasury had substantially involved in organizing activities for the both tourist sector and regional level. The aim is to reduce tourist seasonality, the most significant being their Flying Club where the members are assembled regularly for model aircraft flying training. Every year, museum holds the performance competition for the flight enthusiasts from all over the world.

In addition, Chinese Aviation Museum has a competitive advantage due to the existence in cooperation with educational institutions and entrepreneurial partnerships. Currently, museum has been provided such work placement to the student from the universities and polytechnic colleges who would like to devote their careers within the museum field. From museum records, it has already demonstrated that internship students have done a great job for the museum, especially in the tourism sector. Moreover, from one fifth of total interns were qualified as employees working in the museum with long-term contract in 2010.

The last factor of museum opportunity is related to the implementation of the new technologies. The high tech involvement leads to the innovative marketing actions which promote the connectivity between the customers and the organization. According to the interviewee, the researchers noted that museum employees have more innovative actions year by year based on information systems as electronic data bases and electronic commerce promotions distributed via Internet channels and digital devices.

- Threats concern the current and future conditions of the museum which included negative influences on the struggles to develop product and service of the Chinese Aviation Museum. In addition, intimidations impede its sustainable development in the sense that threats sometimes can create new forms of restrictions for the case organization. Based on the interview outcomes, the museum board has stressed the

function of the commercial activities as they had from the past which need urgent improvement in order to support the museum's revenues.

Nowadays, the museum is concerned that the competition is more acute restricting its development for both domestic and international levels. Precisely, competition can be a frustrating factor, however, at the same time working also as a motivation for the Chinese Aviation Museum's activity. The competition is gradually enlarged and derived mainly from other museums in Beijing. Those types of art and science museums developed their own brands that deliver a high quality of products to different targeted visitors, to which Chinese Aviation Museum has to respond by upgrading the infrastructure to museum, improving the variety of services provision and penetrating deeper in the museum market.

Even though, the museum currently deals with some tour operators in order to maintain museum commercial running, they realized that the museum cannot offer various supportive tourist facilities such as: lack of multiple languages facilities which are very important for the foreign customers and the cost of expenditures for promoting those facilities. Consequently, according to the museum Marketing Director's explanations, the Chinese Aviation Museum has to understand that the sustenance and the further exhibits development of the museum products and services rely on organization, professionalism, cautiousness, conscience, and quick responses. All the moral factors can assist marketing action and mainly on the rapid and valid promotion on an internal and external basis.

The other element for measuring the museum effectiveness is the amount of visitors' arrivals. As it was mentioned above, Chinese Aviation Museum is close to Beijing Airport, being connected to centre by buses. However, museum is still suited in the rural area; additionally, taxes are expensive because of the distance from the airport to museum. Hence the bus from the centre is the only transportation solution to museum, this fact which can be confusing from the travellers' perspective who live far away from the centre or visit first time Beijing. In comparison with other museums in Beijing, the Chinese Aviation Museum belongs to a network of few museums which are far away from the urban area; due to this situation, the museum has not offered shuttled buses from different mainly locations. As a result, it is clear that the transportation factor has a negative effect on the further tourist development of the museum.

In conclusion, the Chinese Aviation Museum SWOT analysis can be seen from the chart as it follows:

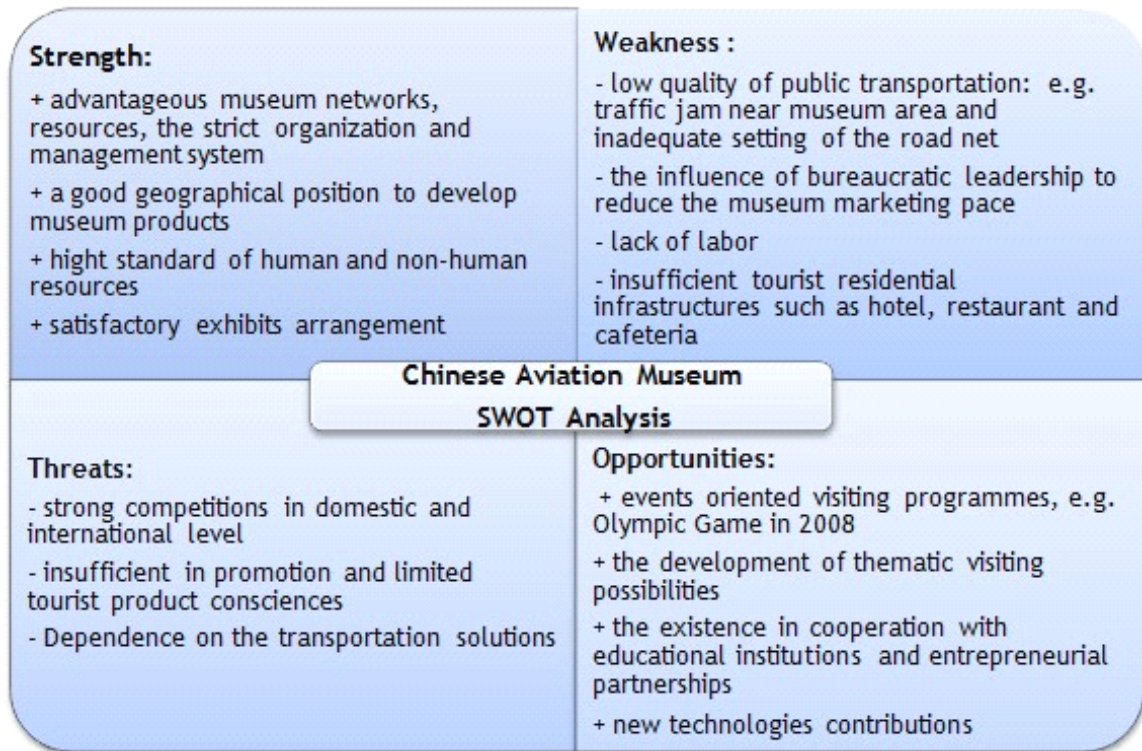


Figure 5: Chinese Aviation Museum SWOT Analysis

#### 4 Conducting the Research

##### 4.1 The Aim of the Research and the Research Question

The thesis research was led by pair work: Viorica Bucur and Di Wen. As the common task they decided to research the museum marketing strategy by adopting multimodal and social media services. Service can be one derivative from the product, the purpose for this thesis consisting of developing a service related to Finnish Aviation Museum by using the means of multimodal marketing and social media. The research question is revolved around marketing the Finnish Aviation Museum through the multimodal marketing and social media.

The thesis project was realized in cooperation with the Finnish Aviation Museum Marketing Department. Initially, the researchers had useful discussion with Museum Director, Matias Laitinen and Marketing Manager, Henri Äijälä. As a consequence, the study's authors decided to realise a video in order to attract the current and potential customers' attention towards museum's services and products. Based on the discussions with the experts in the museum's marketing, the researchers could delimit the idea that marketing communication is based on social media channels nowadays. It aims directly or indirectly to influence the customers' demand or at least to have a positive influence on demand among reference groups (Kuutti 2006, 128).

Further within the context of competitive marketing communication, a tourism organization like museum intends to inform and remind customers of its services and have an impact on consumer behavior. Therefore, the marketing communication by using multimodal means and social media tends to arouse feelings. Meanwhile, social media channels help to build virtual servicescape stimulating customers' desires for consumption (Isacsson, Alakoski & Back 2009, 170)

#### 4.2 Type of the Research - qualitative approach

In order to accomplish the study's goals, the authors had chosen a qualitative research methodology by using the Keegan (2009, 13) theoretical model. In consonance with the above-mentioned theoretical pattern, the main features which are characteristic for qualitative methods and research are as they follow:

- The emphasis is concentrated on understanding and correct perceiving of the research's subjects opinions
- The accent is put on interpretation, reiteration and rational approach
- The highlighting is focused on subjective "insider" standpoint and proximity
- The qualitative research is inductive and exploratory being based on a holistic perspective: the aim is to understand the research's participants' ideas and feelings and get underneath their "top of mind" answers
- The research's subjects are stimulated to respond to the ideas which are emphasized to them in a free manner by producing their own ideas
- The communication between researcher and subjects is open-ended, alert, spontaneous and creative

Based on the listed features, the present study employed a qualitative methodology which allows the researchers to achieve an in-depth insight into the researched phenomenon. Moreover the qualitative methodology implicates a strong interaction between researchers and research's subjects. As an illustration, the process of developing and implementing a viral service for the case organization has as a fundament the permanent interaction with the followers of the generated video; consequently the researchers had initiated an authentic dialogue with the users of their video starting from their comments, questions and opinions about the museum products offering. In addition, the permanent communication with the museum board created real opportunities for producing resourceful social media campaign on Youtube.

Conforming to Sheila Keegan theoretical model (2009,15) the projects which ask the utilization of qualitative approach are those related to exploratory and inductive studies,

such as understanding a specific market, brand, new product or service development and exploring global, social and cultural issues. Consequently, the present study's topic has a clear global dimension and in addition it refers to a development of a multimodal service for the Finnish Aviation Museum.

In conclusion, qualitative research was inserted throughout the whole research process. Hence in-depth interviews, case studies and action research were the methods in relation to qualitative research, which was undertaken for gaining insights concerning case organizations' marketing's motivations.

#### 4.2.1 Data Collection Methodology

The thesis's authors employed a mixed data collection methodology. The study's research process involved the insertion of both primary and secondary data collection. Consequently, our primary data were qualitative based. Primary data were gathered as a result of the researchers' direct involvement in the process of designing and implementing a multimodal service for the case organization. The thesis's authors gathered and analyzed as primary data the subjective opinions expressed by the followers of their video. The video was uploaded on two of the most influential social media networking services; YouTube and Facebook and it supports the researchers to identify the latest trends in the customers' options. Thus, online communities represent a valuable source for collecting primary data based on the comments of video's viewers.

Moreover, essential primary data were collected during the in-depth interviews (Appendix 2) with the Marketing Managers from Finnish Aviation Museum and Chinese Aviation Museum grounded on qualitative questionnaire with open-ended questions which emphasize the point of view of both case organizations concerning their future marketing strategies.

On the other hand, the thesis's authors' investigation was also connected to previous studies made in this area. Therefore they collected secondary data such as books, magazines, articles, data presented on the World Wide Web in order to ensure a scientific dimension of the present study and realize a needed comparison between different sources of data.

Likewise, in accordance with the mixed data collecting methodology adopted by the authors of this thesis, quantitative data were considered essential for the study's reliability. Therefore the researchers used quantitative data connected to figures concerning the case museums' attendance, figures provided by the official museums' statistics or the figures regarding the video's followers on Youtube. Further, the qualitative data were represented by the interviews' transcripts or the subjective comments of the video's users.

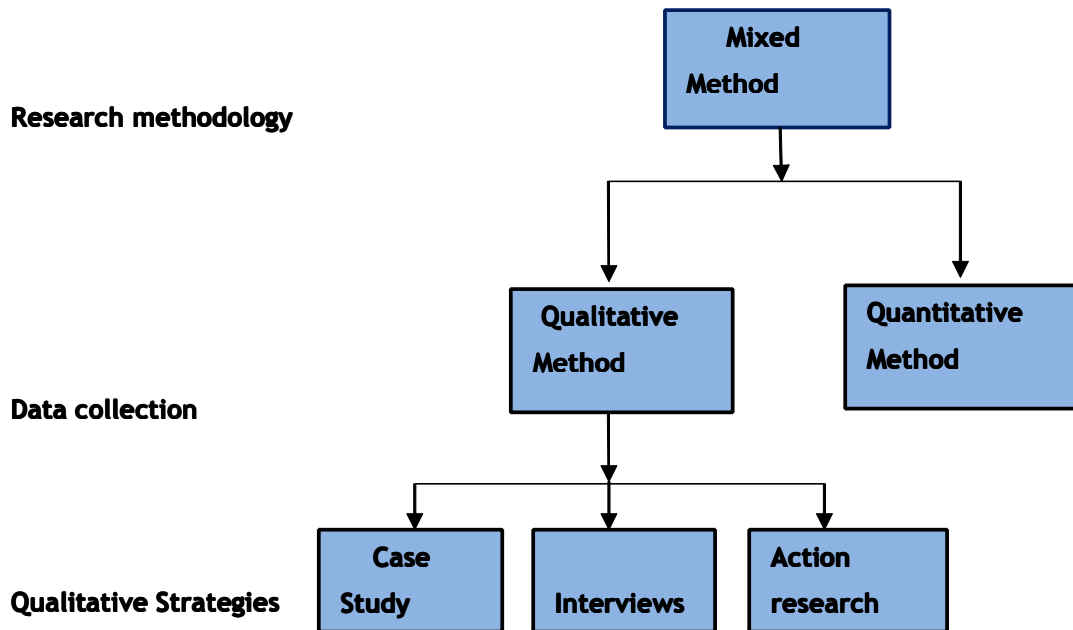


Figure 6: Mixed Method Design

#### 4.2.2 Qualitative Research

For conducting the research's process, the study's authors opted for qualitative research's strategies because these were appropriate for fulfilling the research's objectives. According to Sheila Keegan (2009, 13) pattern, and combined with the researchers practice, qualitative approach was apt to conduct the research based on following arguments:

- Qualitative methods could be suitable for providing complex documentary descriptions of how people experience a given research situation centred on the "human" side of an issue - behaviours, opinions, emotions, and relationships of individuals.
- Qualitative research can help us to interpret and better understand small samples of people in the study population with similar characteristics, in order to gain a rich and complex understanding of a specific context, for instance in the circumstance of the present study what is important to the museum's visitors and how they view the museum's marketing process?

Conforming to the selected qualitative research methodology, the thesis's authors opted for the following qualitative research strategies as they follow:

- Interviews can be done with individual or in group at different locations, preferable in the subjects' environment. This method is based on the tone of voice, facial expression, posture, and so forth. Interview usually can give possibilities for in-depth questions and it can be considered a supportive tool for the researchers since interviewer can keep records as reliable sources. Conforming to Sheila Keegan (2009, 73) there are face-to-

face interview, telephone interview, interview via email, audio-recorded and nowadays also video-recorded interviews. However, for the interviews with the Marketing Managers of the case organizations, the researchers adopted the face-to-face interview's method. Interviews in qualitative research are generally wide ranging, questioning meticulously the researched issues and accordingly the interviews with the Marketing Managers of Finnish Aviation Museum and Chinese Aviation Museum were centred on the organization marketing strategies and their attitude towards multimodal and social media marketing, but also on connected aspects related to the history of organization, its mission, vision and values, its customer segmentation and so forth.

- Case Study represents a valuable research strategy for testing theoretical patterns by using them in the real life situations (Cassell & Symon 2005, 324). This type of research method is utilized for research's situations based on questions such as 'how' and 'why' (Tellis 1997). As an illustration, the use of case study within this thesis is demanded by the research question: 'How to use multimodal marketing tools and social media to increase the awareness for Finnish Aviation Museum products and services?' In accordance with Cassell and Symon (2005, 324), the major goal of this research method is to realize an analysis of the circumstances and processes which elucidate the theoretical issues being studied. Moreover, case studies can be single or multiple-case designs; accordingly, our thesis research methodology encompasses two significant case studies: Finnish Aviation Museum and China Aviation Museum analysed in terms of multimodal marketing.
- Action Research or participatory research is adopted by individuals working with other team's members in order to obtain good practical skills and improve the way of problem solving. Action research is also taken within larger organizations, being systematically guided by professional researchers, with the aim of developing their strategies, practices, and knowledge regarding the environments in which they practice. Accordingly, Kurt Lewin defined the term of action research (1946) as "a comparative research on the conditions and effects of various forms of social action and research leading to social action". In addition this qualitative strategy has an important social dimension: the research occurs in real-world situations, intending to solve real problems. Consequently, the action research is problem-focused and future-oriented, both researchers and subjects taking part at the change process, fact noticeable on the duration of the present research when the thesis authors interacted tightly with the recipient organization staff and also with the museum's current and potential customers who commented their viral video on YouTube.

### 4.3 Research Analysis

In accordance with Sheila Keegan theoretical model (2009, 73), qualitative interviews are based on a list of open-ended questions and additionally, the interviewer is perceived as a part of the research process, frequently interacting with the respondent on both plans, personal and scientific. Interviews in qualitative research are generally exhaustive, questioning scrupulously the researched issues.

In the environment of social media, majority of respondents are available to talk about the topics in which they are interested in. Instead of being a moderator, the researchers tried to excerpt information from the respondents. Social media represents a favourable platform which permits to the participants a two-way communication and an experience exchange. Conducting a research in such manner allowed the study's authors to communicate informally with the viewers of their video, as well as the researchers had more enjoyable feelings to share their viewpoints with respondents than within a traditional survey.

#### 4.3.1 Summary of the Interview in Finnish Aviation Museum

The interview with Henri Äijälä, the Marketing Manager within Finnish Aviation Museum was held in the Cabinet, one of the museum conference rooms on April 27th 2011, between 1 and 2 p.m. At the interview took part also Valeri Saltikoff, Exhibition Curator.

The first question was related to the historical development of the Finnish Aviation Museum from beginning until now. The aim of the question was to understand museum's evolution and accordingly, the evolution of museum's marketing vision. Conforming to the statement of our respondent, the Aviation Museum Society inaugurated the first permanent aviation exhibition in the basement corridor of Helsinki-Vantaa Airport on June 12th 1972. At the initiative of The National Board of Antiquities', the board of trustees of the society decided to nominate the corridor exhibition as an official aviation museum in June 1977. Afterwards the building of the museum on its place was set up on May 8th 1980. The first exhibition hall was ready the next autumn and was opened to the public on September 24th 1981. The next hall to be built was the so-called middle hall, which was taken in use on March 15th 1985. The second large exhibition hall with archive and work premises was inaugurated on September 26th 1989. The middle hall was extended in 1995 and consequently a small café, Café Coupé, and some archive premises that meet the museum's standards, became functional. The latest museum's extension was assigned on April 15th 1998 encompassing a new office section equipped with modern meeting premises, a modern auditorium for 200 people, a café restaurant and a library. Ministry of Education listed The Finnish Aviation Museum as a national special museum beginning from January 1st 1997.

The second question refers to the case organizational structure from the perspective of museum management, administration, HR, and marketing. In consonance with the Äijälä's answer, museum was owned until 1996 by the Aviation Museum Society which had also built



the museum. In 1996, the new established Finnish Aviation Museum Foundation had become the museum's owner. Its shareholders were The Aviation Museum Society, Finnair Ltd, Civil Administration Aviation Finavia, The Finnish Aeronautical Association, Patria Aerostructures Ltd and the City of Vantaa. Moreover the Finnish Air Force participates in the administration of the foundation. The Finnish Aviation Museum's Foundation was added in the foundation register on November 11th 1996. The governing bodies of the Finnish Aviation Museum's Foundation are the 13- member representative body, board of trustees and the museum's director.

Moreover, the museum personnel consist of 7 permanent employees and one half time employee. In addition, museum's activity is based also on the involvement of an amount of volunteers. Management in the museum is divided into three categories: 'Exhibitions' run by Valeri Saltikoff, 'Sales and Marketing' lead by Henri Äijälä and 'Maintenance' driven by Kimmo Snellman. The museum general director is Matias Laitinen.

The third question refers at what types of facilities provide the museum for its visitors and how high are they valued by its customers. The Marketing Manager informed us that the museum meeting premises are highly appreciated by the companies which rent them because of three causes:

- The advantageous location of the museum in the vicinity of Helsinki Vantaa airport which makes desirable the renting of the museum's conference premises for Finnish and foreign businessmen groups
- The conference premises have different sizes being adapted for ample reunions- the Auditorium, but also for small business gatherings- the Cabinet
- The museum can also provide catering services and companies events due to its qualitative restaurant

In addition, a new simulator room is currently being built, and is due to open this spring. The room will host the Virtual Pilots' simulator. Moreover, the museum shop is a point of interest for the museum's guests being recently upgraded; also the museum's library is very appreciated being the largest aviation library in Finland. For visitors with mobility requirements the museum provides wheel chairs, wide access doors and accessible toilet. Besides, the large car park is highly valued especially when there are events in the museum with numerous participants.

The fourth interview question was related to Finnish Aviation Museum's mission, vision and value from the perspectives of caring the collection, research, education and providing entertainment. Conforming to our respondent viewpoint, the Finnish Aviation Museum is an organization which combines the expertise-driven mission being interested in conservation

and developing its specific products and services, but also a market-driven organization which takes into consideration the audience's needs and expectations. Accordingly, the main focus of Marketing Department activity will be on companies and entrepreneurs, museum creating products and services purposely designed for them. On the other hand, museum will not neglect its educative mission, and consequently, the products and services for children and educational organizations will remain an important component of the museum's offer.

Through the fifth interview question, researchers asked their interviewee to list the features of Finnish Aviation Museum's development policy and marketing strategy in terms of two main museum products: permanent exhibition and temporary exhibition.

- Permanent exhibition encompasses the basic collection comprising 80 civil and military aircrafts and a multitude of other aviation-related exhibits, e.g. engines, propellers, instruments, radio equipment, scale models and airport ground equipment and permit to the public to be familiarized with the history and development of Finnish Aviation; in order to be greatly valued by the visitors, museum will build in the next period a new and wider space which will permit a more creative and multimodal presentation of the exhibits
- Temporary exhibition are organized according to the customer segmentation; last year, the temporary exhibition, 'Mythical Flight' was targeted for children, families and educational organizations; this year the theme-based exhibition, 'War reparations and the aviation industry' deals with the period 1944-1952 and the impact of war's reparations to the domestic aviation industry, being targeted to the customers interested in history and development of aviation

The sixth question of the interview refers to the way in which the museum's board has positioned this organization and its offering to the customers. In accordance with our interviewee's answer, the Finnish Aviation Museum encompasses features specific to all three attributes: attribute positioning means that the case organization is a national museum of science, benefit positioning means that the case organization is involved in lifelong learning and user positioning reflects the museum status as a community museum.

The question number seven is related to the museum's main customers' segments. In consonance with the museum's Marketing Manager's reply, the customers' segmentation is a matter of future for the case organization, after the museum will finalize the survey regarding the profile of its customers. Generally, the museum has three major customers segments: aviation's supporters (professionals and amateurs), companies and educational organizations, families and children. Accordingly, museum designed and implemented products and services knowingly created for each of the customers' segments: as an illustration, DC-9 simulator is a product focused on companies and aviation supporters, 'War

compensations and aviation industry' is a product targeted for all those interested in history of aviation and 'Mythical Flight' exhibition and the appropriate pedagogical programs were addressed to educational organizations, families and children.

The eighth question refers to the major marketing channels used by museum Marketing Department. In accordance with the respondent's vision, local media, aviation magazines and different sponsors are marketing supportive elements. The seminars and events focused on aviation topic, the conferences, meetings, firms and private events organized within case's museum, the partnership with entrepreneurial and educational organizations are also modalities for promoting the institution's services and products. The museum's services are also marketed through vast campaigns targeted for specific customers by using the mail or phone.

The ninth question was asking how much the museum includes nowadays the communities and social media as marketing channels. Based on the answer of the interviewee, at the present time, digital marketing and social media are authentic opportunities for supporting the museum's campaigns without spending substantial financial resources and bringing in the attention of communities the museum's products and services. The museum's web site has become an essential marketing tool; also the forums focused on aviation's theme and recently the museum has launched its own web page with approximately 400 followers. Moreover, the monthly online newsletter represents a valuable marketing tool for museum Marketing Department.

The tenth question was related to tourism as a source of visitors for the Finnish Aviation Museum. Because the case's organization has had a Marketing Department only for few years, the museum's statistics do not provide a clear picture concerning the tourists' status of its visitors. But the new Marketing Manager intends to take advantage of the favourable location of Finnish Aviation Museum designing, for example, a special package for the German market. Moreover, this year, on the occasion of Midsummer, a tour operator came with a group of English tourists who visited, among other sightseeing, the case's museum. Based on European Union funds, the museum's management takes into consideration to launch specific products in order to attract tourists from China and Russia.

The last question concerns the museum usage rates, whether they are light user, medium users and heavy users, if they are local residents or tourists and so forth. Unfortunately, because the museum only lately has started its survey about its customers, the Marketing Manager could not provide us the expected answers. So far the museum statistics have included only the figures related to the museum visitors per year which they were already presented in the chapter about the marketing strategy. Hopefully, after the survey finalization, museum's board will be able to clearly define its customer's segmentation and consequently its marketing strategy.

In conclusion, the interview with the Finnish Aviation Museum Marketing Manager, Henri Äijälä was wide ranging, questioning meticulously the researched issues in accordance with Sheila Keegan theoretical model (2009, 73); on the other hand, based on the interview's outcomes, authors understood that museum board is very interested in utilization of digital marketing and social media as resourceful and costless marketing channels through which existent or potential customers can become aware of the museum services and products, generating authentic social networks interested in the case organization.

#### 4.3.2 Summary of the Interview in Chinese Aviation Museum

This section is dedicated to the analysis of the interview realized in Chinese Aviation Museum. The interview with Marketing Director MS. Ma Feng was held in her office on February 14<sup>th</sup> of 2011 in Beijing. Text is used to illustrate the answer of the respondents.

At the first question, the respondent provided a brief presentation of the historical development of the Chinese Aviation Museum from beginning until now. The purpose was to understand museum's marketing development and shape the museum's marketing vision how should look like. The answer was clear as it followed: construction time was in 1986, and finished in 11.12.1989. The museum was founded on part of Airbase, supported by Chinese Communist Party and China Aviation Industry. Meanwhile, the great contribution was also from committee of army, local government, and professionals from the same field. There have been made four stages up to now in the development of Chinese Aviation Museum:

- Relics collection (earlier stage, staff have been dug and rescued planes)
- Museum started to generate exhibitions as well maintenance aircrafts activity
- Extension exhibition hall(e.g. to build integrated exhibition hall; to introduce from elsewhere the digestion and absorption of technology; to set up exhibition hall, pay attention to the layout and display; to collect history materials from folk)
- Future Development- the museum will retain the research's capabilities and cultural exchanges' capabilities, in order to provide patriotic education for the customers, but also to fulfil its scientific role of spreading science and aviation technology knowledge

The second question was to learn organization structure from the perspective of the museum's management, administration, HR, and marketing. As it is known human resource is considered the best way to conduct marketing strategy from the anthropologic point of view as it can be seen from Figure 7:

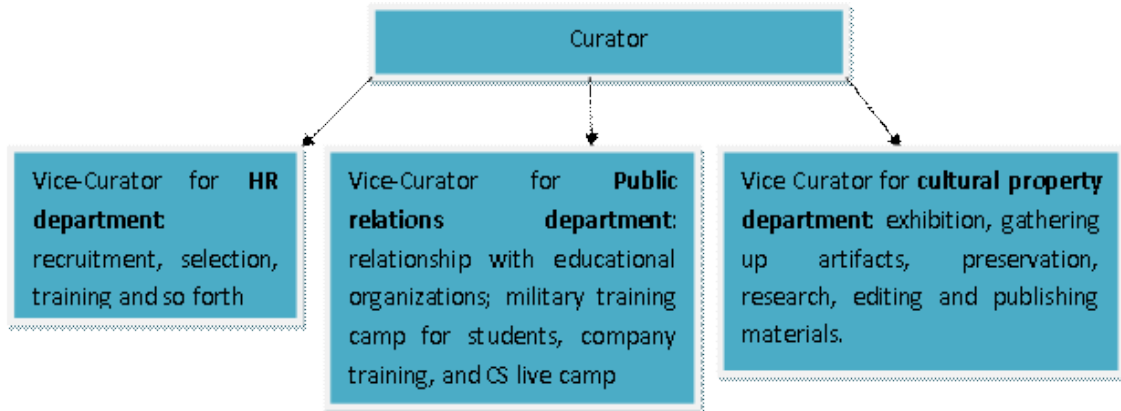


Figure 7: Organizational Structure of Chinese Aviation Museum

The third one was concerning what type of facilities provides the museum for its customers and how high the evaluations are given by the customers. Based on Marketing Director's reply, she told that museum multifunctional meeting premises have room for thousands of visitors at same time. The high appreciation showed to the museum's customers is reflected by the wide range of visitors' facilities such as refectory, guest house or museum souvenir shop. The museum library offers resources to the people who are interested in aviation industry and the field of science and technology. The museum does not forget the disabled people, wheel chairs and lifting up and down escalator are providing to them. Now that museum can accommodate a great number of people, the wide car park area can be effectively used.

The interview question also stressed Chinese Aviation Museum's mission, vision and values from the perspectives of caring the collection, research, education and providing entertainment. Hence, the answer of fourth question encompassed four points:

- In the future, the museum has been planning to build aviation and culture education area, particularly for the students in order to promote patriotism and strengthen national defence among the students
- Expanding cultural relic's collection and improving technology's contents protection towards to the objects
- Flight's activities area for those who are interested in model aircraft flying performance
- Improving the service quality to visitors, the museum will start to build 4 -star hotel in order to provide entertainment among the visitors

The fifth question was about the main features of Chinese Aviation Museum development's policy and the marketing strategy in terms of two museum products: permanent exhibition and temporary exhibition. Interviewee enumerated:

- Permanent exhibition: The exhibition hall was established in the huge grotto, where the constant temperature is 18 degrees Celsius. With the good natural condition, permanent exhibition was designed with different themes (e.g. Aviation Industry Development/ close to the public life of small exhibitions such as agricultural aircraft, rescue aircraft/ with the significance of patriotism education airplane exhibitions and so forth)
- Temporary exhibition is especially for the partners who want to do cooperation with China Aviation Museum. For example, recently one of the global organization- Rolls-Royce will have an exhibition at China Aviation Museum. This Britain Company is an integrated power system provider for use on land, at sea and in the air: <http://www.rolls-royce.com/>

However, the aim of sixth question was to define how the museum board has been positioned this organization and its offer to the customers:

- Attribute positioning - “the national science museum
- Benefit positioning - “a museum for active, lifelong learning”
- User positioning - “a community museum”

The seventh question intended to clarify the target customers’ groups of the case organization, these being teenagers, students, business people and overseas tourists.

Questions eight and nine were asking major marketing channels used by the museum as marketing strategies and how high they have noted the importance of applying social media appeal. Throughout the discussion, researcher asked interviewee about ways to capture attention and surprise pleasantly the consumers. Hence, local media, magazines and different sponsors are the core marketing supportive factors. “Even though it is very important to use social media as marketing channel”, as interlocutor said, “we have not used social media so far, because of lack of human resources and funds”.

The tenth question was asking the main source of visitors for the Chinese Aviation Museum. Up to now, the museum has been receiving the visitors who came by using the tour operator services, or found out about this organization from the tourist information office and press conference.

The last question concerns the museum usage rates, whether they are light users, medium users and heavy users and if they are more local residents or foreign tourists. According to the answers, it has been explained that most of guests visited once only, but there are few of them who are members of Model Airplane Club and they visit more frequently than others. Each year within Chinese Aviation Museum is held model airplane performance during September- November. Participants are not only local residents, but also people from abroad, such as Russia, Japan, Korea, Pakistan, the USA, German, Britain, France, and so forth.

## 5 Developing a Service for the Finnish Aviation Museum- A Viral Video

### 5.1 The Process of Designing and Implementing the Multimodal Service for the Finnish Aviation Museum

The main task of Finnish Aviation Museum consists of providing aviation conservation, enabling the restoration and preservation of its equipments and presenting the museum's exhibits to the public. Besides, the museum provides a wide range of services and products: such as different thematic exhibitions, pedagogical programmes, renting meeting premises, DC-9 simulator and so forth.

Meanwhile, the research team decided to design and implement a multimodal service based on the viral video features in which services can be effortlessly accessed by audience, who can deliver their viewpoint to the peers. The video's aim was to reflect the museum's customer's segmentation; consequently thesis authors focused their attention to those museum's services and products which are illustrative for the main museum's customers segments: aviation supporters, entrepreneurs and companies, educational organizations, families and children.

Moreover, the researchers' option to design and implement a viral video for the Finnish Aviation Museum, had started from the idea that this new form of virtual advertising provides interesting alternatives for digimarketers and video's users conforming to Wertime and Fenwick research (2008, 214-215): video helps to build a well-formed branding for companies using low cost resources. From the perspective of marketers, they generate video reflecting activities from the physical world and establish new model of business in virtual space. On the other hand, from the user's point of view, video helps marketers to harness audiences' motivations to mutual merits. Meanwhile, video design is more focused nowadays on elements such as "consumers content" and "consumers in control"; consequently through our video service for promoting the Finnish Aviation Museum services and products, the researchers tried to reflect the above-mentioned features, designing a scenario based on a user-centric approach.

### 5.2 The process of designing and implementing a video through the digital platform

The video setting process was based on a key question: "Which of the services and products provided by the case organization should be inserted in the video and how should they be reflected from a user-centric perspective?"

There are a number of key factors authors used to make their video such as: its personalization illustrated by the customer segmentation; the involvement of the museum's

customers and the video's implementation within social media channels, Youtube and Facebook, to which they delivered their video. The particular process of video design encompasses the following components:

- Personalization- accordingly, one of the video's objectives was to reflect the attitude of customers towards Finnish Aviation Museum's products and services from the touristic perspective and conforming to museum's specific target groups; furthermore, through this video, the researchers intended to build awareness and loyalty for the Finnish Aviation Museum's brand. Hence the study's authors divided the video into three video clips in order to illustrate the major museum's customers' segments emphasizing the following products and services: meeting premises for companies; DC-9 simulator for museum's supporters and 'Mythical Flight' thematic exhibition for the educational organizations and families with children.
- Social media channels represent a second element involved in the process of video's implementation. Because of the amplitude of social media, the authors selected Youtube and Facebook as influential channels to reach a sufficient number of audiences. The argumentation for their choice is based on Mustonen (2009, 21-26) theoretical model: firstly, social media applications like Youtube, and Facebook to which they delivered their video offered them the opportunity to receive the users' feedback and interact with them gaining precious customers' insight. Secondly, social media as an important marketing channel is used at the present time for improving the product's innovation. Furthermore, social media is focused on technology as a driver value, being more and more dispersed in the museum industry. The museums will constantly look for the customers' opinions through these channels, expecting from the consumers to share valuable ideas and opinions which will be used for developing new services and products or improving those which are already existent. Lastly, social media provides the most critical marketing environment, and video as promotional advertising instrument on Youtube and Facebook offers excellent opportunities for public relationships, supporting the museums in designing their marketing strategy in consonance with their customers' requests.
- Creative content- In the process of video's designing, the researchers structured the content of their video from a creative perspective: video was divided in three distinct and functional sections according to the museum's customer segmentation, activating the multiple senses of the involved customers and also of the viewers: visual, hearing and touching.



In addition, through the video the authors wanted to generate creative ideas into the DigiMarketing field in order to gain users' attention and hold their interests for the museum's products and services. Besides, they paid a special attention to the 'key terms' concept in order to facilitate the audience Internet searching for their viral video. The researchers opted for keywords such as "Finnish Aviation Museum" and "Suomen Ilmailumuseo", through which the users could smoothly have access to the video. Moreover, the functionality of the video is illustrated by its logical configuration (Figure 8: Video Designing Process) which comprises three video clips representing the museum's main customers' segments and their specific products.

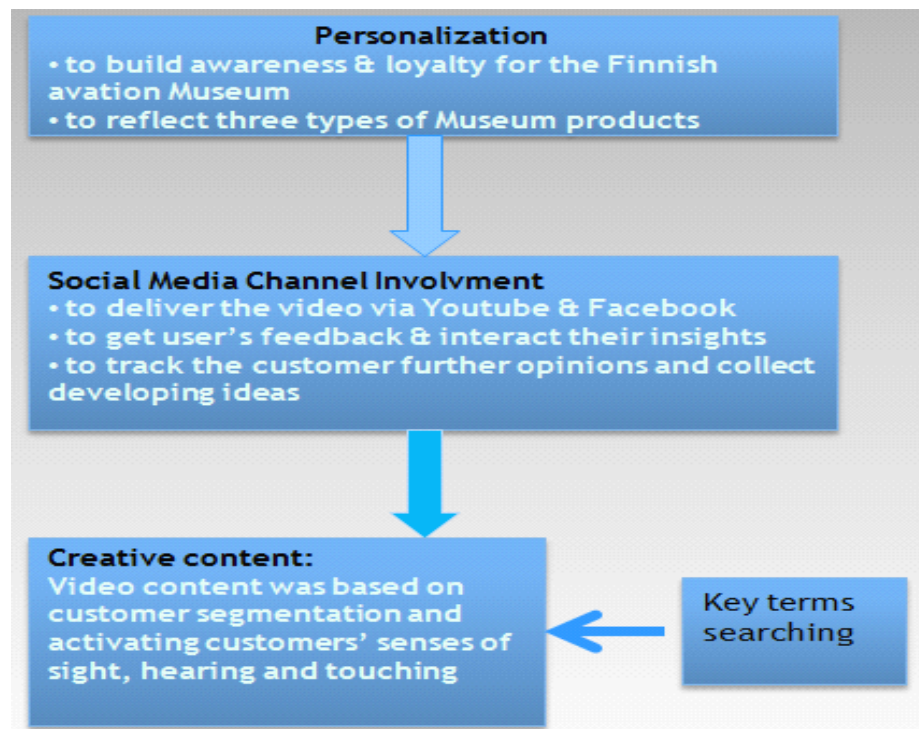


Figure 8: Video Designing Process

In order to generate an influential video based on creative contents, the video designing tried to encounter with the perspective of the interaction between service provider and client, being evidently customer-orientated. Therefore, the major feature of this video are interactivity and its user-centric outlook; consequently, the musical background which it was selected, the style of narration, the harmonious museum's ambience with human-touched plot, all these elements were subordinated to the idea of customer-orientated service. For instance, the video illustrated guided tour among the museum's exhibits, hospitable service within the cafeteria or hand shaking between one of the museum's workers and a satisfied customer in order to express visually the interaction and communication between personnel and customers. Furthermore, the same feature is relevant in the third video clip, concerning the theme-based exhibition, 'Mythical Flight' and its pedagogical programs. Particularly, the above-mentioned video emphasizes the "Flying Carpet", a museum exhibit which permits the

active involvement of the visitors: as an illustration, the children simulate the flight by using a mythical carpet and a screen with a specific audio background which activate their visual, touching and hearing sense.

In the phase of video's implementation, the researchers proposed to answer to the following question: how will people know about this promotional video through the social media channels- Youtube and Facebook? A starting point for building awareness is to reach out museum's actual and potential customers through the messaging techniques. Digital messaging is predominantly via SMS and email channel.

Thus in the case of Facebook, the authors decided to use "the Wall" function or the service of "Messages", by sending announcements to their contacts via those communication tools. After that, the recipients expressed their willingness to receive those announcements and bring their awareness about video in Youtube. The result was that the researchers obtained more participants to watch the video, but only a few in the beginning were eager to write down some comments.

Afterwards, the authors considered that it can be a better strategy to communicate directly with the video's viewers. They decided that the main reason for their messaging is to bring more audience to watch the video and leave the feedback. Thus, email and SMS were adapted to different users. Also the researchers did not employ a way of using mass email based on names addition from their contacts without considering who the targets of their video were. Thus, the researchers' intention was to directly market the museum's products and services to the potential customers, generating personalized marketing strategy for the museum.

Moreover, based on the research pattern about messaging and viral marketing belonging to Wertime and Fenwick (2008, 337-338), the authors concluded that social media as part of viral marketing channel will have more awareness by building happenings via this platform. Accordingly, the term of viral marketing is out of marketer's control; hence, email and SMS are basic instruments that can dramatically improve the video awareness to the potential video's users. The goal of the messaging for the viral video was to have the elements of the authors' program integrated to create valuable connection between museum and video's participants. Subsequently, those who are interested in the video probably pass the contents to others. And then the researchers expect that those who are enough interested to be able to find out other viewers from their connections in order to send them the produced video.

To sum up, associated with the model of "viral content-push-pull-share value chain" (Wertime and Fenwick 2008, 338), the study's authors can draw a conclusion based on this approach to evaluate their video implementing process: the function of messaging via Facebook that allows many of primary participants to find the video from the Youtube.

Meanwhile, the primary participants will spread video to their friends, who are considered as secondary participants. In this way, viral video expands the impact in order to find more museum's fans and optimize widely video awareness for bringing more visitors to the museum.

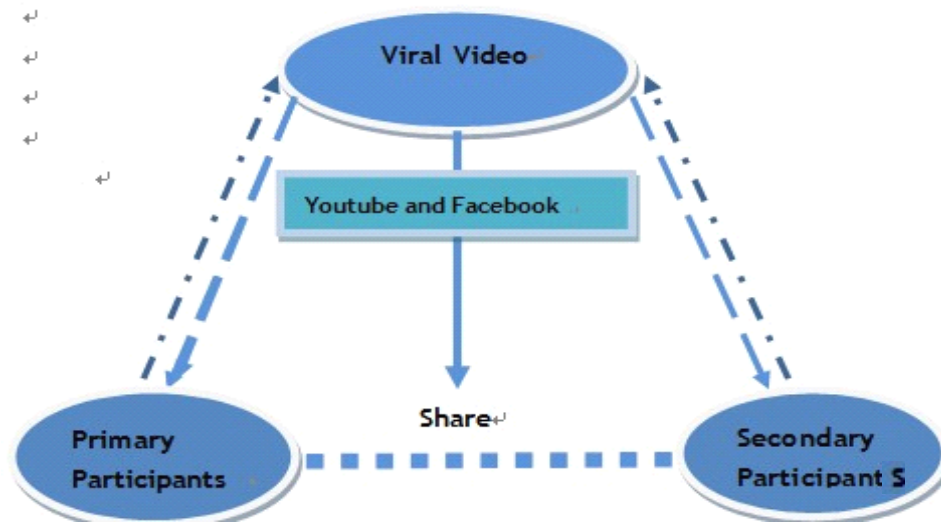


Figure 9: Viral Video Share Contents Via Social Media Channel(Wertime and Fenwick 2008)

### 5.3 Managing the Impact of the Viral Video

Measuring the response to a museum social media campaign is a very important stage in the complex process of developing such a campaign. In accordance with Richardson (MuseumNext 2010), in order to measure the success of a social media project, the researchers should use one or more from the following standard metrics: visits and referrals, search volume terms, analysis of stats to evolve procedures into more effective ones and the amount of followers. The study's video has received recently 16 comments and attracted 170 viewers.

Consequently, this research's measurement was founded on the criteria of visitors and referrals and the amount of followers; moreover it was conducted systematically by using Youtube poll software and messaging on Facebook to invite respondents to our study. The result of Youtube poll is illustrated by different graphics showing the level of awareness among the users who were involved in the discussions concerning the video. The viral video analysis is based on Youtube data analysis system. The graphics were extracted from "Insight" of the Youtube account management. Therefore, the video findings are accurate and reliable.



Figure 10: Video Viewers Distribution



Figure 11: The Peak Period of Video Visualisation

The mentioned above Figure 10 shows the changes in the number of video users who have been watching the Finnish Aviation Museum promotional video over the period from 22nd of July to 19th of October 2011. As it can be seen from the graph- “Figure 11”, the number of audience is sharply peaked at 35. The following chart extracted from the general picture showed the specific period from the third of September to fifth of September. The number of video’s users was dramatically increased.

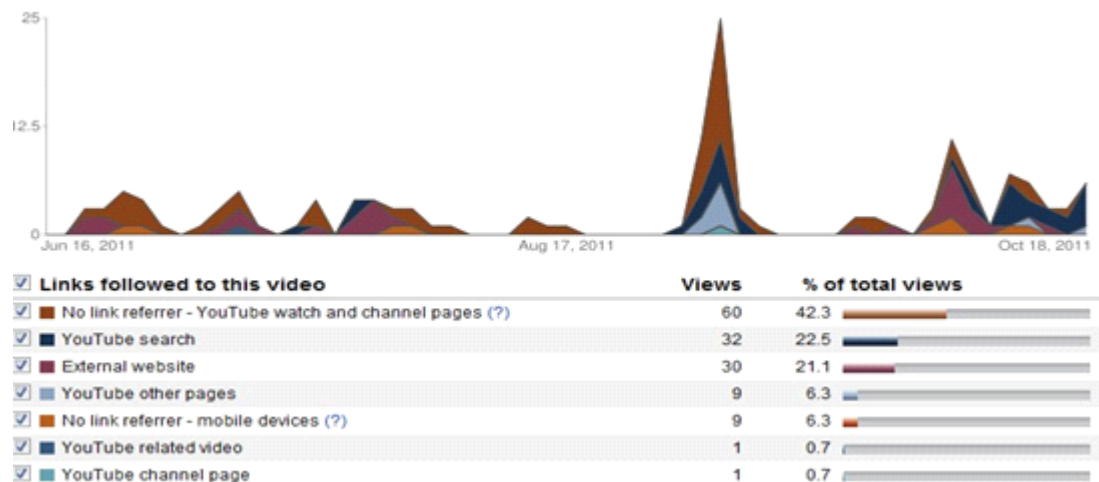


Figure 12: Links Followed to This Video

Meanwhile, the researchers were also interested in how people found the video in Youtube Channel. According to the Figure 12, the most of people who watched the video were directly from the Youtube, representing the 64.8% from the total viewers. In order to get more people interested in the video, the authors planned to identify different channels to highlight and promote their platform. The search engines connected with each of social networking sites were highly involved in the video's promotion. The figures show the many of the video's followers are Facebook users who received the researchers' invitation messages; simultaneously this invitation's messages brought them into Youtube page. Besides, the keyword used in searching process helps authors to get more audiences to the video. Based on the graph, they were 9 respondents from other Youtube pages; other 9 people were users from mobile devices. As you can see the power of search engines and messaging had significance for the Finnish Aviation Museum to bring more interest among the actual or potential customers, generating opportunities for building the museum's brand.

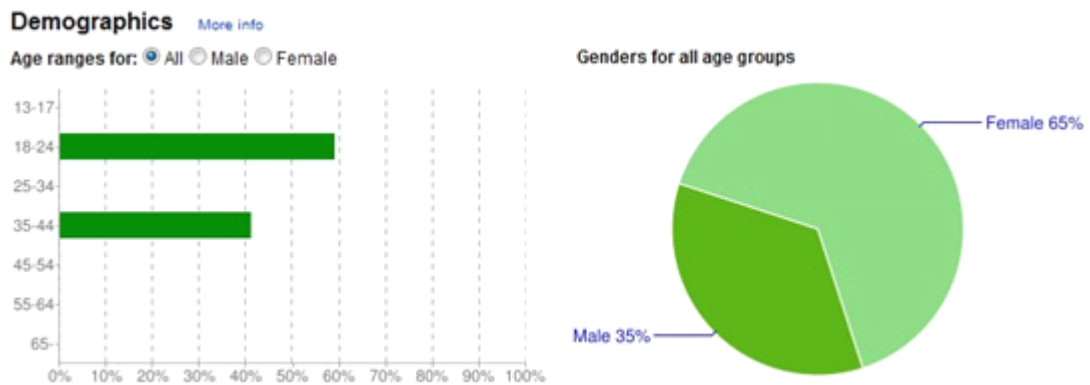


Figure 13: Demographics of Video Users

Furthermore, from the demographic perspective the researchers found something interesting. In accordance with the Figure 13, the most active period was from the 3rd to 5th of September, when 35 users looked at the produced video. Contrary to the authors' expectations, the males were less interested in watching this video than females. Moreover, the main target groups had age ranges between 18-24 and 35-44.

In addition, analyzing the remarks inserted within the Youtube channel concerning the video, the researchers noticed that four commentators were mainly interested in the video clip focused on the museum's customers' segments represented by families and children; this clip was attractive especially for the feminine audience. In contrast, the video clip focused on presenting the museum's meeting and conference's facilities and targeted to companies and entrepreneurs was considered not so attractive. On the other hand, one of the viewers appreciated the video as a whole from the angle of customers' segmentation. Besides, they were still 3 persons who expressed their interest to DC-9 simulator, which is the object of one of the video clips targeted to the museum supporters as well as companies. The rest of the

video's users mentioned that the video has a good quality; two of them were delighted and expressed their intention to visit the museum after watching the video.

Despite of the comments' collection from the Youtube, the authors continuously received other video feedbacks from the Facebook and email. When the researchers sent messages to the target's audiences via these two channels, there were 11 people sending congratulations regarding the promotional video so far.



Figure 14: The Period of Video Sharing



Figure 15: Worldwide Video Viewers

All in all, the findings here described also include communities' engagement capabilities, e.g. how many times have viewers shared, rated, and commented on this video? The figure 14 shows the different periods that video has been shared by each other; the highest day being passed was reached to 15 persons per day. The following figure 15 showed the video has been attracted audiences around the world; the majority of participants came from Finland, and then the people from the Mexico, Sweden, and United Kingdom they occupied by 7.4 respectively. There are a few viewers from Eastern Europe and Northern America, such as Romania and Canada. The number represents 7.4 % in total from these two countries.

To sum up, the researchers have gained better insight into the participants who were actively involved in video implementation. The researchers, as students and future experts in tourism have learned from this project that the most important element within DigiMarketing field is represented by the customers' participation. On the other hand, the users constantly feedback through the social media channels helped the researchers to understand the customers' behaviour; additionally, they initiated and hold a dialogue with the Youtube

viewers, trying to answer to their questions and the issues which occurred as a result of video visualization. Consequently, the authors were able to provide to the museum's board valuable recommendations for adapting its marketing strategy to the demands and expectations of the current or potential customers.

## 6 Validity and Reliability of the Study

In order to emphasize the validity and reliability of the present study, the researchers used the theoretical pattern of Radcliff (1995) about validity and reliability in the qualitative research. In consonance with his pattern, the conditions which support the researchers to check the validity of a study are as they follow:

- Divergence from initial expectation: the researchers would have expected to receive more feedback for their video from the museum's Facebook page, but because the video was uploaded there during the peak season of summer vacations and also the museum Facebook page is more informative than user-orientated, there were certain divergences from the initial expectations; on the other hand, when the same video was uploaded on their personal Facebook pages, the researchers received a lot of feedback and they could actively interact with the viewers of their video
- Convergences with other sources of data: conforming to Radcliff (1995), the researchers employed 'variations kinds of triangulation and comparisons with the literature', comparing the gathered data from various sources
- Extensive quotations generated by the researchers field notes taken in the Finnish Aviation Museum during the period of planning their video or from the transcriptions of their interviews
- Other research data consisting of video or audio recordings which the researchers gathered by comparing their viral video with the social media campaigns initiated by other museum such as French Air and Space Museum-Paris, Guggenheim Museum and Natural History Museum- New York
- Member check-multiple check: in order to verify the accuracy of those which were studied, the both researchers were involved in the planning, conducting and analysis the project's stages and moreover they received also a real support and assistance in this respect from the museum personnel especially from Matias Laitinen, Henri Äijälä and Valeri Saltikoff.

Furthermore in consonance with the specific theory, the present study encompasses the features of internal and external validity. From the perspective of internal validity its main dimension is represented by credibility which it means that the results of qualitative research

are credible from the research participants' standpoint. Consequently the thesis authors consider the project results as believable due to their direct implication in the process of designing and implementing a multimodal service for the case organization and their permanent interaction with the research subjects occurred during their two-way communication via Youtube and Facebook. Besides, the external validity is based on the idea that the outcomes of qualitative research can be generalized or transferred to other contexts. Accordingly, this thesis achieves the features of external validity because the study's results show that the use of multimodal marketing and social media tools increase the interest and awareness for the museum products and services, conclusion which can be comprehensive and available also for other similar organizations.

On the other hand, though 'reliability' is a term used especially for evaluating quantitative research, according to Golafshani (2003, 601), a good qualitative study can help the researcher "to understand a situation that would otherwise be enigmatic or confusing"; in addition, conforming to his viewpoint, the reliability in qualitative research is a dimension tightly connected to assessment of trustworthiness. Besides, as much as trustworthiness can be maximized or tested then more credible are the research outcomes: they may lead to a generalization of the hypothesis tested within the research. Further, concerning the reliability of this particular study, the results can be measured through the impact of the specific viral service created by the study's authors and how deep will succeed the museum management to include the video in their marketing strategy.

The qualitative approach through those in-depth interviews with museums' Marketing Managers accomplishes the criteria of reliability and moreover supports the reliability of the research outcomes. The current study was carried out by a team of two international students between 2010- 2011; firstly, Viorica Bucur was working as an internship within Finnish Aviation Museum Marketing's Department in 2010 and secondly, Di Wen had had a fruitful cooperation with Chinese Aviation Museum in spring 2011. Hence, their deep involvement in the activity of these two organizations and the process of filming the video with the support of the museum's personnel permitted them to have an objective view regarding the case organizations interest and availability for testing and implementing digital and social media marketing tools.

In consonance with Radcliff (1995), reliability in qualitative research is also generated by the multiple viewings of video and multiple listening of audio material by the same person or different people and multiple transcriptions of audio tape, interviews, field notes, criteria which were accomplished by the thesis's authors. Moreover the validity of this study is based on the reliability of the interviews with the both museums' Marketing Managers and the action research methodology which determined the study's authors to act in real life situations and further, how precisely they have revealed the process that the study is



researching - the impact of using digital and social media marketing tools for increasing the awareness for the Finnish Aviation Museum's services and products.

## 7 Conclusions and Development Ideas

The process of developing and implementing a viral service for the recipient organization had represented for the study's authors a great chance to investigate the huge opportunities which social media provides to museums in order to achieve their specific goals by using the technology. The interest showed by the followers of the video was consistent and their feedback generally positive. Moreover, the researchers remarked that the segments of the young customers and aviation supporters were the most interested in following and commenting the viral video. Hence, Finnish Aviation Museum should assay its marketing strategy taking into account the expectations and needs of these specific customers.

On the other hand, the thesis's authors understood that the designing of an efficient social media strategy is not a facile procedure, being in reality a complex process which involves the following phases: firstly, the organizations should clearly highlight their goals and estimate if the social media strategy suits the overall museums' aim, and accordingly their specific target groups; secondly, they have to analyse if these objectives can be accomplished rather to social media than to traditional media, and which social media platform would be the most appropriate for achieving the organization's objectives; thirdly, they have to figure out how they will maintain a permanent and fluent contact with the audience which they produce; finally, they should assess how much time and resources will be used during this activity. Based on this pattern, the authors consider that Finnish Aviation Museum has a real availableness for implementing the digital marketing techniques and social media tools, but the insufficiency of the museum human resource has still prevented so far the success of this attempt.

Furthermore, in the process of the museum web site's assessment, the researchers adopted a user-centric perspective, perceiving the museum's audience not as simple spectators, but as dynamic participants deeply engaged in generating innovative ideas which can be valued when museum prepares its marketing strategy or launches a new exhibition or service.

Thus, the researchers proposed to the case organization to incorporate in its web site a similar type of interaction with the audience as that built through Facebook or YouTube. As an illustration, a museum's blog joined by associates, curators and friends can be an alternative viral marketing tool, through which the participants can share in an informal manner their comments, suggestions, photos, photo-albums and videos related to the museum's services and products. This type of platform offers the community the possibility to take part not only by commenting on content added to the website by the museum, but as well by initiating their own discussions and expressing their own viewpoint on the museum.

In the same spirit, the researchers' set of recommendations related to the social media marketing's issue encompasses proposals for a potential museum's social media campaign on Facebook: such a campaign should be based on a user-centric fundament and instead of choosing to reveal how great are the museum exhibits, it should ask audience to involve in the campaign by sharing stories or photos about their favourite museum item; afterwards, the participants could be rewarded with a specific prize such scale models or airplane models or a free of charge tour in the museum.

In conclusion, the viral video realised by Viorica Bucur and Di Wen was unanimously appreciated by the Finnish Aviation museum's board which had decided to use it as part of their marketing's campaigns: because the video is divided into three distinct parts, each of them can be valued in an independent manner for promoting the museum's services and products to a specific segment of customers. Moreover, the museum's Marketing Manager had taken into consideration the possibility to upload the video on the museum website or create a link to the video.

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## Appendix 2: Interview Questions

- Could you be so kind to describe briefly the historical development of your organization from the beginning until now?
- Can you emphasize the organizational structure of your organization from the perspective of management, administration, HR, marketing and so on perspectives?
- What types of facilities provide for your customers and how high are they valued by your customers? (Museum shop, museum restaurant, museum library, meeting and conferences premises, facilities for disabled people and so forth)
- How you define the mission, vision and values of your organization? For example, your organization is more involved in caring a collection, research, education or providing entertainment...
- Could you be so kind to enumerate and describe the main features of your organization's policy (development & marketing strategy) related to both main museum products: permanent exhibition and temporary exhibitions?
- How museum board has positioned this organization and its offerings? Is the museum's offering highly valued by the customers?
- Do you think to construct a museum brand in order to establish a clear and distinctive museum identity? Which type of branding strategies do you intend to use and to which museums groups we plan to target your strategies: ticket buyers, board, staff, volunteers, donors, and partners?
- Which are the main customers' segments of your institution and how did you target the specific market segments?
- Which are the major marketing channels do you use for the museum's marketing? Which are the advertising strategies for the permanent and also temporary exhibitions?
- How much does your organization includes at the present time the communities and the social media as marketing channels in the conditions when nowadays they are growing in importance?
- Has tourism been up to now a source of visitors for your museum?

- Have you initiated any surveys (When/How often) concerning museum usage rates and consequently could you provide us certain findings about the museum visitors: are they light users, medium users and heavy users? Are more local residents or tourists (native and foreigners)? Could you enumerate the "peak periods" when the museum has the highest number of visitors?
- How the temporary exhibitions influence the number of visitors? From your perspective, has the Mythical Flight exhibition provided an extra-number of visitors in comparison with the museum visitors' average?

### Appendix 3: French Air and Space Museum Homepage

**MUSÉE AIR + ESPACE**  
AÉROPORT PARIS - LE BOURGET

**Planétarium**  
Découvrez de nouvelles planètes  
Découvrir

ACTUALITÉS | INFOS PRATIQUES | ESPACE PRO | VOTRE VISITE | BONUS | LE MUSÉE

Rechercher [ ] OK

**NOUVEAU POUR LES 6-12 ANS**  
**Planète Pilote**  
L'espace ludo-éducatif du musée

747, CONCORDE, DAKOTA...  
Visitez 4 mythes... pour 1 tarif unique !

SÉANCES DE PLANÉTARIUM  
Découvrez de nouvelles planètes !

360° D'AIR ET D'ESPACE  
Cockpits et halls version panoramique

**Vacances de la Toussaint**

Du **22/10** au **2/11**, découvrez les **animations spéciales Toussaint 2011** : Planète Pilote, Forfait Avions, Planétarium, Cockpits secrets, Simulateurs, etc. Plus d'Air et plus d'Espace pour petits et grands...

**Nouveau : les rendez-vous Astronomie-Espace**

Depuis le mois d'octobre, le musée vous propose un **nouveau rendez-vous mensuel** avec l'Astronomie et l'Espace. C'est gratuit et ouvert à tous. Après les Draconides 2011, la prochaine conférence est prévue le **5/11 à 14h**.

**Le musée recrute...**

**PARTICIPER**  
b f t+ + YouTube  
> Se rapprocher du Musée

**SOUTENIR LE MUSÉE**

> **Devenir partenaire** pour contribuer à la sauvegarde du patrimoine et à la vie du musée. 27/09/2011, signature d'un partenariat avec le Ministre de la Défense et le GIFAS

**LETTRE D'INFORMATION MENSUELLE**  
**PAR AVION**  
BY AIR MAIL  
> Recevoir par email

**ÉVÈNEMENTS 2011**

**Les rendez-vous Astronomie-Espace**  
Le 05/11, à 14h, accès gratuit.

**Conférence aéronautique AAAF**  
Le 19/11, à 14h30.



Appendix 4: Finnish Aviation Museum Homepage

**Suomen Ilmailumuseo**

Hae

Etusivu > Tietoa museosta > Kokoelmat > Näyttelyt > Tapahtumat > Ajankohtaista > Kuvagalleria

**Tervetuloa Suomen Ilmailumuseoon!**

Suomen Ilmailumuseo on Helsinki-Vantaan lentoaseman läheisyydessä sijaitseva ilmailun valtakunnallinen erikoismuseo. Museon kokoelmassa on noin 80 lentokonetta sekä runsaasti muita ilmailuun liittyviä esineitä, kuten moottoreita, potkureita, mittareita, viestintävälineitä ja pienoismalleja.

Museon yhteydessä toimii kahvila-ravintola Café Cockpit, joka on oiva paikka erilaisille tilaisuuksille. Nykyaikainen 170-200 henkilön auditorio sekä 8 ja 30 henkilön kabinetit tarjoavat hyvät puitteet yritystilaisuuksille, yhdistysten kokouksille ja yksityishenkilöiden juhille jne.

[Lue lisää museosta »](#)

**Kokoelmat**

Museon kokoelmassa on lähes 9 000 esinettä, noin 16 000 kirjaa sekä runsaasti ilmailuaiheisia lehtiä. Valokuvia, negatiiveja ja dioja on yli 80 000. Arkistomateriaalia on noin 1 600 hyllymetriä. [Lue lisää »](#)

**SUOMEN ILMAILUMUSEO**

Tietotie 3, Vantaa (yhteyet)

Avoimna ma-ti ja to-su klo 10-17, ke klo 10-20

**LIPUT**

Aikuiset 8 €  
Lapset 4 €  
Perhelippu 20 €

**AJANKOHTAISTA**

27-19-2011  
**Aztec ja Mersu nousevat Ilmailumuseopäivässä lentoon**  
17.10.2011

Appendix 5: Chinese Aviation Museum Homepage

首页 关于航博 航博快讯 航博展区 专项服务 参观指南 航博论坛 联系我们

**中国航空博物馆**  
CHINESE AVIATION MUSEUM

弘扬爱国主义精神  
增强全民国防意识

航空标识区 雕塑展区 伟人座机展 空军成立60周年展 中国航空百年展

**会员登录**

用户名: yourname@domain.com  
密码:   
忘记密码, 请点击这里!  
[登录](#) [注册](#)

**航博快讯**

**科普阅读社区**

中国航空博物馆积极响应市科委开展的“百家科普基地对接百家社区”活动。本次活动的宗旨是: 充分发挥科普教...

• 航空博物馆秋季观 2011-10-24  
• 首届中航工业杯-国际... 2011-10-20  
• 首届中航工业杯-国际... 2011-09-25  
• 中航工业杯-国际无... 2011-09-22  
• 中航工业杯-国际无... 2011-09-20

**中国航空数字博物馆**  
AIR CHINA DIGITAL MUSEUM

**样机展示**

**热烈庆祝中国共产党成立90周年**

**航空博物馆热忱欢迎您参观访问**

Appendix 6: Finnish Aviation Museum Photos



Museum shop (Bucur 2010)



Auditorium (Bucur 2010)



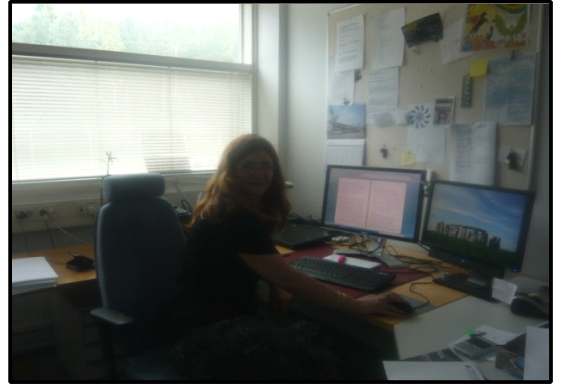
Museum archive (Bucur 2010)



Museum library (Bucur 2010)



Basic exhibition (Wen 2010)



Marketing Department (Bucur 2010)