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A study on museum branding strategy and its effect on foreign visitors' experience — a case study
of Design Museum Denmark and its website using interview and usability testing

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1. Introduction

In 1873, the French author Jules Verne published his famous work "Le tour du monde en quatre-vingts jours," a story about a man traveling around the globe in just 80 days. The story fascinates and inspires numerous readers and artists. After almost 150 years, traveling across the world has turned into a common activity in many people's lives. Even though going overseas is not consider as a difficult adventure anymore, the fascination of visiting a foreign country does not seem to be out of fashion at all.

In the recent decade, the booming number of low-cost airlines has lower the budget requirement for passengers to go around the world. Travellers all over the globe now have easy access to both cheaper travel deals and abundant tourist information with the help of internet. Traveling around the world has become significantly easier than ever before. People no longer need to rely on travel agencies to arrange their trip. Internet made it easy for anyone to book transportation and hotels. (Bastida & Huan, 2014) People nowadays see traveling as an important fashion to learn about other culture and expand one's horizon. In this competitive society, having a global vision is consider to be an crucial ability for younger generation. The distinction between leisure and work and tourism begins to blur into "serious leisure." (Richards & Wilson, 2006)

Just like Pine and Gilmore's (1999) argued in their work "The experience economy", we are going from a service-based to experience-based purchase. Tourism commercials are all eagerly trying to persuade consumers to go to a certain location for "unique experience." Zerlang (2008) observed that experience has become an important part of the urban dwellers' lives. This emphasis on experience has led to a change in the understanding of culture. He wrote, "Formerly culture was either an anthropological concept dealing with 'a whole way of life' or an aesthetical concept dealing with the values of the 'cultured' elite. Culture was something you 'had'. Now the anthropological and the aesthetical concepts of culture have become collapsed in a concept of culture as something you 'do'. " (Zerlang, 2008, p. 54)

The flourishing tourism industry has also brought more opportunities and challenges to museums. Since Louvre Museum opened it's door to the public in 1793, museums have played important roles in persevering and exhibiting artifacts. (Giebelhausen, 2006) Museums' roles as vital cultural institution has long been recognized and honored. As an important culture institution, museums are consider an important entrance point to learn about local culture for foreign visitors.

Yet, with numerous tourist spots to choose from, not everyone sees the need to visit museums. In addition, most of the museums are traditionally funded by the public sector. Global financial environment has made it hard for government around the world to maintain the same level of support

for museums. (Lindqvist, 2012) In order to cope with the financial shortcut, more and more museums are now adopting strategies like private corporation. They started to do more marketing and promote themselves to a even wider audience. By doing so, the museums hope to not only generate more profit, but also gain more visibility and influence.

Some research have shown that the the visitors thinks museum strategies are not tailored to customers preferences and cannot satisfy their expectations. (Dragicevic & Letunic, 2014)
It became obvious that it is also important to learn about how visitors perceive the museums. Visitor studies has shown that different kinds of people have different motives for visiting museum. Therefore, it is important to develop different strategies that caters to the audience.

Among all the marketing techniques, branding has proven to be an effective way to bring profit in private sectors. Branding is suitable for museums because it not only generate profit but also the help communicate the core value of the museum to the public. There are also successful examples recent years like the Tate Modern Museum in London, Guggenheim Museum in Bilbao and Museum of Modern Art in New York. These museums have established themselves as global brands and attracted numerous visitors from all over the world.

The researcher choose the Design Museum Denmark as the subject for this paper because the museum is going through a series of rebranding movement. The four year rebranding plan starts from 2017 to 2020, which provides an excellent opportunity to investigate the effect of branding. Through reviewing the relevant theories and in-depth interviews with visitors, this study hope to reveal more about how foreign visitors experience museum branding. Besides studying on the physical museum space and visits, the researcher also aim to explore the effect of the official website of Design Museum Denmark as a virtual space.

2. Literature Review

The literature review focuses on three main themes: tourist industry, museum branding and visitor studies and the overlapping of the three themes. Research about the physical museum space is also included to complement the main theory used in this paper. In addition, researches about museum websites and the use of social media are included for a more concrete understanding of visitors' experience.

**The crisis of cultural tourism**

Richards and Wilson (2006) pointed out that the seemingly prosperous cultural tourism industry is facing some problems of through viewing a series of previous researches. As cultural tourism becomes one of the most profitable part in global tourism system, the competition starts to become more and more intense. This also means that simply providing quality products and good services is

not enough anymore. Tourist destinations must find a way to differentiate themselves from other competitors. The authors argued that in order to achieve this goal, the purchase of product and services must be transcend into the purchase of unique "experience."

Tourist destinations adopted several different strategies to differentiate themselves. Richards and Wilson (2006) indicates that there are four common methods: (1)Iconic structures, (2)Megaevents, (3)Thematisation and (4)Heritage mining. According to the authors, iconic structure is building landmarks, often design by famous architects; megaevents could be world famous sports events or exhibitions; thematisation is developing a specific cultural theme such as London and New York being "world cities," or a rural area promoting itself as natural environments with sustainability and "greenness"; heritage-mining means the revalorisation of cultural heritage, usually apply by the areas that had been through a 'golden age' before entering a lengthy period of economic decline.

These methods are adopted mostly because there are some successful examples of them, but they also have some negative consequences. For example, the building of landmarks might seem an effective way to draw attention at first, but the construction of a new building is usually very costly. New buildings require lots money, resource and labor and they are not flexible. Once something is built, it is hardly possible to remove without a even greater cost. Furthermore, despite the huge cost of constructing a new building, the concept it self is easy to copy. Richards and Wilson (2006) also argued that iconic structure sometimes end up benefiting the architects more than the location itself.

Megaevents like Olympic Games, the FIFA World Cup and World Expositions (EXPOs) are all common examples of globally famous events. These events are known to bring numerous tourists into the host cities in the event period. However, the events also requires the host cities to invest lots of money in installing some facility, which could also be very pricy. It also often involves building new structure for a short term purpose. With no careful planning of future use, these new structures could also become a huge financial burden for the host cities. Most importantly, after the event finished, it is hard to see the long-term effect.

Except for the potential problems listed above, Richards and Wilson (2006) also claims that the reproduction of the same strategy causes bigger problems for both the original model and its copiers. Because of previous successful cases, these strategies are more easily accepted by the locals. "Copying good ideas is a relatively safe strategy. These projects are also relatively easy to communicate to the electorate, many of who have visited these places as tourists, or at least have seen them on television." (Richards & Wilson, 2006, p. 1212) The strategies that are supposed to differentiate a place from others are now making all the places feeling like the same. The authors argued that it has become a "serial reproduction" of cultural tourism.

Richards and Wilson (2006) used Guggenheim Museum in Bilbao as an example and criticized branding strategy. They argued, "Even where new cultural brands have been spectacularly successful, such as the Guggenheim Museum in Bilbao, there are signs that it is increasingly difficult to maintain the initial tourist enthusiasm for beautiful shells. Visitor numbers already began to fall in Bilbao after 5 years of operation, from 1.3 million in the first year to 875,000 in 2003. No doubt Bilbao is not really helped by the many museums opening in Spain and the new Guggenheims opening in other countries…Branding is useful because it ensures familiarity for the consumer, but at the same time the differentiation of the product is eroded. " (Richards & Wilson, 2006, p. 1220) They claimed that Guggenheim in Bilbao has lead to a serial production of Guggenheim in difference cities, a "museum chain."

Richards and Wilson (2006) suggests that "the reorientation of current models of 'cultural tourism' towards new modes of creativity-led tourism may represent one response to this problem." (Richards & Wilson, 2006, p. 1210) Creative tourism is defined by Richards and Raymond (2000) as "Tourism which offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences which are characteristic of the holiday destination where they are undertaken. " (Richards & Raymond, 2000, p. 18) According to Richards and Wilson (2006), creative tourism has serval advantages over the "traditional" model. Creative tourism is more flexible and sustainable because it does not require building or maintaining iconic structures or heritages. It also allows destinations to innovate new products relatively rapidly and can potentially add value more easily because of its scarcity. It involves not just value creation (economic wealth) but also the creation of values. (Richards & Wilson, 2006, p. 1215)

However, the advantages do not mean that creative tourism is easier than traditional model. Because of its focus on experience and co-makership, creative tourism requires both creative consumption and creative production on the part of the tourist. This also means it could be a very challenging to provide such experience, therefore creative tourism demands careful planning.

To sum up, Richards and Wilson (2006) wrote, "We have argued that one way of avoiding commodification and serial reproduction is through the application of creativity…Tourists also need to be seen as more than simple consumers of experiences." (Richards & Wilson, 2006, p. 1221) The authors concluded that creative tourism should be consider as an alternative for tourist destinations facing developmental bottlenecks.

**Visitors' experience: a shift of paradigm**

Hooper-Greenhill (2006) provided a brief and clear history of the establishment of visitor studies as a research domain, mostly in North American and Europe. The author first define visitor studies as "an umbrella term for a range of different forms of research and evaluation involving museums and their actual, potential, and virtual visitors which collectively might be termed the "audience" for museums. These studies focus on the experiences, attitudes, and opinions of people in and about museums of all sorts (art, history, science; national, local, private, and so on)." (Hooper-Greenhill, 2006, p. 363)

Through reviewing relevant researches, Hooper-Greenhill (2006) indicated that the study in this field has a long history, but it remain to be rather thin and unexplored until the recent decades. She discovered that "early studies focus on the observation of behavior in museum galleries, on the assumption (prevalent at the time) that observations are more objective and reliable than what people might say in interview." (Hooper-Greenhill, 2006, p.363) Because of the reliability, the research outcome can be used as a tool to examine the educational function of the exhibition. Earlier studies also focus more on the museums' educational purpose, therefore the research agenda evaluating exhibitions rather than visitors.

Hooper-Greenhill (2006) analyzed that there are different philosophies behind the choice of research method. She used the cases in Hein (2002) to illustrate the difference. She wrote, "While Melton and Robinson observed the behavior of museum visitors, taking time spent as an indicator of "interest," Wittlin asked visitors open-ended questions about exhibitions, and encouraged some visitors to produce sketches of their reminiscences. The two studies introduce one of the most interesting debates in museum visitor studies – that of appropriate research paradigms. The two studies represent different ways of theorizing museum experiences and different approaches to what counts as evidence. The observational studies are based on behavioral psychology, attempt to treat museum galleries as though they were neutral research laboratories, and limit research data to observations carried out by the assumedly neutral researchers. Wittlin, on the other hand, views the museum as a natural setting in which learning may perhaps happen, welcomes individual subjective views, and accepts both the speech and the drawings of the visitors as evidence. " (Hooper-Greenhill, 2006, p. 364)

In the 1960s, some sociologists and cultural theorists have started to do surveys of museum visitors. By the time of 1980s to 90s, there started to be international large scale studies on museum policies. These studies focused on collection of demographic datas such as the age, gender, ethnicity, educational attainment, and social class of people using museums. These data provided a basic

overview for museums' social function. Through these researches scholars began to discover that the visitors of cultural institution are generally wealthier, received better education and from higher social class. This tendency is more obvious in the art gallery compare to museums. (Hooper-Green-hill, 2006)

However, the studies at this stage only focus on visitors, the data of non-visitors is neglected. Furthermore, demographic data could not explain why people do or do not visit museums. There-fore, some institutions start to expand the research of audience to include non-visitors. According to Hooper-Greenhill (2006), "While few individual museums carried out what were known as 'non-visitor surveys,' a small number of very influential pieces of work, loosely characterized as 'market research,' demonstrated how interviews and focus groups could be useful in exploring perceptions and feelings about museums." (Hooper-Greenhill, 2006, p. 365)

Gradually, museum professionals start to accept that understanding the subjective opinions of vis-itors and non-visitors are essential evidence and entry to know about their perception of museums. They also recognized that observations and questionnaires are of limited use in gaining an in-depth knowledge of the attitudes, values, and feelings of visitors. Such research methods have exposed the limits of researches based on positivist and behaviorist paradigms because visitors' attitude, percep-tion, expectation, experience are "contingent, variable, and fluid " processes. In order to understand the sense that visitors make in museums, it demands researchers to adopt interpretative philosophies and qualitative research methods. (Hooper-Greenhill, 2006)

In the end, the author also recognized the difficulties of conducting qualitative research by writ-ing "this kind of study is time-consuming, expensive, and presents some difficulties in terms of method, especially in relation to generalization, and does not feed directly into museum practice." (Hooper-Greenhill, 2006, p. 374)

**How visitors perceive museum**

Stylianou-Lambert (2011) noticed that there is a difference between discipline regarding the rela-tionship of museums and their visitors. The author pointed out that "tourism professionals view mu-seums as a part of the modern cultural complex of a destination that can attract tourists while muse-um professionals view tourists as a distinct group with particular needs that must be satisfied." (Stylianou-Lambert, 2011, p.403 - 404) She also claimed that most tourism studies ap-peared to be fragmented and there seems to be a lack of multi-disciplinary perspectives.

Stylianou-Lambert (2011) argued that although many studies made a distinction between home behavior and tourism behavior, she believed that this distinction is totally artificial and cultural tourism is an extension of everyday life. To support this argument, she conducted in-depth, semi-structured interviews with 60 participants in their home. When asked about their travel experience, 41 out of 60 interviewees mentioned visiting at least one art museum. In addition, a short questionnaire and the "personal meaning mapping" technique were used to complement the data gained from the interviews.

Through the analysis, Stylianou-Lambert (2011) established eight museum perceptual filters (MPFs), including: professional, art-loving, self-exploration, cultural tourism, social visitation, romantic, rejection, and indifference. The first five filters are usually used by art museum visitors while the last three by non-visitors. The filters are defined by the paragraph below:

"Seen through the professional filter, museums are part of one's professional life (knowledge-oriented experience); through the art-loving filter, they appear as treasure houses of aesthetic and stimulating things (object-oriented experience). People who mainly use the self-exploration filter see art museums as places of self-exploration and improvement (self-oriented experience), while the cultural tourism filter forces people to view museums as a way of exploring and learning about other cultures (culture-oriented experience). People who see art museums through the social visitation filter view them as a way to en- gage in social activities (people-oriented experience), while people who use the romantic filter view them as ideal, romantic places that one should visit but usually does not (ideal-oriented experience). Seen through the rejection filter, museums are viewed as something to avoid (complaint-oriented experience); and finally, the indifference filter does not allow the individual to see museums as a valid or desirable leisure activity." (Stylianou-Lambert, 2011, p. 411 - 412)

It is important to know that the MPF model is not a way to categorize visitors. Instead, it is a way to present their perceptions of museums. Therefore, individuals could "own" and use more than one filter at any time. In addition, these filters are not regarded in the same priority. Stylianou-Lambert (2011) explained, "A primary filter is the one that the interviewee used the most when describing his/her museum experiences, memories, or opinions. All other filters used are defined as secondary filters. For example, if an interviewee used language that described museums as a way to explore the culture of a destination in four different instances, and also mentioned that he/she appreciates or loves art twice, his/her primary filter would be the cultural tourism filter and his/her secondary filter the art-loving filter." (Stylianou-Lambert, 2011, p. 412)

After using MPF model in five case studies, Stylianou-Lambert (2011) concluded that people possess similar visiting patterns whether they are traveling or not in terms of art museums. She wrote, "It was shown that participants who usually visit art museums in their home will most possibly do so when on vacation at a destination. Furthermore, it was shown that people, who do not ordinarily visit museums in their home country, will not do so when abroad." (Stylianou-Lambert, 2011, p. 419)

**Visitors' motive: identity-related reasons**

Falk and Dierking (2016) suggests that the museum experience can be understood using the Contextual Model of Learning. The model includes personal context, social cultural context, physical context and time. According to the authors, it is important to notice that the separation between contexts is for the convenience of analysis. The four factors are deeply related and interdependent. The contexts have a great influence on the visitors' experience. As Falk and Dierking (2016) wrote, "Whatever the visitor does focus on is filtered through the personal context, mediated by the socio-cultural context, and embedded within the physical context." (Falk & Dierking, 2016, p.30)

Falk and Dierking (2016) also concluded seven identity-related motivations for visiting museums. The titles and definitions are listed below:

• **Explorers** are curiosity-driven visitors with a generic interest in the contents of the museum. They expect to find something that will grab their attention and fuel their curiosity and learning.

• **Facilitators** are socially motivated visitors. Their visits primarily focused on enabling the learning and experience of others in their accompanying social group.

• **Professionals/Hobbyists** are visitors who feel a close tie between the museum contents and their professional or hobbyist passions. Their visits are typically motivated by a desire to satisfy a specific content-related objective.

• **Experience Seekers** are visitors motivated to visit because they perceive the museum as a must-see destination. Their satisfaction primarily derives from the having been there and done that, an important goal for them.

• **Rechargers** are visitors who primarily seek a contemplative, spiritual and/or restorative experience. They see the museum as a refuge from the work-a-day world or as a confirmation of their religious/spiritual beliefs.

- **Respectful Pilgrims** are visitors who visit museums out of a sense of duty or obligation to honor the memory of those represented by an institution/memorial.

- **Affinity Seekers** are visitors motivated to visit a particular museum or exhibition because it speaks to their sense of heritage and/or Big "I" identity or personhood.

(Falk & Dierking, 2016, p.61-62)

According to Falk and Dierking (2016), these identity-related motivations are not tool to categorize visitors. It only reflects the individual's motivation of that particular visit. The authors wrote, "Each individual's visit motivation reflects that person's perception of what value the museum affords and her perceived needs on that visiting day." (Falk & Dierking, 2016, p.50) Therefore, what museums should do is to insure that visitors with different visiting motivation can find a way to satisfy their need through the exhibition.

Despite the fact that Falk and Dierking's work have received good reputation and the concept they proposed are wildly accepted, it also received some criticism. Dawson and Jensen (2011) argued that the model proposed by Falk and Dierking (1992) is a way of visitor segmentation. They support the contextual turn that Falk and Dierking's (1992) work promoted and abandoning short-term, behaviorist approaches. However, they also think Falk and Dierking's (1992) rejection of the demographic variables is pre-mature and the theory is reductionist. They doubted the predictive ability of the identity related motivations model and pointed out that the model is not providing ways to understand non-visitors behavior.

In their later work, Falk and Dierking (2016) have made some revision and answered some of the doubt against their theory. They claimed that the identity related motives do not only exist for museum visitors, non-visitors also have these motives. The difference is that non-visitors do not see museums as institution that can fulfill these need. They wrote, "all people possess some or all of these needs. However, some people perceive that museums possess benefits that align with these needs while other people do not." (Falk & Dierking, 2016, p.55)

Regarding the importance of demographic data, Falk and Dierking (2016) admitted that demographic variables are indeed influential for visitors, yet they should not be regarded as the reason but a factor that affects the reason. Falk and Dierking (2016) wrote, "Education and income, which relate in complicated ways to race and ethnicity, will almost certainly continue to structure museum visitorship in the future…museum going is influenced by an individual's identity-related needs and

motivations; these needs are filtered through the lenses of cultural background and economic and educational attainment." (Falk & Dierking, 2016, p. 54 - 61)

There are also others research dedicated to understand museum visitors' need. For example, Sheng and Chen (2012) provided an interesting example in Asian context. Through analyzing field diary, the authors designed a questionnaire to measure visitor expectation. After analyzing 425 valid samples, they developed five types of visitor experience expectations including: easiness and fun, cultural entertainment, personal identification, historical reminiscence and escapism. They suggests that it is not likely for one museum to satisfy all visitors' exception, therefore museums should select and plan carefully for the target audience.

**Museum branding**

*Brand equity model*

In business area, the establishment and operation of a brand has long been seen as an important asset. One of the first advocates for branding theory is Aaker (1992). He developed a brand equity model that became wildly accepted and utilized in other fields as well. However, the original brand equity model does not fit with the operation of cultural institutions like museums entirely. Despite the fact that more and more museums had began to adopt branding techniques, there seemed to be a lack of a proper model of brand equity for cultural institutions. (Belenioti & Vassiliadis, 2017)

Camarero, Garrido and Vicente (2010) reviewed previous researches and formulates a cultural brand equity model. They concluded four four dimensions to measure brand equity for art and cultural exhibitions: brand loyalty, perceived quality, brand image and brand values. The description of the tour dimensions are listed below: (Camarero et al., 2010, p. 496 - 498)

- Brand loyalty: repeat visitation and intention to return or recommend a place to others.

- Perceived quality: the assessment made by a visitor comparing expected services with those actually delivered. Perceived value is understood as a construct comprising two elements; on the one hand received benefits (economic, social and relationship) and on the other, sacrifices made (price, time, effort, risk and convenience) by the customer.

- Brand image: a unique and efficient image and identity that will encourage people to visit the museum. For instance, for the ''Tate Modern Gallery'', being a modern art gallery. When a brand image becomes popular, in their minds visitors link it to an array of benefits and positive expectations (quality, reliability, trust, and so on).

- Brand values: brand personality in the case of cultural activities. curators of arts institutions and art critics have reported ethnocentric tendencies among arts audiences.

After reviewing the literature, Camarero et al. (2010) formulated four research hypotheses about the different perception of brand equity model between internal and external visitors. They used "The Ages of Mankind" exhibition in Spain as a case study to examine the hypotheses, and were able to validate two of the hypotheses.

Camarero et al. (2010) discover that loyalty is a determinant variable of brand equity for both internal and external visitors, although significant differences do emerge between the two groups; perceived quality is also a salient variable for both groups despite that the two groups displayed a different perception of it. These two finding contradict the researchers previous assumption.

In terms of brand image and brand value, the result indicates that "external visitors will attach greater importance to brand image as a determinant of brand equity, whereas internal visitors will hold cultural exhibitions with which they identify in higher regard, in other words, those which reflect their own values." (Camarero et al., 2010, p. 502) These findings confirmed the previous assumption of the researchers.

Through viewing previous research, Belenioti and Vassiliadis (2017) concluded that branding can benefit museums both and financial and societal level. It can help museums generate more profit while also establishing a cultural influence. They also argued that judging by the number of relevant researches, it seems that museums branding still remains an rather neglected field of research. They suggest that the scarcity of research could be a result of the infancy of museum branding in practice.

Belenioti and Vassiliadis (2017) also indicated that the original model by Aaker (1992) is not suitable for museums context. They argued that the cultural brand equity model proposed by Camarero et al. (2010) is more applicable for museums. Yet, they also pointed out that there are some factors that are still unexplored in museum branding such as brand resonance.

*Brand identity*

Also influenced by Aaker (1996), Push and Uusitalo (2014) focus on brand identity system in art museums. They especially pointed out the difference between brand identity and brand image by mentioning "brand identity is how the organization defines itself and what it strives for, whereas brand image refers to consumers' image of the organization and its products." (Push & Uusitalo, 2014, p19)

According to Aaker (1996), brand identity can be regarded in four dimensions: brand as *product, brand as person, brand as symbol* and brand as *organization*. Push and Uusitalo (2014) used these four dimensions to explain how the brand identity in art museums works. In addition, they offered an analysis on four museums in Finland as examples of their evaluation. The analysis is completed through interviews with the staffs and executives in the museums.

- Brand as product:

Push and Uusitalo (2014) indicated that from the museum management perspective, the core product of a museum is its collection and exhibitions. Meanwhile, the services provided by the museums can be considered as the museum's augmented product. For example, museum shops, cafes and educational programs. From the art consumer's perspective, the product of the museum can be understood as the holistic experience the museum offers. The perceived quality is also considered as a part of the brand as product.

- Brand as person:

On the consumer side, museums can create a brand personality through referring to specific persons or user groups as their audience. This can help create a sense of intimacy between the consumer and the brand.

However, the "person" can also be linked to an actual person or persons. On the side of the museum, some people who play certain role can act as embodiment of the brand. These people includes the artists whose works are being exhibited, the founder of the museum, and the current museum manager. Since these are important people that are involved in the operation of the museum, consumers tend to assume that what they do is associated with the value of the brand.

- Brand as symbol:

Push and Uusitalo (2014) offered a pretty elaborate description for brand as symbol by writing:*"A symbol can be anything that embodies the brand, such as *visual imagery,* a *logo,* a *slogan,* a *metaphor* or a *meaningful heritage story*. Moreover, the museum's *brand name"* (Push & Uusitalo, 2014, p22)

Museum architecture is also an important part of this symbol. For lots of modern or postmodern museums, their buildings are often not just a container of the exhibition but also a metaphor for the contemporary art forms they want to represent.

In a bigger picture, museums can work as a reinforcement of the cultural and ethical values in the society. Push and Uusitalo (2014) pointed out that according to the interviewees, encouraging the consumption of culture is a beneficial action itself, because it brings a positive circulation. Push and Uusitalo (2014) wrote,"There might be some truth in the claim that modern museum buildings have replaced the churches of past centuries in terms of some of their symbolic societal functions…The building and its architecture as well as the location apparently form the major part of brand identity." (Push & Uusitalo, 2014, p.23 - 26)

Here, it is interesting to compare this observation to the work of Richards and Wilson (2006). According to Richards and Wilson (2006), the construction of landmark buildings is a questionable strategy adopted by lots of tourist destinations. However, from the local communities point of view, Push and Uusitalo (2014) seems to think that it is positive after all.

- Brand as organization:

In this dimension, it is crucial for the all parts in the museum work as a whole. In other words, all department of the organization need to understand and act coherently with the brand identity.

After reviewing the interviews with the four museum in Finland, *Push and Uusitalo (2014) pointed out that* many arts organizations made a critical mistake by defining marketing as equivalent to advertising or promotion. They argued, "Marketing in art museums should never be viewed as a sales-based activity or as promotion, but should instead be treated as a philosophy that builds long-term relationships with the various publics, media and other key actors in the arts field." (Push & Uusitalo, 2014, p.24)

It is worth noticing that while Richards and Wilson (2006) argued that creativity is the antidote to the self-duplication pattern in tourism industry, Push and Uusitalo (2014) also mentioned creativity as a possible solution for museum marketing to strengthen the museum's identity. They argued, "Creative marketing seems to be most efficient when it is built on the unique features of an ongoing exhibition and, at the same time, supports the museum's brand identity. " (Push & Uusitalo, 2014, p28) From the comparison between Richards and Wilson (2006) and Push and Uusitalo (2014), we can see that when establishing a museum brand it is important to also include some creative principle.

**Study about museum space**

In the field of study in urban spaces, Gehl (2011) has offered a clear picture of the importance of well-designed public spaces. He pointed out the requirements for the city planner to provide spaces with certain character to allow citizen to utilise the space. In his work, Gehl (2011) concluded that there are some fundamental differences between the space for walking and staying. In order to encourage people to spend more time in the space, the providing ability for them to stand, sit and interact with each other is crucial.

Gehl (2011) put the emphasis on the action of people and looked into the requirements for these action to happen. Though his work focused on mostly on the outdoor spaces in the cities, some of the principles he suggested are still applicable to the indoor space.

Although the physical condition of the museum is just one of the context in Falk & Dirking 's (2016) theory, some researches have been focused specifically on the study of museum spaces. For example, Hillier & Tzortzi (2006) developed space syntax for the analyzation of museum spaces. Space syntax is described as a language of space that provides visual hints for the distinctions between different kinds of spatial layout. The authors developed space syntax based on two philosophical ideas. First, space is an intrinsic aspect of human activity and experience rather than just the background. Second, how space works for people is not only determined by the properties of individual space, but also the relations between all the spaces that compose the whole layout.

The *abcd* typology mentioned in the study is a great tool to observe the spaces based on their embedding in the layout. According to the authors, "An *a*-space is a dead end. A *b*-space is on the way to a dead end, so you must return the same way. A *c*-space has one alternative way back, and a *d*-space is more than 2-connected and lies on at least two rings." (Hillier & Tzortzi, 2006 p.297)

The authors also indicated that the balance between the number of *c* and *d* spaces is crucial to the experience provided by the whole layout. The prevalence of *c*-spaces means that visitors will be more constrained to particular sequences. Meanwhile, the dominance of *d*-spaces means that there will be more choices and potential for exploration offered to visitors. By allowing a range of alternative routes, *d*-spaces encourage a more exploratory visiting style, and at the same time reduces awareness of other visitors.

**Museum website**

In terms of research about museum websites, Marty (2007) conducted a research about visitors' usage of museum website before and after the actual visit. The result suggests that information such as opening hours and traffic guides are popular with the online visitors before they actually visit, whereas information about future exhibits or special events are more important for visitors after the actual visit. The author also finds that the quality of the museum website is crucial because poorly design website could drive away potential visitors. The research shows that nearly one in five of the survey respondents reported that they had decided not to visit a museum specifically because of its website. Data also suggests the quality of information provided on the website is more important than the quantity of information.

The similar conclusion can be seen in another study. After comparing the official website of four different Asian cities, Bastida and Huan (2014) concluded that the more attractive and useful an official destination website is, the more likely it would turn a virtual visit into an actual one.

**The use of social media**

In addition to official museum website, the use of social media and its effect is also worth investigating. Due to the booming developments of different social media websites and software, a different focus can be observed in the literature review. Earlier work put emphasis mostly on Facebook and Twitter, which were founded in 2004 and 2006; later work started to show the influence of Instagram, which was founded in 2010.

**Facebook and Twitter**

From the museum professionals perspective, Fletcher and Lee (2012) gathered 315 online surveys from American museums, and conducted nine in-depth interviews with professionals working with social media. The results shows that American museum professionals considered social media an important way to connect with the audience and devoted lots of effort. However, most of the museums are currently only engaging in one-way communication such as posting on Facebook and Twitter. Some evidence suggests that museums are trying to increase their use of social media for multi-way communication.

Looking at a global scale, Hays, Page, and Buhalis (2013) investigated the Facebook and Twitter use of national tourism organizations in the top 10 most visited countries by international tourists. With content analysis and semi-structured interviews, they examine the usage and impact of social media marketing strategies.

Hays et al. (2013) pointed out that due to the reduce funding form the public sectors, destination marketing organizations (DMO) are required to seek more efficient ways to advertise themselves.

Social media thus become a cost-effective solution for this situation. Hays et al. (2013) also looked into the information that are provided on the social media accounts. The information are put into two different categories, factual information and opinion/reviews. The authors' work showed that there are significantly more factual information then opinion/reviews on the accounts.

Hays et al. (2013) concluded with three key findings, "Firstly, the majority of the examined DMOs are not currently utilising social media to their full effectiveness when it comes to the ability to interact and engage with consumers. Secondly, social media is still not widely recognised and/or respected as a vital tool in marketing strategies, and thus is frequently underfunded and/or neglected. Lastly, DMOs could benefit from becoming even more innovative and creative when it comes to their social media strategies, in order to fully differentiate these efforts from traditional marketing methods." (Hays et al., 2013, p.236)

**Instagram**

From visitors' perspective, Weilenmann, Hillman and Jungselius (2013, April) discovered that visitors use Instagram as a tool to re-categorizie and re-configure the museum environment and construct their own narratives for their visits.

In the later study of Fatanti and Suyadnya (2015), the authors explore the usage of Instagram for promoting tourism site in Indonesia using photo elicitation interview (PEI). They found that when the users search for tourism destination, they are able to form an image of that place. This image users have is established through the visualisation of the photography and also the experience shared by the other Instagram users.

Fatanti and Suyadnya (2015) suggested that the *geo-tagging* is an important function for users. Geo-tagging allows users to find the location of the destination easily. They concluded that "User generated content (UGC) offer uniqueness that each user can be a marketer, such as a tourist destination. We agreed that the UGC stressed the importance of shared experience among users rather than the visual effects displayed in Instagram." (Fatanti & Suyadnya, 2015, p. 1094)

From the researches above, we can see that the importance of user generated content such as pictures and reviews should not be neglected. Besides factual information, the users opinion is a crucial part especially on social media platform.

Part I. Physical Museum

## 3. Research Method

Different research methods have been considered during the preparation stage of this paper. At first the researcher considered using questionnaire survey because it is frequently used in the field of visitors studies and can provide quantitive data to examination and support hypothesis. However, questionnaire survey requires a considerable amount of samples to be proved statistically valid. Due to the time limit and the limit of the resources at hand, the researcher decided not to adopt this kind of method.

In addition, such questionnaire would not be able to reveal a concrete tourists experience and their feeling about branding strategy of Design Museum Denmark. Therefore, the research decided to conduct and qualitative research instead of an quantitive one. After reading Brinkman and Kvale (2015), the researcher chose to conduct interview because it seems to be the most proper way for the chosen topic. The researcher also followed the instruction in Brinkman and Kvale (2015) to structure the design and execution of the interview.

### 3.1 Observation

The researcher adopted the "being there" concept. This concept puts the emphasis on fieldwork and is inspired by ethnographic observation method. (O'dell, 2007) Before starting the interview, the researcher personally visited the museum several times to gain a better understand of the museum, and experience how it is like to be a visitor. This allow the researcher to have a better grasp of what need the visitors might have and where they might encounter some difficulties. This is very helpful during the interview because it allows the researcher to discuss the details with the interviewees. When the interviewees brought up some particular experience, the researcher are able to understand with part of the exhibition are they talking about.

### 3.2 Interview
### 3.2.1 interview with visitors
(a) interview process

Information was gathered between May and June 2018. The researcher conducted a series of semi-structured interviews with individual visitors and groups of 2-3 people. The interview lasts around 30-40 minutes, depending on the number of interviewees and their response. The interviewer starts by going through the museum and observing the movements of the visitors, this period helps interviewer identify some potential interviewees. By the direction they are moving and the

language they use for interacting with each other. After leaning about visitors movement and behaviour, the interview then stays at the exit of the exhibition hall, and then actively approach visitors that are finished with the exhibition. The researcher first confirm if the visitors are tourists politely, and then shortly introduce herself and the purpose of the research. After the introduction, the research will ask if the visitors are willing to go sit in the museum cafe and participate as interviewees. The conversation in the interviews is then recorded by a smartphone. At the end of the interview, the interviewer will ask for the vocal consent of the participant.

(b) interview design

Due to the influence of Falk and Dierking (2016), the interview is designed to follow a chronological path, and the content is ordered with a wide to narrow focus. By doing so, the researcher intended to allow the interviewees to follow the process and express their opinion naturally. The first three interviews also work as pilot interviews to help the researcher adjust the interview design. The following paragraph will demonstrate the structure of the interview and explain the purpose of each section.

**General information:**

In this section the researcher wish to know about interviewees' personal background in order to determine their identity-related reason for visiting. The demographic data is collected to provide a complete overview of the visitors. For example, their gender, age, culture background (nationality), and occupation.

**About the trip:**

In order to help determine the interviewees' identity-related motives the interview also asked about the nature of this trip. This includes the reason why they went on this trip and the reason why they chose Denmark as their destination. The interviewer also asked about their perception of Denmark and Danish culture in hope to understand Denmark's image as a cultural brand.

**Travel and museum:**

This section is designed to uncover more about the interviewees' perception of museum as a cultural organization. The questions are designed to understand the interviewees' previous museum visiting pattern both at home and when traveling. The interviewer will ask about why they chose to visit museum when they are traveling and what role does the museum play in their travel planning. The information gathered in this section will also be used to determine their identity-related reason

for visit. Here the researcher hope to see some cases when interviewees only visit museums when they are traveling and discover the reason for this behavior.

**About Design Museum Denmark:**

First, the interview will focus on how the interviewees know about Design Museum Denmark. The researcher hope that this will provide information about their information resource. If the interviewee know about the museum from a friend, more question will be ask about how the recommendation is made. This information will later be use to analyze the brand loyalty dimension in the brand equity model. If the interviewee know about the museum online, more question will be ask about their searching experience. If the interviewee has been to the official website, he or she will be asked about the impression and the experience for the website.

Second, the researcher wants to investigate if the website provide enough information and mediated the contain of the museum in a proper way to satisfy the visitor. If the interviewee has not been to the website, the interviewer will still like to know what is their expectation of the museum and how did they come up with it.

Last, the researcher will ask if the visitor has plan to visit other museums in Denmark or has already been to some. This information will work as a supporting indicator to define the identity-related motive.

**During the visit:**

In this part, the researcher want to discover what actually happened during this specific museum visit. The question starts from how the visitors made their way to the museum, and then what was their first impression of the museum. The interview then proceed to ask about their experience at the ticket counter. The ticket counter is a setting where every group of visitors must go through, and often the first interaction with museum staff. Since it requires interaction with the museum staff, the visitors' experience here is of crucial importance in determining the service quality. Also, the researcher will ask about their thoughts on the design of entrance badge, brochure and map because they will likely get access to these things at the ticket counter.

After purchasing the ticket, the research would like to know how they start their visit and how do they make the decision. Because the museum has a square and linear structure, the starting point will basically determine the sequence of the visit. The interviewees were also asked about their

thoughts and feeling of the structure. The data collected in this part will later be used to analyze the physical context of the museum.

Then the interviewees will be ask if there is enough information for them during the whole period of going through the exhibition. For example information regarding the current location, resting opportunity, and about the exhibition objects.

In order to understand the sociocultural context of their visits, the visitors are also asked about their interaction with the staff and other people in the group. Finally, the are asked about the time arrangement for this visit. This information can help the interviewer understand more about the travel style and their strategy for museum visit.

**After the visit:**

In this section, the interviewees are asked to review their visit. The interviewees are asked to talk about their favourite part of the visit and the objects that leaves them strong impression. For the analysis of perceive quality, they are asked to do a comparison between the actual visit and their expectation. If the participant have paid an entrance fee, they are about if they think it is worthwhile or not. Information about their use of social media regarding this visit is also gathered at this stage.

At last, they are asked about the overall satisfaction and if they will recommend the museum to other or not. This part is very important because it provide the researcher with an evaluation of the performance of loyalty.

3.2.2 interview with staff

(a) interview process

Interview with staffs is previously arranged through e-mail with the museum. The researcher sent an outline of the interview beforehand so the staff can have a grasp of the direction of the interview.

(b) interview design

**General Information:**

This section is designed to get a clearer picture of the the staffs' roles in the formation and execution of the branding strategy. Getting to know these answers will help further narrow down the investigation to more specific perspective, and allow the interviewer to ask the right questions.

The interviewer also want to know how long has the interviewee been working in Design Museum Denmark. If the participant has been working for the museum before the branding started, then it would be very interesting to discover the difference in the two periods.

**About the brand:**

This section is design to understand how the staff understand the current branding movements of the museum. The researcher also want to know how the idea of rebranding the museum was brought to the staffs attention.

**About audience:**

This section is design to understand the staff's perception of the target audience. The researcher also want to know if there is some strategic difference between local and foreign visitors.

**About the exhibition design:**

The part is to understand if the exhibition is a part of the branding strategy, and if it is, how does the exhibition contribute to the branding movement.

**Corporation with other institution:**

The researcher have noticed that there are several events and corporation with other institution and intended to understand how the museum utilize these opportunity.

**Interaction with the visitor:**

This section includes the question about the situation at the ticket counter and the museum shop. The research wants to know about the interaction from the staff's point of view.

4. Result

4.1 Visitors

**General Information**

| Case | Alias | Nationality | Gender | Age | Occupation |
|---|---|---|---|---|---|
| 1a | Lily | France | Female | 18 | Student |
| 1b | Anna | France | Female | 19 | Student |
| 2 | Sophie | UK | Female | 26 | Charity fundraiser *art related side business |
| 3 | Sana | South Korea | Female | 23 | Exchange student (Germany) |
| 4a | Jennifer | United States | Female | 20 | Exchange student (Germany) |
| 4b | Nina | Slovenia | Female | 23 | Exchange student (Germany) |
| 4c | Fiona | France | Female | 21 | Exchange student (Germany) |
| 5a | Jane | United States | Female | 20 | Exchange student (Italy) |
| 5b | Matt | United States | Male | 20 | Exchange student (Italy)*major in product design |

| 6a | Marie | Belgium | Female | 28 | Post officer |
|----|-------|---------|--------|----|--------------|
| 6b | Peter | Belgium | Male | 29 | Engineer |
| 7 | Andy | Canada | Male | 32 | Investor/ Former Engineer |

The researcher conducted interview with seven groups of foreign visitors, and two museum staffs. One of the staff is the main executer of the branding strategy, the other is has abundant experience in interaction and services of the visitors.

| Case | Impression of Denmark |
|------|----------------------|
| 1 | N/A |
| 2 | N/A |
| 3 | design/ natural city/ cold |
| 4 | green energy/ happiest country/ nordic model |
| 5 | architecture/ happiest country/ hygge |
| 6 | design/ furniture |
| 7 | design/ renewable energy |

**About the trip**

There are two main reasons that our participant visited Denmark. Case 1 and 2 came to Copenhagen to visit friends, while all the other groups came here for recreational reasons, either exploring the city or taking a short vacation. All of the group planned to spend two to three days in the city. Four out of seven of the groups visited during weekends and traveled from within Europe. Here, we can see that the easy flight connection and Schengen travel policy have definitely encouraged people in some way to travel more within Europe.

When asked about their impression of Denmark, the interviewees listed some characters that are globally recognized. These characters includes having renewable energy (green/clean energy), good social system (happiest country, nordic model), and good design (furniture, architecture). Having good design is also the most frequently mentioned character among the cases.

**Travel and museum**

From the interviews, it seems that all the participants have a positive impression toward museums. However, most of them do not regard museum as a must in many cases. Only case 3 claimed that she always go to museums when traveling. Case 4 pointed out that it is related to the duration and

the destination of the trip. The participant Fiona in case 4 used her trip to Lisbon as an example to explain the situation.

Fiona: "It really depends on how long I'm staying and which city it is. For instance, three years ago I went to Lisbon. It was during the summer. I didn't feel like I want to visit a lot of museums and I just want to walk in the city because it so pretty nice to walk there."

Her example shows that there is a subtle competition between different attractions for the travellers' time.

When asked about there perception of museums, Case 4, 5, 6, and 7 mentioned that they see museum as a place to learn things. Case 5 even mentioned that visiting museums can sometimes be exhausting for them.

In the interviews, the participant also indicated that although they do not specifically look for museums to go to, they often end up visiting one or more museums. This shows that museums around the around have established a degree of trust in their content in visitors mind. Therefore, museums often show up on the list of top attractions in the cities.

All the cases the researcher interviewed have pointed out that they have certain preference about types of museums that they like to visit, and this preference is also applicable when they are traveling. However, this does not mean they will never visit the museums of the topics they are not usually interested in. Here is a piece of conversation that demonstrates how the local feature affects the visitors' choice:

5b: "When I travel, I want to do the things that the area is known for, or the things I know that I love already. Florence is known for museums… Here, I didn't think that Denmark or Copenhagen in general as specifically known for museums…and so the only reason we are here is because I'm interested in design. We didn't decide to go to any other museums."

Another conversation shows that the quality of the exhibition is very important:

Andy: "I think the nature of the museum is not as important as how the information in that museum is presented. Almost anything can be interesting to a curious person. If you're willing to learn, anything can be fascinating. It's when the information is not presented well. That's when things become really dull."

From the answers of the participants, we can tell that museums are generally recognised as a spot with quality content. However, aside from personal interests, the image of the tourist destination has a great influence on whether or not the visitors consider museums important. If the place is famous for its museums, such as London and Paris, people are more likely to visit museums even if they are

not certain that the exhibition is something what they usually like. In some other cases, if there is a local specialty or theme that the place is famous for, the visitors are also more likely to visit the museum that is related to this topic. For example, Denmark is famous for its furniture, so some tourist would like to see exhibitions on furnitures even though they are not enthusiastic about interior design. To sum up, people have preference and they took this preference when they travel as well, but they are also willing to adapt if it is something that is special to the place.

| Case | How they know about Design Museum Denmark |
|------|--------------------------------------------|
| 1 | recommendation from a friend |
| 2 | from a travel book |
| 3 | from Copenhagen card brochure |
| 4 | recommendation from a friend |
| 5 | from travel information website (Lonely Planet) |
| 6 | from Copenhagen card / revisit |
| 7 | from a travel guide |

**About Design Museum Denmark**

During the interview, the researcher found that two of the seven cases visited Design Museum Denmark because of recommendation from someone they know. In addition, one group is consist of a past visitor who came back and bring his spouse with him. The person who revisited and one other case knew about Design Museum through the information provided by Copenhagen card. The rest of the cases knew about Design Museum through recommendation from either a book or an website.

From the interview, the researcher also observed that there is some sort of anticipation about Design Museum due to the "design" image of Denmark. The following conversation with Nina from case 4 gives the researcher an insight.

Nina: "I think we all know that Danish and Scandinavian design (is good) so we looked it up (online), because we are sure that something like that exist…I asked one friend and she told me that the Design Museum is really good."

Surprisingly, although five out of seven cases searched online about Design Museum Denmark, only two participants (Sana and Matt) actually visited the official website of the museum. Most of the cases who searched online about Design Museum Denmark were looking for some factual information like direction and opening hours. For example, Sana from case 3 was looking for opening

hours and it was not listed on Google Map, so she visited the official website and found the information there.

Since most of the participant found the information they needed elsewhere, they did not visit the official website of Design Museum Denmark. The participants who did visit the official website seems to have a good impression though. Sana said that she thinks the website is really nice, and she likes the colour scheme and the layout. She also pointed out that it was good to use, and easy to find information she needed. The whole experience was better than she expected.

With a conversation with Matt from case 5, the researcher wish to provide a more elaborate description:

Matt: "I went on google map to see where it was, and I linked through to the website, which has the animation of a 'D' at the begin and I looked at the different exhibits and I looked at the price the and also the style of the website. Honestly a lot dictated what I thought about the museum here but yeah we heard about it yesterday only."

The interviewer: "Can you tell me more about your impression of the museum website?"

Matt: "I got an impression that everything here would be more modern design as in 1950 onwards because of the graphic design. The website had the red, it had a costume animation, the pictures are kinda interestingly placed not just like in line. I thought it was very modern, well put together, and they care about students."


Besides Design Museum, some of the cases (1, 3, 6, 7) also plan to visit other museums. The museums them mentioned includes Amalienborg Palace, National Museum of Denmark, and Louisiana Museum of Modern Art. The rest of the cases did not have a plan to visit other museums at the time of the interview.

To sum up, the researcher observed that there is a positive expectation for Design Museum which can be link with Denmark's image as a design nation. When planning their trips, some visitors even put Design Museum Denmark in their schedule first instead of some other museums that are a lot more famous.

Interestingly, the visitor somehow did not seem to have a strong need to visit the museum website. In addition, they did not seem to have very high or positive expectation towards the official website of museums. Since the museum website is an important part of the rebranding movement. The researcher would further study this issue in the second part of this paper. Judging from the participant who did visit the website, it shows that they are satisfied with the experience.

**During the visit**

Most of the cases find there way to the museum using Google Map. Case 4 and 5 also pointed out the the signs outside were very helpful, because the museum was going through a reconstruction of the front yard. The signs helped the visitors find there way to the entrance and assured them that the museum is still opening even though there was construction going on.

Most of the participants noticed the architecture and the garden first when they arrived at the museum. One of the participant even expressed a surprised feeling when she saw the architecture. Jane from case 5 said that she was surprised by the style of the building, because she was expecting a more modern looking building for Design Museum Denmark. She had an impression that the museum is modern due to her previous knowledge of the content. The contrast between the modern content and the old building of the museum was a nice surprise for her.

The participants said that they like the design of the entrance badge, brochure and map, however, not all of the participants took the brochure and map. Some participants were not informed about the existence of these resources although they think it would be helpful. According to the interviews, the participants like the design of the entrance badge. They like it is useful and easy to wear. Case 5 even said that they would like to keep it as a souvenir.

All of the participants had a satisfying experience at the ticket counter. The participants also pointed that because it was a smooth experience, they did not spend too much time there. They think the instructions given by the staff at the ticket counter were very clear and helpful.

After asking the staff, the researcher learned that the recommended route is to start from the left hand side after entering the hall. This route starts from the exhibition called "Learning from Japan," and ends with the exhibition called "Danish Design Now." The staff recommended this route because it also follows a chronological order.

In the interview with the visitors, the researcher learned that four out of seven cases of the participants started from the recommended left hand side, while the rest of them did not. During the conversation with the participants, the researcher found that some of them asked for recommendation before they started, but some of them are actively advised to start from one side. For participants who did not ask for advise nor actively suggested, they went for the opposite side.

When they are going around in the museum, none of the participants had interaction with the staffs.

When it comes to the structure of the museum, participants are generally satisfied about the linear route, because they did not have to pay too much attention on finding their way. None of the participants reported the need to check their location frequently. The following conversation shows that the participants have a positive feeling of the structure:

Nina: "I think it's a cool idea because otherwise you could get lost in the museum. Not that it's bad but I think it's really good that the museum is well organized. And also the visitor can have a good perception of what he's looking at especially it's ordered chronologically."

The participants also pointed out that the big display of the museum map on the wall at the entrance is very useful. It gives the visitors a sense of how the structure is without having to take the map. After all, when visiting a museum, not everyone wants to carry a map with them while walking around.

Just like other museums, Design Museum Denmark also provides information about the exhibit objects. Through the interview, the researcher discover that the participants are satisfied with the information provision. They think that there is enough information, and the information is placed at the right spots. Some participants also mentioned that they are surprised by how some information are presented. For example, in the Danish Chair exhibition hall, the information about the chairs on display are placed between the small cubicle, if the visitor wants to read more about the chair, they can pull the board with information out and read it. This allows the participants to have some interaction with the exhibition.

The museum also provide some resting opportunity. Some of the participants reported that they utilised the seatings and they really liked it. This is usually the case for most museums as well. Since the Design Museum Denmark also has an exhibition focusing on chairs, the provision of seating ability became a special thing. The following conversation shows that the participants have a even stronger impression when it comes to resting:

Jane: "It was on the out side of Danish chairs room. There are four chairs that you could sit on and so I sat down on one of them. It was wonderful because my feet were really tired. And we tried to sit on all of them. It was good to just like stop for a second…especially after you looked at so many chairs you're like 'oh I just want to sit in one of them' and then they're there! For you to sit in, which was good, I really appreciate that."

However, this also posed a unique confusion for the visitors because it could sometimes be not very clear whether a chair is meant for seating or not. The following conversation demonstrate the dilemma the participant faced:

Andy: "Some of chairs it's obvious you can sit in them, other chairs it's obvious you cannot. And others it's kind of grey. Maybe a little label saying that 'you can't sit in this chair' would be nice or label all the thing you not suppose to sit in."

The participants are generally satisfied about the interaction with staff at the ticket counter. The ticket counter is also the only place where our participants have interaction with the staffs. However, from the interview the researcher discover that the information offered by the ticket counter was sometimes a bit different from cases to cases. For example, some participants were offered the brochure and map but some were not. The researcher believe that this could be caused by the different staffs and how busy the staff was.

Most of the participants have planned to spend 2-3 hours for this museum based on their previous experience. They reported that they think it is a proper time frame. However, they also pointed out that they usually keep a more flexible schedule when they are visiting museums. Since they cannot know if they will like the exhibition before they actually visit, they often choose to keep some room for changes.

**After the visit**

When asked about their favourite exhibition in the museum, the participants have different opinions. The Danish Chair exhibition is the most popular answer, while Learning from Japan and the Fashion and Fabric are also frequently mentioned.

There are only two case in this study that actually paid for the entrance. Case 6 used Copenhagen card and Case 7 purchased the ticket at the counter. The participants Marie and Peter were happy about their experience with using Copenhagen card. Here is a conversation about the benefits for them:

Marie: "I always think it's easy. I mean you buy one card and you have like this guideline of things you can visit. Because you have like for me it's the first time I come here, and there are like a million things you can do. And of course you can pick and choose but it's difficult to do that out of so many options. And with the Copenhagen card you can go do the things on the card, because it would be stupid to do something else. Because then you have to pay and you already paid for the card, so that makes it easier in a way to pick and choose what to do especially for the first time. I think maybe if you come a second time…"

Peter: "Then you know what to do then maybe it can be cheaper if you spend like half day or whole day at the same museum. Then it's probably cheaper to not buy the card but if you want to do a lot of things and have a lot of options it's also easy for the public transport."

Andy from case 7 also claimed that he was very satisfied by the experience because he thinks the exhibition is presented really well. Andy's only opinion was that he wished that the free guided tour would happen more often.

Other participants did not have to pay for the entrance because they are students. This policy is not very common in Denmark. The participant Matt from case 5 expressed a very strong positive feeling for the free entrance for students.

From the interview, the participants do not seemed to be very keen on sharing their visit on social media. Most of the participants took picture during the visit, but they only plan to use it as an inspiration or a memento for themselves. Some people mentioned that they would like to share it will their family or close friends but only through direct social channel like Whats app.

The participants show high level of satisfaction. They think that the Design Museum Denmark not only live up to their expectation but also provide some unexpected quality in a nice way. All of the visitors said that they would recommend Design Museum Denmark to their friends. Two of the cases indicated that they would recommend it but only to the friend that are more interested in design or related topics.

4.2 Staff

**General Information**

| Name | Position | How long have they work for the museum? |
|------|----------|------------------------------------------|
| Alastair | Communication Assistant | 2.5 years |
| Lena | Museumsmedarbejdere – Værter | 6.5 years |

The researcher conducted interviews with two staffs from Design Museum Denmark. One of them is the Communication Assistant, who has a very central role of the execution of the rebranding movement. The other is the "Museumsmedarbejdere – Værter," who is an experienced member of the Museums staff and hosts team.

The Communication Assistant named Alastair has been working for the museum for two and a half years. His job is very much relevant to the branding strategy. However, his position does not involve interaction with the audience in general. The following section shows what his work is about:

Alastair: "I work with communications and branding and I work with primarily our digital communications, which are website and social media and news letters. Another part is marketing, I work with marketing and get our exhibitions and news out in news papers and billiards and online…different places. And then I work with the press as well, press inquiries, press tours."

The Museumsmedarbejdere – Værter named Lena has been working for the museum for six and a half years. Her job is mainly about service and interaction with the visitors. She describes her team as "the front persons" of the museum. The team runs the ticket counter, museum shop and also patrols the museum. All the team member take turns for the jobs so that the work is not too monotone.

**About the brand**

(a)The Communication Assistant

As the Communication Assistant, Alastair has a lot of the control in term of how the branding stagey is carried out. His job is very relevant to the creation of the new website, visual identity and the promotion of the new brand.

Alastair: "A big part of my beginning is doing the new website and helping with the new visual identity. So I was very much in the process working with this, but yet to talk a little bit about rebranding. For me, working in the communication it's a big deal because before we only had a logo that was the only thing we had as a visual identity. We didn't have any rules of photography or colours and our website was a mess… now we have a visual guideline, we have our own typography, font, which is designed specially for the museum, a very special story. And we have a set of colours that we use and we have like rules for images and we have rule for how we use, how we make exhibition post and stuff. So it makes it very easy for us to work with branding especially outside of the building so we try to use that."

As one of the key person carrying out the branding movement, Alastair has a clear understanding of the core value the museum wants to promote. He also illustrate the brand with a powerful slogan "We share design." The following dialogue gives a clear picture of how the new brand of Design Museum Denmark is about:

The interviewer: "What would you say is the key theme of the museum?"

Alastair: "The key theme if we look down is what we've always say to ourselves, we have to share design. We share design. That's our strategy plan from 2017-20. That's what we keep having the focus on. Then, there are three of the things that we focus on, that is craftsmanship, quality and the design. The three buzzword that we stick to, and the focus varies each group you're a part of. But 80 percent of our visitors are tourists from abroad so we are focusing quite a lot on how to get more Danish people the locals to visit the museum. And we've done a lot, we get a lot of students who

study in here luckily. We get a lot of children and we have a school part on the outside here where we have two classes everyday in design and we have like workshops every Sunday for locals and also tourists. But we like to try to get the locals with families in and sit and build things and yeah… So we try to get the locals more involved and we had a huge design market for the second year in a row called 'design exchange' where we had 5000 visitors this year and that's a lot of Danish people who come in to fill the whole yard here with design brands."

From this conversation, the researcher learn that the rebranding movement is actually intended to focus on the local visitors. However, since it is such a huge transformation of the brand, it inevitably also made an impact on the international visitors.

(b) Museumsmedarbejdere – Værter

Through the conversation with Lena, the researcher learned that although the front staffs do not directly decide the branding strategy, they are given lot of opportunities to share their opinion. The museum uses a lot of workshops to communicate the brand value within the organization. This ensure that the information is communicate correctly and all the staffs feels included. Here is a conversation from Lena that demonstrate how the system works:

Lena: "It's a very Danish model what we work from here. So whenever there's a change, we are all called to a monthly meeting, and the director tells us all what's going on. so we are never left in the dark. So when we had the identity process we are also included in some workshops where we gave feedback. We are always asked how is this influencing the audience. They always ask us how it works on the floor. so it's very flat structure. I don't know where you come from but in Denmark it's very normal to have loose boundaries. It's not very hierarchy….it's very important because if you don't know what's going on in the top, you don't understand how they think you cannot really implemented in your work. It's really crucial…it's also a way that you feel your work is important."

Lena also explained how her team contributes to the brand. From the interview, the researcher learned that the Museum staff and hosts team is key department that influence the visitors perception of the staff. The team dedicate to provide the best experience possible. Here is how Lena describe the nature of her work:

Lena: "Our focus is the service always, to make people feel comfortable, inform them where things are, tell them about Danish design and you know… answer questions if we can."


**About audience**

The Communication Assistant pointed out that since their mission is to share design, the target audience is not limit to certain type of people. Instead, they have developed different strategies from different possible group of audience.

When ask about the target audience, the service staff does not have a fixed model in mind. From the conversation, the researcher learned that this could be linked to the nature of her work. Since the mission for her team is to provide the best possible service for the visitors, the need difference from person to person. Therefore, having a fixed model of audience in mind could actually be counter productive.

Although she does not have a fixed image of the target audience, Lena offered some example of how the audience are like in her own experience:

Lena: "Some of them are really curious about Danish design but don't know a lot. And some of them are really specialists and know a lot about Danish design. And some people are just interested in interior you know they wanna find furniture that they would have at their homes…Yeah I think that's mostly the audience that we have and then also just people who like to go to museums."

**About the exhibition design**

Neither of the staffs the researcher interviewed with were from the team that focus on the exhibition. However, they do point out that the brand is always taken into consideration when the museum is planning the exhibition. Lena also talked about how they organised the museum shop to fit to the current exhibitions. To sum up, each department work in coherent to keep the brand as a whole.

**Corporation with other institution**

From the interview with Alastair, the researcher learned that the museum work with many other institution. Since Copenhagen is a design city, there is also many events that are related to the theme of the museum. Therefore, there is many opportunity for the museum to collaborate with other private or public institutions.

**Interaction with the visitor**

Except for normal conversation at the ticket counter, the visitors also give feedback and seek other information from the staffs. According to Lena, she gets a lot of feedback from the visitors and she always tries to deal with the feedback or communicate to fellow staff. She also pointed out that she believe that the diversity in the staff members contributes to the open and smooth communication between the staff and the visitors. The following conversation explains how she thinks:

The researcher: "Do you get feedback from the visitors?"

Lena: "Yeah a lot. Especially if there's something they really didn't like or if they really really liked it. The most extreme groups are always the ones that are talking to us so like 'Oh l love this!' and 'you're amazing!' ,and then 'I really didn't like that!' 'there's something wrong with the toilet.' Always if there is something wrong with the toilet they're very mad…but I think people are mostly happy. I don't experience people being really mad at us. I think also it's very important in our group that we're all really different people providing service and I think it's very nice for our audience to see themselves reflected in us because we are all types of people, all body types, all genders, all ages we're from 70 to 18 that's like our age band and we're man and we're woman and we're big and we're small and we're blonde and we're asian and we're everything and I think it's really nice for people to relate. I think if you come in to a place and you see like all 'Oh there are all kinds of people so then I'm also just another kind of person then I'm okay.' I think that's a really good thing."

From the interview, the researcher also learned due to the positive dynamic between the staffs and the visitors, the visitors are willing to trust and ask for recommendation from the staff for things that are not directly related to the museum. This can be observed through the following conversation with Lena:

The researcher: "What kinds of question do people ask you except for the price?"

Lena: "People mostly ask us where they can buy the furniture they've seen and many people want to know how to get to the hotel, and if we wanna recommend. And they often ask us if we could recommend, you know, places to hear music, places to eat, interesting places, other museums… They ask of our opinion a lot."

5. Analysis

5.1 Visitors experience

(a) Personal context

**Identity-related reason**

After analyzing the interview content, the researcher discover that three of the participant (2, 5b) have professionals/hobbyist motive; the majority of the participant (1a, 1b, 3, 4a, 4b, 4c, 5a, 6b, 7) have explorers motive; and one of the participant (6a) have experience seekers motive.

From the interview the researcher discover that most of the participant have positive conception of museums, but they also tend to be more selective. A number of visitors reported that they tend to only visit the museums or exhibitors that they know they would be interested in the content,

especially at home. However, if they are with families, they are more willing to go to the museums or exhibition that they are not so interested in.

(b) Sociocultural context

**Discussion between group members**

Most of the visitors in groups have some discussion during the visit. The conversation they had are mostly about the content of the exhibition, almost all the group participant said that they talked about the furniture or the clothes that were being displayed. When asked about the reason, they reported that because they really like the objects and they can imagine themselves using them. Two of the participant even report that the exhibition Danish Chairs have inspired them for future purchase.

**Interaction with the museum staff**

According to the visitors that participated in the interviews, there were hardly any interaction between the participants and the staffs beside the ticket purchase. However, according to the interview with staff, there are a certain amount of visitors that are willing and happy to ask for advises for the staff.

(c) Physical context

**The structure of the museum**

Here are two conversations with two different groups of visitors about the physical structure of the museum. The first one is about the linear structure:

Jane: "I think we've not looked at the maps and so I think we figured it was just going on a loop eventually um.. and we try to stay in the main rooms, except for… we would like go in to a room and see if there are other side rooms to go into…and then kind of go into those and then try to make sure that we got back on the main path and didn't miss too much. I think at some point um sometime we would kind of like just look into a room and didn't go anywhere kind of like look into a room and see if we're interested and go in if we were."

Matt: "I get very anxious by museums that have like many different paths that you can take (Jane: yeah) because I feel like I like…momentum in a museum so if you going in a direction I don't like to walk back through a room that I've already seen. So if you have to go some where and then see something and then go back so you can continue the main path that stresses me out. So like an IKEA type set up where you are walk through the places and you can see everything and just walk quicker in the place you don't like or like. These room where you can walk in, see if you like it and then go back but if the rooms have more paths that go down and you don't know what you're get-

ting into, you don't know what you're missing, makes you feel you have to decide between two routes versus just seeing everything at your speed, fast or slow. "

The researcher: "Would you say the structure here matches your standard?"

Matt: " I think it's great until we got to the modern design after the 60s with the colourful popping after the Danish chair room. There were like a set of rooms where you could have, you could have been somewhere and the person you with. Like I could have not seen her from where we were because there were like two paths."

Here is another discussion about the structure and especially about the Danish chairs room:

The researcher: "What do you think about the structure? Did you go through all of them?"

Peter: "Sometimes it's difficult to make sure you don't miss something."

Marie: "I like that fact that it's round and you follow a certain direction and you go in one direction and you come out the other and it's easy because you can't get lost. I mean if you go back here immediately you like 'oh I've already been here' then you go forward again but… yeah some other museums if they don't have like those arrows to guide you in a certain direction you can just keep on going in all direction and you have missed something and here it's like you just follow and if you watch out a little bit."

Peter: "Sometimes I had the impression that you really have to make you that you didn't miss one of the side rooms."

Marie: "The only one was the room with the chairs, I didn't think you could pass those things so if he hadn't gone through then I would have skipped it because I just thought it was closed."

Peter:"You have to have a curious adventurous mind to dare to open the things…I have to say the first time I went last year it wasn't me. It was one of my friend (who discover the area) who said 'yeah you have to look here they have plenty of chairs!' 'Oh nice!' This time, we went in with the guides so we knew it was there but I think for people who don't go it's a risk, because you don't see it maybe some people miss them. They were a little bit hidden."

Marie: "I think I would definitely miss if I went alone. I don't think I would have them I'm not sure but usually in a museum it's like those unspoken rules if the door is closed, you don't go in so yeah… (so it's a bit confusing) Yeah but once you are inside it's nice that it's closed because there is no other lights or anything so but yeah if I was alone it would be one missed room."
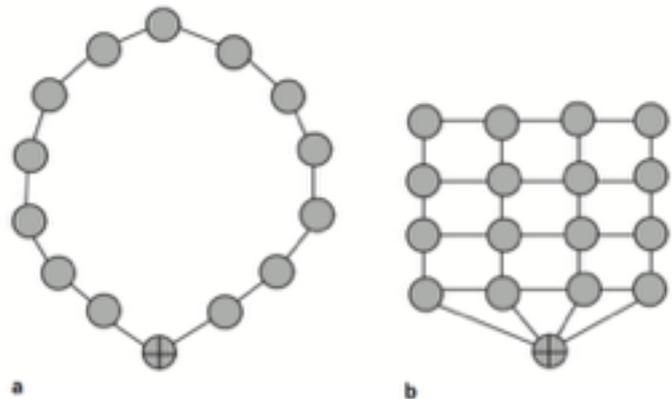
**Figure 17.7a–b** The museum/gallery as a spatial type is characterized in general by deep interconnected rings of space. There are two extreme possibilities: at one extreme there is the single ring of space in which every visitor has to go through the same sequence of space in the same order (a); at the other extreme is the maximally connected grid, which tends to form a complex hard to understand and impossible to visit in an orderly sequence (b).

Map of Design Museum and picture by Hillier and Tzortzi (2006)

From both discussion we can see that the visitors actually like the linear structure of the museum. It seems that providing a smooth linear experience that does not require too much attention to look for direction is an important factor that make the visitors feel satisfied. While Hillier and Tzortzi (2006) argue that a fixed sequence could make the visitors feel trapped, the reaction of the participants says otherwise. From the pictures we can see that although the structure of Design Museum Denmark resembles the extreme case according to Hillier and Tzortzi (2006), the visitors do not seem to feel constrained.

The researcher anticipate that the difference could be about the scale of the museum. For museum that the visitors can finish in one visit, like the case of Design Museum Denmark, it seems like a good idea to provide a package like this, especially for tourists who does not visit often. For bigger museum and frequent visitors, maybe it is better to offer more room of exploration. The researcher believe that bigger museums can also combine the two, by offering a suggestion for the travellers if the museum is very big and cannot be seen in a few hours so that they do not feel too helpless.

Here it seems that the visitors prefer the simple structure in Design Museum Denmark. It is also worth noticing that most of the visitors have a strong feeling against having to choose a route and miss something else.

The participants like the linear structure, although they encountered some problems when the route started to get more complicated, it was mildly enough that they do not consider it a big issue. It also worth noticing that the second floor is often missed the visitors. It could be helpful for the staff to put in more hints or actively tell the visitors if they wish to prevent this.

**Opportunities for interacting and resting**

Here is the conversation shows that the visitors is satisfied by the provision of resting opportunity:

Jane: "It was on the out side of Danish chairs room. There are four chairs that you could sit on and so I sat down on one of them. It was wonderful because my feet were really tired. And we tried to sit on all of them. It was good to just like stop for a second…especially after you looked at so many chairs you're like 'oh I just want to sit in one of them' and then they're there! For you to sit in, which was good, I really appreciate that."

Most of the visitors showed appreciation for the opportunity to rest in a museums. According to Gehl (2011), the possibility for resting has been proven important in public space that people engage in interaction and spend a certain amount of time. In Design Museum especially because they have exhibition on chairs, providing chairs that visitors can actually utilise give them a unique feeling of interacting with the content of the exhibition. The interviewees can actually feel how designer chairs is like.

However, there were also confusion. Sometimes it comes hard for the visitors to differentiate the displayed objects and functional chair. Therefore, the museum should work to make a more obvious distinction between the two.

(d) Website

Here is a conversation about the museum website:

Matt: "I went on google map to see where it was and I linked through to the website which has the animation of a 'D' at the begin and I looked at the different exhibits and I looked at the price the and also the style of the website honestly a lot dictated what I thought about the museum here but yeah we heard about it yesterday only. "

The researcher: "Can you tell me more about your impression of the museum website?"

Matt: "I got an impression that everything here would be more modern design as in 1950 onwards because of the graphic design. The website bad the red, it had a costume animation, the pictures are kinda interestingly placed not just like in line. I thought it was very modern, well put together, they care about students."

In the conversation with the staff, the researcher learned that the website have been through a major change and is an important part of the rebranding movement. However, only a small number of participant actually used the website. The participant from this conversation thinks its well designed.

5.2 Branding strategy

(a) The branding strategy of Design Museum Denmark

**Internal communication**

According to the interview with staffs, the museum has an effective way of internal communication. Through the process of workshops, the opinion of each department can easily be heard. Here is a conversation about how the internal communication is achieved:

The researcher: "How is the inner communication arranged?"

Alastair: "Before we did a lot of workshops the whole museum everybody is a part of the process everybody has something to say so the whole museum has built this in some kind of way. Every month we have a meeting in our cafe with the whole museum where we update each other what going on My department and the exhibition department anybody has anything important , any good news, bad news so that's the way we keep informed. There are different groups that cross, like library cross with exhibition, education cross with communication, and all sort of groups. I have a social media group which is kind of like a news group where I invite cafe and the shop, exhibitions and the library to feed me with news every month so they have to give me one story for example… and the staff they have a meeting every morning. Every morning they run through what's gonna happen, how many tours are coming today, what they can expect. and with the whole project out in front the front court we're building there are a lot of difficulties."

**External communication**

From the interview, the researcher learned that the staff also uses workshops to communicate and formulate the brand image when working with the other organization. Here is a conversation that explained the details:

The researcher: "How does the museum communicate the need to the designers during the rebranding?"

Alastair: "Yeah we don't communicate with them so much anymore but we did branding we did lots of workshops we did large workshops with the whole museum and then we did small workshops we had like a team where we were four people like me, head of communication and two others we worked very intense on this project and the website because we built both at the same time visual identity and the website is not built by urgent agency they are built by a company called stupid studio so we had two processes going on at the same time which we were intermediating with each other and then we had a group with the leader in the museum head of exhibition head of communication and the director who had several meetings about who we are as a community and building and writing down these focus points for every group."

Here we can see that the way communication and the structure of this organization are very important and inherent parts of the museum brand, although it was not specified by the staff.

**Local vs. International visitors**

The researcher also learned that the rebranding was initially focusing on bringing more local visitors to the museum. However, rebranding is about provide a new package of experience. Therefore, it does not only influence the local visitors. Here is a conversation about how the museum deal with these two groups of visitors:

The researcher: "What are the differences between your strategy for local and international visitors?"

Alastair: "Locals often want to see exhibition that only run for a certain period because they have seen all of this so we have to change content to get Danish people in here special exhibition like the 'creme de la creme' is for local people and the tourist love the new part the Danish modern we do a lot for locals open late workshop guide tours for children, for tourist because it's a full experience so nice toilet facility means a lot, a good cafe means a lot and nice shop where they can buy souvenir means a lot."
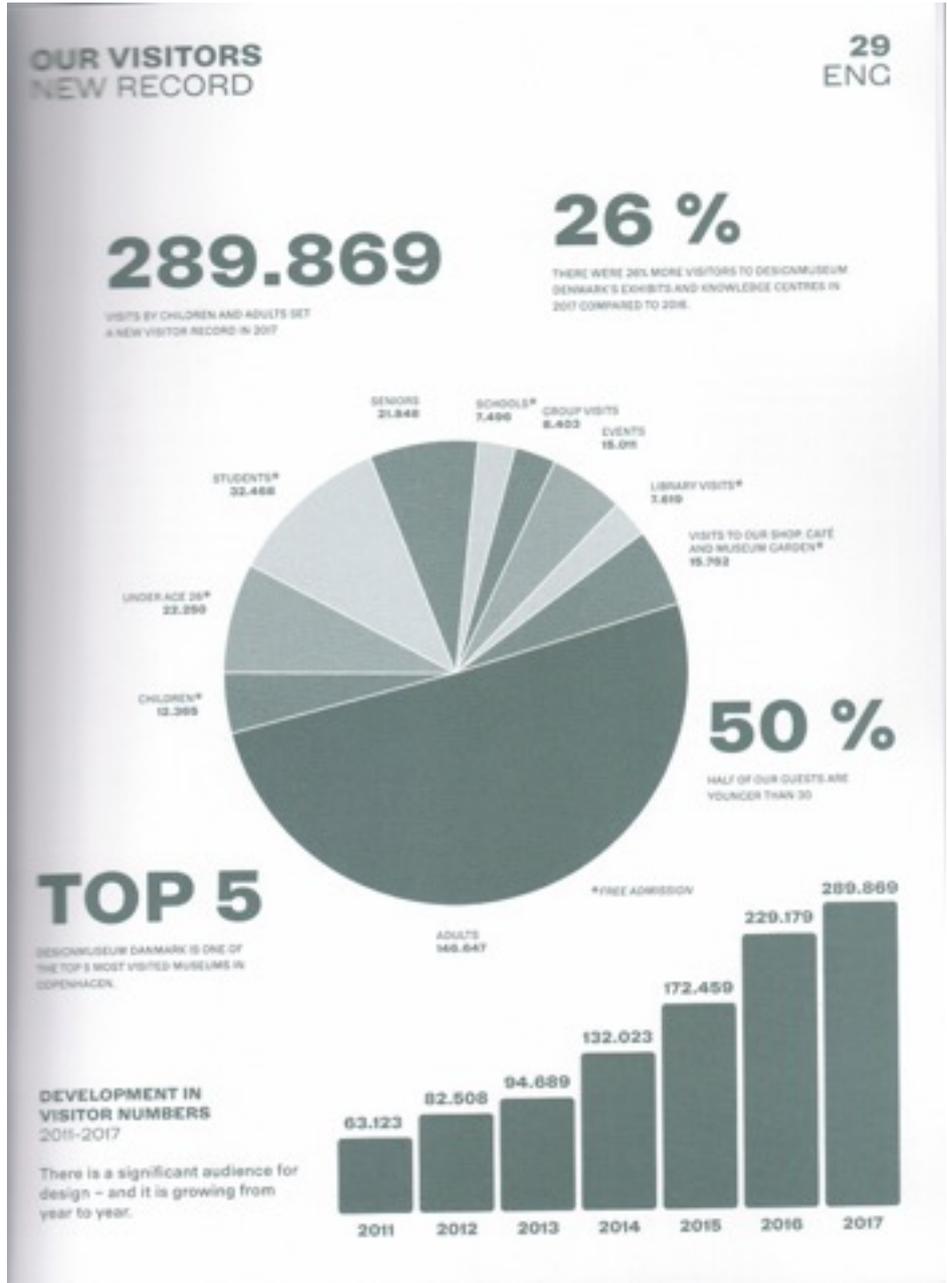
**Current outcome**

From the statistic provided by the museum, it shows that Design Museum Denmark have been making progress over the year. It is a powerful proof that the branding movement is making an impact.

(b) Museum brand equity model

**Brand Loyalty:**

Two of the seven groups know about the museum through recommendation from a friend, one of the group is a re-visitor coming with a first time visitor.

**Perceived Quality:**

Two of the seven cases have paid in some way for the entrance, one group used Copenhagen card, the other person purchased the ticket at the counter. Both of the two cases reported that they are satisfied by the experience.

**Brand Image:**

All the interviewees mentioned at different stage of the interview that they have the perception of Danish design being high quality. The image of Denmark as a country brand has helped.

**Brand Values:**

According to the interview with staff, the most important value of the museums is "We share design." This important value appears on the brochure in the physical form.

It is also demonstrate in the policy of the museum. Here is a conversation about the admission fee policy:

The interviewer: "What kind of museum do you prefer?"

Matt: "…It really helps to have student discount at museums. I think it shows that the area cares about students' learning through museums. And especially when we have such little time and all other things are very expansive in the place. It is more of an incentive to go when you know that you can enjoy the time and don't have to get some value out of it…"

The interviewee actively brought up the topic about admission fee policy when he was asked about his preference of museums. He later on explain how he think the policy is a expression of the philosophy of the museum. He believed that the free admission for students shows that they value this group of audience a lot. The interviewee also pointed out that he believed the educational function of the museum is very important.


(c) Brand Identity

**Brand as product:**

From the interview, the researcher can see that the product of the brand is good because the participants reported that they really enjoyed the whole experience during the visit.

**brand as person:**

According to the interview with the staff, the director is definitely the face of this museum. She also devoted a lot on promoting Danish design and Design Museum Denmark. The artist or say designer whose work is being display in this museum also conveys the Danish design culture. The museum does not just include famous designers from the past, but also has a lot of collection of contemporary and new generation designers.

**brand as symbol:**

The slogan "We share design" is powerful, clear and easy for people to understand. Also the name of the brand is easily accessible for general public. Using a name that conveys meaning in English helps the visitor to understand the brand.

**brand as organization:**

The museum uses workshops to conduct the discussion inside. The Danish style structure of the organization also allows the opinions to go through smoothly. It is a good way to maintain the brand identity. From the interview with the staff, a strong sense of recognition can be tell from the dialogue.

5.3 Creative tourism



Screen shot from https://designmuseum.dk/en/event/family-workshop-souvenirs-3/ at July 30 2018 23:30

Judging from the name of the museum, it seemed natural that the researcher find that the museum possesses certain quality of creative tourism. First, the architecture itself is not a brand new structure but the utilization of an old structure. The former hospital was transformed into a museum of

some of Denmark's most progressive Danish architects. The interior redesign is finished by famous designer Kaare Klint.

One of the interviewee Marie also said it was nice surprise to see that the museum is not in one of the modern building, and the contrast between the content and the architect is very enjoyable. Interestingly, in the experiment later on in this research, another participant seems to be expecting the architecture to be more contemporary. Here we can also see the diverse opinion demonstrate in Richards and Wilson (2006) and Push and Uusitalo (2014).

Second, the museum provides workshop that allow visitors to create their own artwork and experience. Except for routine workshops, there are also lots of pop up workshop during event season, which provides more diversity to the content.

In the interview, some participant also said that they really like the corner that allows the opportunity for both resting and colouring. Through the conversation with the staff, the researcher learned that it was meant for workshops for children. There are also schools for the general public. The provision of educational program is also an indicator that the museum is doing well on being creative. Although brand Identity pointed out that it is not strong enough to differentiate the brand, it seems to help building a stronger connection with the local community. Also this part is less explore in the paper because the visitors usually would not get a chance to engage in the long term program.

Part II. Study on the museum website

After the onsite interviews, the researcher learned that the majority of the interviewees have not visited the official website of Design Museum Denmark. Therefore, the researcher believed that there was not sufficient information in the interview for the research to discover how people think about the official website, which is an important part of the branding movement.

Since planning to go to a museum when traveling is a part of planning the schedule of the entire trip, the researcher believe that it is necessary to start with understanding how people plan their travel. The researcher intended to discover what people actually do when they are planning for their travels. What information is needed and how people acquire it. Most importantly, what situation leads people to a museum official website? What are people looking to see on the website?

In addition, the researcher also wanted to reveal the key reason why so few people actually visit the official website. Is it because people think that they already have enough information from other resources to decide wether they should visit? Or are there other reasons that keep people from using the official site?

In order to understand why or why not people visit the official website, it is crucial to look at the bigger picture. Which means it is not valid if the research only look at how people look for information about museum, because it is not an isolated action but a part of a context. How do people discover information about a certain tourist spot? After the discovery, how do they decide how to look into it? What information resources do they use and trust? In order to come to an clear understanding of these questions, we need to have an overview of how people start researching and forming a travel plan.

However, the researcher is aware that travel planning is affect by lots of real-life factors such as time, money, language, weather, personal interests and social reasons. These are important factors but they differ a lot from person to person. The travel destination is especially related to how much time and money the travellers have to spend. Therefore, we are not going to dig too much into how people choose a country to go to or book their residents.

In order to understand how people search for travel information, the researcher believe it is necessary to conduct in-depth interview with people. Because the research question is about how people behave in certain situation, it would not be possible to just use questionnaire.

Besides doing in-depth interview, the researcher also design an experiment to observe the participant behaviour, because it offers an actually demonstration of how people do things in real-life.

In addition, the researcher designed a usability test on the official website of Design Museum Denmark. The usability test aims to uncover how potential visitors react to the new website. Since the researcher already known there are certain information that are important for visitors, the researcher wanted to see if the website offers a smooth experience for its visitors.

Through the combination of the two, we hope to understand what external factors would keep visitors away from using the official website and what pushes them to use the website. When they do visit the website, the researcher would like to know what internal factors make them satisfied and what do not.


6. Research Method

In the part of the research, the interview design and observation follows the principle provide by O'dell (2007) and Brinkman and Kvale (2015) as well. When it comes to the usability testing, the researcher decide to follow Krug (2014) for the design and execution of the tests.

Krug (2014) gives a clear picture of how a website with good user experience is like and provides relatable examples to explain the reasons why. He also pointed out why usability testing matters, and offered a lot of practical guidelines for conducting usability tests.

**How a well designed website should be like**

According to Krug (2014), a well designed website should minimise the mind workload of the users when making decisions. This means all the options should be clear and distinguishable, making it easy for the users to choose from them. If the decision making is effortless, the users would not mind making more decisions.

The website should also offer enough feedback, and have a consistency in the layout. Even if the users made a mistake, it should be easy to discover and correct it. Krug (2014) also pointed out that the return bottom is the most frequently used function.

In order to help users know their whereabouts in the website, it is also important to provide clues. Hints like breadcrumb that allow the users to have a sense of where they are in the virtual space of the website. This can give the users a sense of control instead of feeling frustrated and lost. If the users often feel frustrated or lost, they are very likely to leave and choose other service provider. After all, there are many options in the internet.

The philosophy Krug (2014) advocates share many similarity to Norman (2013). Both work were dedicated to help people design better systems and products that are easy to use and reduces mistakes.

**The importance of usability testing**

Krug (2014) indicated that usability testing offers an important point of view outside of the develop team. The developers are usually too familiar with their own content and this creates blindspots. It is very difficult for the developers to see or even imagine how the users would perceive and use their product—the website. Therefore, usability testing is of crucial importance. Being able to demonstrate how users actually navigate in the website, usability testing can reveal many potential issues.

In addition to examine the current usability of the website, the testing result can also benefit the internal communication of the develop team. The members of the develop team are also users of some websites on the internet, therefore, everyone tends to have some experience of being a user. This means the members of the team can have some very different opinions about the design of the website based on their personal experience. These difference can easily turn into conflicts and disagreements. These conflicts and disagreement can not only slow down the procedure of decision

making but also sabotage the team sprint. If everyone insist on their own opinion, it is very likely they will not come to any conclusion. Through usability testing, the team will be able to actually try out different solutions and have an actual ground for communication.

When it comes to the timing of conducting usability test, it could sound a bit surprising. Krug (2014) argues that usability testing is so important that people should start as early as possible. For example, when a develop team has come up with the basic structure of their product, the team should start to see if the structure is useful for their audience. Usability testing should also not be a one-time procedure, it should be carried out frequently. In other words, usability testing should be a part of the design process and not just a final check for error. Adapting usability test results early and frequently in the design process can help the team avoid spending too much time on the wrong things. This allows the team to put their effort in the right direction and thus reduce cost.

If the team only uses usability tests result for final check, chances are there will be too many problems to fix at once. This may result in a huge delay or the developer will have to launch a product knowing it is problematic. After the website is online, it will be more costly to make changes. Drastic changes to the website may also create confusion for the users.

**Information foraging theory**

Inspired by Jordan, Norman, and Vogt (2013), the researcher is also including information foraging theory in the process of demonstrating the experiment data. According to Jordan et al. (2013), information foraging theory is based on the assumption that information searchers will modify their search environment to gain the greatest amount of information using the least amount of effort. (Jordan et al., 2013, p. 16)

Based on the theory, the users will try to maximise the amount of valuable information through two techniques: environmental enrichment and scent following. Environmental enrichment can either be filtering the information or changing the environment; scent following means clicking links to go from one website to another.

6.1 Research design

**Pre-experiment interview:**

The researcher starts by asking the participants to give a short introduction of themselves. Then, the researcher ask about their travel planning habits, because deciding whether or not go to a muse-

um is a part of the travel planning. Next, the researcher moves on to the participants museum visiting pattern when traveling.

**Experiment:**

The participant will be given two scenario. The first scenario is for the participants to explore a new destination. The destination is flexible. The participants are asked to look for information about a place they would want to go themselves but have not been to. This is a modification after the pilot test when there was a set destination. The researcher discover that because the participant is so alien to the place that it caused some initial confusion. After exploring, the participants are asked to try find a museum they would like to go. This helps the researcher to see what kinds of strategy the participants are applying when deciding whether or not to go to a museum.

The second scenario is about the official website of Design Museum Denmark. The participant will explore the website casually first and speak about how they feel. Next, the participants are asked to look for important information on the website based on the previous data of the research.


**After interview:**

In the after interview, the researcher will discuss some action and difficulties during the session with the participants. Most importantly, the researcher also wants to know about their impression of the official website of Design Museum Denmark, what is positive or negative about it.

**Target participants:**

In order to achieve a consistency with the participant choice, the target participant would be someone who speaks English rather than Danish. Since the research attempt to understand more about procedure when people are still planning the travel, the possible target group is rather wide. Instead of only focusing on people who are likely to visit the museum, the researcher want to include people both may or may not like the content of the museum to see how the website assist people to make decision. To sum up, any English speaking traveler who visits museums when traveling could be the participant of this part of the research.

**Tool:**

The audio of the interviews and usability tests were recorded with a smart phone, while the footage of the website usability tests were recorded using screen recording software. The research chose to use the Camtasia from tech smith to record the movement on the screen, because Camtasia can demonstrate and highlight the participant's cursor movement and clicks.

Through tracking the cursor activities, the researcher can observe and grasp the participant's intention more clearly. The cursor tracking provides visual clues that help enhance the quality of the analysis. This tool does not require additional devices, which makes it cost-friendly and easy to setup. The two only device needed were a laptop and a smartphone. This means there is very little limitation for the location and less clutter during setup and experiment. This also means the participants can perform the tasks in a more comfortable and natural setting, because there are no equipment like microphones or measuring devices that are alien for the participants.

## 7. Result

| Case | Name | Age | Nationality | Occupation |
|------|------|-----|-------------|------------|
| 8 | Naomi | 37 | Taiwan | Sales |
| 9 | Bob | 25 | Netherland | Phd student |
| 10 | Yvonne | 26 | Taiwan | Marketing Assistance |

**Overview**

The researcher recruited three participants for three individual experiments. The participants are recruited via the researcher's personal social media account. The interviews and usability tests were conducted during October to November 2018.

The first and the second experiment were conducted with the researcher's personal device and took place in the researcher's room, while the third experiment was conducted remotely with the participant's own device and space.

The first test also works as a pilot test to help adjust the experiment template. However, some modifications are still made after the second test as the researcher found out more aspects to discover.

**First/Pilot test**

Scenario 1: Plan a trip to Aarhus and find a museum to visit

The participant starts her session by using Google search engine. She first look for information in her own language. She found some posts but they are not posted very recently. The participant tried a website and a blog but did not find them very helpful for the current situation. After a few minutes she decided to abandon this strategy.

The participant turned to use English and searched "Aarhus things to do." This search query took her to the well-known travel information website TripAdvisor. She started looking for information at TripAdvisor. She spent some time reading the comments. She explained that she does not just

rely on the ranking of the system, because she does not believe it would fit her needs. The following conversation shows her opinion:

Naomi: "I still prefer from someone who had been there, I think they kind of help me plan the trip, because there are many places to go from TripAdvisor but you have to plan your trip all by yourself, like mark the location on the map and then try to connect them…I see the ranking but not rely on it because my interest is different, sometimes I find top one is never my cup of tea."

Later on she found a museum called "Moesgaard Museum." Since the name does not convey any meaning for the participant. This makes the participant look for more information. She read the introduction on the TripAdvisor and looked closely on the comments. She also revealed why the reading the comments is important to her:

Naomi: "I like details, like how many (much) time I would read I would like to know how many (much) time the person spend there…Details wold help me decide if the review fits me. Sometimes it is good but sometimes I think the person's interest is different from me (mine). So I would not rely on the review too much…Because I believe the (how the) person is like would decide whether he likes or she likes the museum or not right? Because everybody has different interest."

Scenario 2: Looking for information on official website of Design Museum Denmark

The participants entered the website and explored for two minutes. She looked at the exhibition on the front page and then clicked to read more. She also explored the collection.

After the exploration, the participant was asked to look for information about opening hours and admissions. The participant found the information in a very short period of time through the link on the page.

Then, she was asked to look for traffic information, which she mentioned before as something she would look for. At this stage, the participant somehow faced a problem and could not find the page that has traffic information on the website. She ignored the "getting here" link and decided to look at the bottom of the page for the address. She managed to find the address and searched the address on Google Map.

After interview:

In the interview, the participant mentioned that she is very satisfied with the experience. It was very easy for her to find the information she wanted and the website looks nice. Although she did not find the page with traffic information. It did not both her. She thinks it is good enough that she can find an address. She also explained that she would usually just type in the name of the location in Google Map, if there are more than one results, she would use the address to be sure.

The participant put a lot of emphasis on the reviews through out the session. She explained that the comments or reviews from other travellers are important to her although she does not rely on all of them.

Through the conversation, the research learned that the participant rely on the reviews to see if a certain destination is right for her. Meanwhile, she also uses the content of the reviews to determine whether the reviewers' interest is similar to hers.

Reflection:

In the conversation after the experiment, which is not included in the recordings, the participant revealed some of the reasons that she does not visit the official website so often. The participant pointed out that some of the museum official websites were not user friendly. In her pervious experience, it was usually hard to navigate in them and there are too much information to look at. Therefore, she formed a habit of not going directly to the official website first. Instead, the participant only use it to verify important information such as opening hours and admission fee. The participant have need and trust the official website as a correct information source, but does not uses it because it is not easy to use.

Adjustments:

After reflecting on the pilot test, several changes had been made to clarify the causes of the participant's behaviour.

The pilot test used Aarhus as an example for the scenario. This choice was intended to make sure that the participant did not already have an answer on where to go. If she already know what to search for then the procedure when they are searching will be missing. Which means the researcher will not be able to observe the real situation when they are looking for information and making decision. However, because the first participant have very little knowledge about Aarhus, it caused some confusion during the session. Therefore, the researcher decided to modify the scenario to a place which the participant know about.

The researcher also decided to ask why the participant does not visit the website in addition to why he or she does so. After a not recorded conversation with the pilot test participant, the researcher learned that there is a reason that the participant is not using museum official website very often. The original interview template only reveal about her preference of other resources and what she think is good about the official website.

**Second test**

Scenario 1: Plan a trip to Rio de Janeiro and find a museum to visit

The participant started his search on Google. He read a little bit about the place on Wikipedia first. Then, the participant went on the Wikitravel website to find more information. The participant read some factual information on this website. He also try to find information about the overall traffic situation in the city.

After reading about factual information, the participant started to look for tourists destination to go to. He searched "things to do in Rio de Janeiro" on Google, and entered TripAdvisor through the search results. He consulted the places with high ranking and then searched for their location on Google Map, switching back and forth between the two websites.

When asked to look for a museum to visit, the participant chose Centro Cultural Banco do Brasil - CCBB Rio de Janeiro, which has a high rank in the list of things to do. He browsed through the reviews and found the place interesting. When the participant saw a comment saying that there were free exhibition, he tried to look for information about the current exhibition. However, the participant soon found that it is hard to find relevant information from the official site. The official website does not seem to have an English version, so it was not possible for the participant to understand the content. He also tried Google "Free exhibition ccbb" but there were no useful information either. The participant finally decided to choose this place after searching "instagram #ccbb" because the picture seemed nice.

Scenario 2: Looking for information on official website of Design Museum Denmark

After entering the official website through Google, the participant first explore the traffic information. He was pleased to see that the museum provide a button that links to its location on Google Map directly. Then he looked at the current exhibition and read about it.

When the participant was asked to look for information about opening hours and admissions, he found it in a short time. He also commented that it is good that the museum is free for students and opens until 9 pm on Wednesday.

The participant started to have difficulty when he was asked to find information about guided tours. Although the museum does offer free guided tour, the participant was confused by the guided tour that required payment and booking.

After interview:

The participant gave compliment on the transition of the pictures when sliding through the website. As a person that has visited the museum before, he thinks the website does convey the content of the museum well.

The participant thinks that a lot of these websites looks pretty but not really functional.

Even though he managed to find the information in a pretty short while, he was not satisfied. In his opinion, the organisation of the information is not clear enough. The participant especially pointed out that the "visit us" bottom was misleading for him. He argued that the word choice implies that it is information about the museum's location. He also suggested that the information under the category of "visit us" are mostly important and should be put one the front page directly.

**Third test**

Scenario 1: Plan a trip to New Jersey and find a museum to visit

The participant started with searching "New Jersey" on Google. She first tried to check Wikipedia but gave up soon after because the information is not about sightseeing. Next, she entered the official website of the State of New Jersey. She managed to find information on road trips but it is not how she usually travels so she did not look into it.

Then, the participant changed her strategy by switching to her own language. She searched "New Jersey 旅遊," which means "New Jersey trip," on Google. The research result took her to a travel forum in Mandarin. She discovered a post about what other people recommend travellers to do. After reading the post, she found a museum called "Edison Museum" interesting. The participant went back on Google and searched for the Edison Museum. She found more information on TripAdvisor. She looked at the picture, rating score and the reviews and decided to chose this museum. She then checked the opening hours and saved the link in a Google Document.

Scenario 2: Looking for information on official website of Design Museum Denmark

The participant entered the website through Google. Then she explore the website for three minuets. (The researcher gave her more time because her internet is obviously slower.) She immediately noticed the information about opening hours for today on the top of the page. The participant gave comment about it being clear and easy to locate. Then she scrolled down to check the information about exhibitions, and clicked into some of them to check the details.

After exploring, the participant was asked to look for information on opening hour and admission. She quickly found it because she already knew where to find the information while exploring. She was then asked to look for information about audio guide because the participant mentioned in the pre-interview that she prefers audio guide. She clicked into the "practical information" under the category of "visit us." She spend about two minutes looking for relevant information but did not find any. After two minutes, the participant stopped searching because she thinks that the museum probably does not have audio guide.

After interview:

The participant is very satisfied by her experience on the official website of Design Museum Denmark. She said she would definitely visit the museum if she visit Copenhagen some day. She thinks that the content of the museum seemed interesting and she feels fine that there is no audio guide.

When ask about how often does she visit the official website of a museum, the participant replied that she is more likely to visit the website if it shows up on the first few results at Google. Otherwise, if she already found the information she needed via other website, she might not spend time searching for the official website. She prefers to go on and look for information about other spots.

The participant also pointed out how the situation is different between her experience at home and while traveling. She claimed that when she goes on travel, she would actively search for information about museums. However, she does not actively do that at home. She pointed out that when she is at home, she rely on the information to reach her through social media like Facebook. Sometimes she also come across information about some new exhibition on the posters and advertisement on the street.


8. Analysis

All of our participants uses Google search engine as a starting point to look for travel information. They then use a variety of different websites to fulfil their needs. These websites usually serves different purposes for them. The participants also have different focuses on information they considered to be important.

Naomi from case 8 focuses on the reviews of fellow travellers, and she prefers to read them in the form of blog posts, because it offers more context. Although she is capable of understanding English, she tends to search in her native language Mandarin and rely on the information in Mandarin.

When looking at other people's reviews, she seemed to have a preference for detailed information that is seldom provided by the official websites. However, it is hard to predict if there will be some useful information for her, because she is not looking for something she already knew. Here we can see that she spends some good amount of time browsing and exploring. Although sometimes it does not seem to be very efficient, she still prefers to do so.

Bob from case 9 also explore things, but he has a rather clear direction on what he is exploring and where he wants to get the information from. He values fact based information more at the beginning. Based on previous experience, this participant like to read on some specific websites like Wik-

itravel and some established travel blogs. He also looks for other opinions through Google. Bob has a higher level of fluency in English, so he did not look for any information in his native language.

The search style of Yvonne from case 10 is more between the two. She values both factual information and reviews based on other travellers' experience.

From the cases, the research found some interesting tendencies. The decision of whether or not the visitor is interested in visiting the museum actually often happens before they visit the official website. If they actively searched for the museum, it usually means they are already interested. Therefore, it is important for the museums to promote themselves on other platform instead of only focusing on the official website. In other words, it is very difficult for the museums to impress people just by having a well made website with all the valuable information or interesting feature.

**Language use**

From the observation, the researcher found that both of the participants from Taiwan used their native language at some point of their search. It is important to see that the reason why they use their native language is not just because they are more familiar with the language. They also expected to find travellers with similar backgrounds. In case 10, using the participant's own language did help her find relevant information she needed.


**Quality of the Information**

From the interviews with the experiment participants, the researcher discovered that most of the participants believe in the quality of the information provided by the official museum websites. However, they are not very satisfied with the overall experience provided by the museums websites. Here is a comment from Case 9:

Bob: "Yeah… but they are very often bad. But you have to, it is the most legit information and most up to date, because if it is not even up to date there, then where will it be more up to date?"

This participant was also very bothered by the fact that the official website he was using was considered not secure in the Google Chrome browser. A not secure website decreases the credibility of the orgainzation.

It is also interesting to see that some people are more careful about the information, while some people values efficiency more.

Yvonne: "I think that because when I am just planning my trips roughly, I don't wanna spend that much time on one place maybe. So I will only…when I got the information I need I will just stop for now."

This might somewhat explain why the previous interviews showed that very few people actually visited the museum official website before visiting.

**Visitors' reviews or comments**

According to Marty (2007), the quality of the information is more important then the quantity. From the experiments and interviews in this case, the research found similar conclusion. The participants pointed out that they do not usually need lots of information to determine whether they want to visit some where or not. In addition, the participant usually get the impression of how the museums is like before the visit the official website. They get a lot of the impression from other people's opinion.

Whether in the form of blog posts, reviews, comments, or even word of mouth, fellow visitors' feedback on the place is important for the participants. It is also how the visitors get the first impression of the place.

**Information foraging theory**

Although Google offers filtering functions, the participants did not use it very often. They seems to trust that the things on the first page are relevant, and if it does not satisfy them they tend to change the search query. From the interview with Yvonne, she also pointed out that whether or not she visits the official website of an museum depends largely on if the link shows up on the first page of results in Google. Therefore, search engine optimization could be an important fashion if any museum wishes to bring more visit to their website.

It is also interesting to see that although people seldom search directly for travel information website, these website have a very high visit rate because they often show up on the first few search result.

**The use of Instagram**

From the interviews, the researcher learned that the participants have different strategy while using Instagram as a information source. Bob from case 9 said that he usually only use it as inspiration, not for searching. When he browse through the content of Instagram in his leisure time, sometimes he gets inspired. However, when he faced difficulty of finding information in his task, he also utilised Instagram to help him make decision.

Naomi and Yvonne claimed that the do search on Instagram. Here is a conversation from Yvonne that shows how she uses Instagram:

Yvonne: "I use the hashtags in Instagram. For example, if I wanna go to London before that I will search "#london" and see where people go and there are a lot of beautiful places or restaurants on Instagram so that's one of my but except for that usually I Google if the results come out and there are blogs or trip advisor I will go and see them but I will not go to one specific website..but for Instagram, maybe there are more stuffs like the new places people go or some restaurants or food advices and sometimes because I like to go to beautiful places and Instagram is there are a lot of people taking great pictures…I think on Instagram there are a lot of locals, they will use Instagram to post in their daily lives, things about their daily life so they are more close to where the local people would go but on Google because I usually Google it in Chinese in Mandarin so there will be more results on where tourists will go."

Here the researcher can see that due to the fact that Instagram is photo based, it helps blur the language barrier and thus make it easier for visitors from all over the world to use it.

**Usability: information about free guided tour**

In general, the participants were satisfied about the usability of the website. However, the research found a problem with the information about free guide tour. Although information about guided tour was easy to locate, there were no clear information about free guided tour. Because the participant did not click on "What's on," he missed the easiest way to get the information. "What's on" was the easiest way to find information about free tour, but non of the participant clicked on it during the experiment.

The participant also tried changing the strategy and went on search engine with the key words but it did not work either. The participant was direct to the VISIT US > GUIDED TOURS & GROUPS page. This page has information of free tours but only on the bottom. The location also implies that the content is a part of the further instruction of paid tours. Since there were no clear distinction between pay tour and free tour, the participant got confused and later on came to the conclusion that there were no free guided tour for visitors.

If the museum wishes to promote the free guided tour, it could be mention in the admission page, which is a page almost everyone visits, or the information should be specified on the top section of GUIDED TOURS & GROUPS page.

**Brand identity model: Brand as symbol**

The brand name is an important part of the brand as symbol. The brand name can convey some very useful information for the visitors. From the experiment, the researcher discover that there is a strong effect on the participant as well. In case 8, Naomi faced a minor problem when she found

Moesgaard Museum. The name does not convey any meaning for the participant. Therefore, she is forced to find other information that allow her to know the content of the museum.

On the contrary, in the after interview of case 10, Yvonne said she would even want to visit Design Museum Denmark just because of the name. The word design itself can peak her interests. She did browse through the website and seemed very interested by the Danish chair design. Obviously, this also has a lot to do with Denmark's image as a design nation.

9. Discussion and conclusion

This research shows that there is a difference in the museum visiting pattern between local and foreigns visitors. The evidence can be seen in interviewees' self report and also the interview with staff. The finding of this research shows the same tendency as Camarero et al. (2010) suggested.

The researcher agree with Stylianou-Lambert's (2011) claim that cultural tourism is an extension of daily life, and should not be consider as a separation with daily life. However, there are evidence suggest that the conclusion drawn by Stylianou-Lambert's (2011) is inconsistent with the finding of this research. For example one of the participants claimed that she does not go to museum at her home city, but she choose the engage in museums visits during her travel. The physical distance creates a mental scarcity of museum which make some of the participant spending more time in museum than they usually would at home. Other participant also claim that they would only go to exhibition that they are interested at home, but if the travel destination is famous for museums they would give it a try even if the content does not seem so interesting to them.

**Museum website and social media**

Although most of the participants search online about Design Museum, only three out of twelve onsite participants visited the official website. For the later experiment, the researcher learned that it seems to be a common mindset that in general the official museum website is reliable but not good to use. Obviously, it take more than one museum to change this existing belief.

The official website of Design Museum Denmark provides a rather quick way to locate the important information. Thus, the satisfaction in this area is high. However, it still takes a person with more interest in the content to actually spend time and explore the full content of the website. Considering that the rebranding strategy focuses on the local visitors, it is not surprising and probably should not be considered a flaw.

Although some of the participant is not fully satisfied with the website, it is important to remember that design website is about compromising because people have very different perspectives. The

researcher anticipate that some sort of unity of the words choice between different museums could help better the overall experience for visitors.

Judging from the interview, it seems a bit surprising that most of the onsite visitors do not plan to share their visit on the social media. The research suspect this phenomenon could be an hint that people now are more aware of privacy issues. However, the interview with the experiment participants show that it is important for the museum to promote the visitors to share their experience on the internet. Seeing other visitors experience tends to attracts new visitors. Therefore, the researcher believe that it would be very helpful to encourage the visitors to share their experience even anonymously.

**Recommendation**

Interviewees have positive opinion of the museum and would like to recommend it to their friends. especially the ones that are interested in relevant topic. They also shows that although non of them are museum professionals, more experience visitors do have some categories of museums in their mind and tend to have a more selective visiting pattern.

**Denmark's image and the museum brand**

Almost all the participant reveal that they have an impression of the connection between Denmark and design. Danish design is perceived as high quality design. This acts as an advantage for Design Museum Denmark to brand themselves to the visitors. Although the four year project is only half way through, there is already a re-visitor among our interviewees. The participant have been to Design Museum Denmark and chose to come back again with his wife, and because the special exhibition has been updated, the participant does not feel bored at all.

The researcher observed that the museum brand is indeed enhancing the satisfaction and the willingness for revisit for international visitors.

10. Limitations and reflections

10.1 Interview skills

Brinkman and Kvale (2015) pointed out, the quality of the interview is very much depend on the interviewer's skills, and it requires practice and experience to polish these skills. For beginners, it is better to adopt a structured or semi-structured interview. The researcher choose to conduct semi-structured interviews in order to strike a balance between consistency and flexibility. However, due to the lack of experience, there are some inconsistency of quality between earlier and later samples.

Therefore, after reflecting on the the performance, the researcher believe that more test or pilot interviews would be helpful for fellow researcher with limited interview experience and enhance the quality of overall research.

10.2 Language barrier

(a) Onsite interview

In addition to the interview skill of the interviewer, language barrier is another very important factor that affects the quality of the interview in this case study. English is used as the default language for this research for practical requirement reason. However, since the research focuses on the tourists, it is inevitable that the majority of the participants do not use English as a native language. This fact has a strong influence on the fruitfulness of individual interviews.

Some of the visitors have limited English speaking skills. The insufficiency reflects on both the recruitment of interviewees and the quality of their answers. On the one hand, some of the visitors turned down the interviewer's proposal due to their self-acknowledged lack of language skills. On the other hand, during the interview with an non-native English speaker, the interviewer has to spend more time explaining or interpreting both the questions and answers. Sometimes it requires repetition of the previous content to make sure that the answers are correctly understood. In some occasion the interviewer even have to guess or help the interviewee find the right expression. This slows down the interview and also interrupt the interviewee's speech. It also makes it more difficult to make sure that the answer is not hinted or guided by the interviewer, although the interviewer tries to avoid such situation.

In the cases of interviewing a native speakers, the content is obviously more fruitful. The interviewee also seemed more relax and can easily express what they feel about certain topic.

(b) Experiment

Same as in the interview, language ability of both the experimenter and participant is an important factor of the quality of the research. This research needs to be conducted in English due to the formal regulation of the researcher's study. However, it is not the only reason. From a realistic point of view, the information offered by the museum is also in English. In this case, English is the common ground between the experimenter and the participant and visitors and the museum. Although in some countries there are more and more multilingual information, English is still the most common option offered by the local authority for tourists all over the world.

Setting a minimum language ability requirement could very possibly enhance the quality and simplify the research process, but it could also deviate the research from the reality. Therefore, the researcher believe it is an factor that should not be ignore but also should not and cannot be eliminate.

10.3 Sampling

10.3.1 Age and gender

During the data collection period, the researcher finds that it is hard to approach groups like families and elderlies. In fact, the museum statistic shows that in 2017, fifty percent of the visitors are under the age of thirty. Yet, among all twelve participants in the research, only one of them is above the age of thirty. There is also a gender imbalance in the samples the researcher gathered. It is not clear to the researcher what cause it imbalance.

Interestingly, all of the participants who agreed to join the research express their understanding of the interviewer's situation. In other words, if the visitors can somehow relate to the interviewer, it would be more likely for them to accept the proposal. Therefore, the researcher believe it would be helpful to have a bigger group of interviewers with different age, gender and ethnic traits that reflects the visitors of the museum.

10.3.2 Group size and types of groups

The researcher also discover that it is difficult to manage a interview with more than 3 interviewees in an uncontrolled environment. Therefore, it is harder to approach groups like families or larger group of tourists. The researcher believe that in order to look into these groups, it might be more effective to have a more private space for interview. Also, the recruitment of participants might also have to be more carefully arranged if future research wishes to focus on these groups.

10.4 Time-limitation

The interviewer learned from the conversation that most of the current data came from visitors that have a relaxed travel style. Since some of the traveler have a tighter schedule and travel style, it is hard to acquire the interview with this group because they may not be willing or able to spend extra time. It is unknown if the different travel style also links other differences in motivation, perception or expectation. Thus, the researcher anticipate that a previous arrangement might be a way to gather information from this type of traveler. A longer data collection period could also be a solution. Otherwise, the interview might have to take place after the travel ends.

10.5 Accessibility

This research did not include investigating the area of accessibility for special groups due to the scale limit. However, the researcher believe that the accessibility is not in principle only for special group of people. It should be as much as possible integrated into the design for "normal" groups. Therefore, the researcher believe that it would be very interesting for future research to examine this part.

10.6 Mobile website & apps

Future research can also shed light on the usage of the mobile website or apps. The researcher learned from the participants that when they are still planning for the trip, they are most likely going to use their personal computer to look for information. However, it is known that some traveler are more spontaneous. They could be checking information when they happen to come across a museum. Since very few people actually carry their laptop with them while sight seeing. The researcher can imagine these group of users would be looking for information through mobile websites.

The researcher also believes that it is interesting to look at the museum apps. It is usually adopted by museums that are larger in scale both in the collection and the exhibition space. It is known that some museums have also developed apps for their exhibit. Some of the apps are with content and can assist visitors by offering information about the artefacts.

It is worthwhile to differentiate the purpose of mobile website and apps. On the one hand, we argue that all museums with a website should pay attention to the mobile website as well. The app, on the other hand, may not be necessary in some cases, especially in smaller scale museum.

Installing apps takes time and occupies phone memory, if it cannot provide some degree of value, then people might not be interested to invest the time and energy. Furthermore, they might feel cheated after they put in the time and energy when they found that it is just another version of the website. For example, if the mobile app can automatically offer information when the visitor approaches the artwork, it could be very helpful. If the app only works as a digital map or another version of the website, it would be a waste of the money. The museum could maybe spend their budget on provide better way-finding system inside the physical museum.

Although in the case of Design Museum Denmark we do not have the chance to do so, we believe it would be beneficial for future research to explore this area.

10.7 The use of social media from museum's side

This paper did not address much of the social media usage on the museum's perspective. Yet, the researcher can still observe some effect of the social media like Instagram in the interviews. Design

Museum Denmark does also put their effort on managing their social media account. However, the scope of this research is not big enough to include this part.

  Since social media platform and its maintenance does not belong to the destination marketing organizations, the researcher believe that it is a great opportunity to promote the content with a low cost. Also, there are already numerous users on the platform, this made it easier to reach a certain amount of audience. It could also be interesting to observe the difference between each platform. Most importantly, with new social media applications still entering the market, future researchers and museum experts should not neglect the influence of this kind of platforms.

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**Appendix**

**I.** interview recordings:

https://drive.google.com/drive/folders/1AcNR4lKx9q7IP4YLrcZhIlJgARh7HpOd?usp=sharing

**II.** interview templet (final version)

**Visitor**

General information

Can you give a short introduction of yourself? (Where are you from? How old are you? What are your hobbies?)

**Work** What do you do for a living? (What is your occupation/job/professional background?) Is it related to art, design or museum in any way? (visitor's type)

About the trip

**Purpose** What is the nature or purpose of this trip? (Friends? Business? Relax?)

**DK** Why did you choose to come to DK/CPH? Before you came, what is your impression of DK? / What did you think when you think about Danish culture?

About museum (and travel)

**Function** How you do think about museum when you are planning your trip? (What do you first put in your schedule? Do you think of it as a break or learning new things? experience culture?)

In general, how important is museums in your travel planning? Do you always visit museums when you visit a new city? (Why do you consider it a must?)

What kinds of museums do you like?

Do you visit museum when not traveling? What is museum for you? (visitor's type)

About DM

How do you know about DM? (Friends? Books? You searched?)

After knowing DM, did you search online about DM? Can you tell me about it? (What kinds of information were you looking for? Did you find it? Where?)

**Website** Did you visit the museum website before you came here? What do you think about the website? Did the website give you an impression of how the museum might be like? What was your impression?

Why did you chose to come? (Friends? Locaion? Design?) (extra important for people who don't always visit museums when traveling) What did you expect to see? What kinds of experience/feeling are you looking for though this visit?

Have you been to or planned to go to other museums in DK? **yes**: Which ones? Why? What do you expect?/ What did you experienced? **no**: Why not? (Is it related to the preference?)

During the visit

**Way-finding** How did you find your way to the museum? Can you describe your experience for me? (Traffic method and why? Are there enough sign?) Was it easy to find the museum? Are there enough signs for you? or did you have to check Google map?

What did you noticed first when you arrived at the museum? (What did you feel about it?) Can you describe your experience for me?

**Ticket** Can you tell me about your experience when getting the ticket? (How was the staff? Did the person give you some instructions?) How much did you spend on the entrance?

**The chip/map/brochure** How do you think about the design? would you want to keep it?

**Structure** How did you start the exhibitions? How did you decide to do it this way? (told? observe? map?) Did you take a look at the structure of the building/ route? Where? What do you think about the structure? Did you go through all of them? or did you aim for a specific one? Why?

**Location** When you are inside, how did you move around? Did you checked where you are at some point? How? How often?/What situation makes you do that? Where were you? Is there enough information? Can you offer me an example?

**Rest** When you need to rest,…/ **Label** When you need some information,…

Overall, do you think there is enough information for you to control your visit here?**Interact** Except for the entrance, did you interacted with the staff or other visitors? (Socio-cultural context) Under what situation? Is it because you had some question/problem? What was it? Can you describe for me?

>>if staff: How do you feel about the staff? (Is the person helpful? welcoming?)

**If in group: Did you have some discussion during the visit? What did you talked about? (Socio-cultural context)

**Time** What was the estimated time for this visit? How did you determine? Was it enough?

<u>After the visit</u>

What's you favorite part of DM?

**Interactive** Did you play with the objects that they allow you to touch? (For example the mirror, chairs) Was it fun for you?

**Picture** Have you post anything on social media or do you plan to do that? Why?

**Expectation** Does the visit match with you expectation? (from the previous info and website) (Was your experience here positive? Does it live up to your expectation? Compare to what you expect to see, what do you think about the things you just saw? Were there surprises? Is there anything lacking for you?)

**DK** Do you feel that you know something new or about Danish culture through this visit? After this visit, how would you describe Danish culture now? What do you think about DK?

**Shop** Did you go to the shop? (if yes) Did you buy anything? What is it?

Do you plan to go to the shop?

**If other museum**: Compare your visit in here to other museum in DK what do you think

IF PAID: Do you think it's worthy of what you paid? Why? (If not) how much would you think is reasonable? (brand value)

Will you recommend DM to your friends if they are coming to CPH? How would you describe DM to them/to your friends?

<u>Asking for consent</u>

For the purpose of this research, which is to understand more about travellers' experience and hopefully better it, do you agree for this recording and its content to be used in my paper? Your identity will of course remain anonymous. For example, I might quote this recording to explain and support my findings.

**Staff**

<u>General information</u>

When did you start working at the museum? (How long have you been with DM?)

What is the title of your position? Can you describe your work here for me?

(If the staff is here before 2017) As a staff, do you feel the difference before and after the branding movement?

How involved are you when setting the goal of new branding strategy?

Do you need to have face to face interaction with the visitor?

**(If yes) + Interaction with the visitor**

What would you say is the key theme of the museum?


About the brand

Can you describe in your words the brand image that Design Museum Denmark is trying to promote now? Did you have some inner communication about the strategy or image? (like some training?)

Because it's what I studied about, I personally noticed the redesign of the signs, the entrance chip, brochure, map and also the website. Are there other changes that I missed?

How is you job helping to achieve this branding goal? Can you explain it for me?

What do you think is the current difficulty the museum faced? How do you come to this conclusion? What do you think can help solve this issue?

What do you use as the indicator of the performance of the strategy?/ How do you evaluate the outcome? I assume that you must have some kinds of statistic record right? Besides that, Do you get feedback from the visitors? How? and what are the feedback?

How does the museum communicate the need to the designers during the rebranding?


About audience

How would you describe your target audience? How do you determine the target audience? Why?

How do you formulate the need of your target audience?

Do you somehow categorize your audience? according to their needs for example?

Do you have different strategies for different types of audience? (based on identity-related)

What are the differences between your strategy for local and international visitors?

In your experience, how are the international visitors like? Do they somehow share some character or is there some similarity between them?


About the exhibition design

Are the schedule or content of the exhibition some how connect to your branding movement?

<u>Corporation with other institution</u>

You are involved in some events and corporation with other organizations, for example CPH design week and Copenhagen card. Right? So how does the museum make use of these opportunities?

**Interaction with the visitor**

<u>At the ticket counter</u>

How do you usually start the interaction with the visitors?

What kinds of question do people ask you except for the price? Can you offer some examples?

How often does the visitors ask question about how to get started? Do you actively advice them to start from somewhere when they get the ticket?

Do you give the visitors or advice them to take brochure or map with them? Why or why not? or it depends on the situation? Can you explain it for me?

<u>About the shop</u>

I noticed you have some merchandise with your logo in the museum shop. So other than that, do you also put in other effort in the shop?

**III.** Templet for experiment and usability testing

Pre question

Can you give a short introduction of yourself? (age/job/hobbies)

How do you start planning your trip? What are the resource you use?

(For example, Google, TripAdvisor, LonelyPlanet, Instagram, travel books, other people's reviews (blog posts)…etc.)

What do you think are the differences between these resources you use? Do they somehow fulfill different purposes?

Which one do you use first?

Which one do you use mostly?

Do you visit museums in the city you live? What makes you go there?

How about when you are traveling?

*If you are planning to go to a museum, what information will you be looking for?/ what is the important information for you?

(For example, opening time, exhibition, admission fee and tickets booking etc.)

Can you name a city you want to go but I haven't looked into?


## Task

About travel information seeking

Scenario: A trip to \_\_\_\_

Can you show me what you usually do when you plan for the trip?

For example, if you are planning a trip to \_\_\_\_.


Scenario: Looking for a museum to go to

Task 1:

Now, if you want to go to museums in \_\_\_\_, what would you do? Can you show me how you find one? (See if it leads to the official website of a museum)

Task 2:

*Now you have some information about museums in \_\_\_\_\_, please find a museum you want to go to. / Can you show me how you decide which one to go to?

(See if it leads to the official website of a museum)


About Design Museum official website

Here is the official website of a museum called Design Museum Denmark, and I would like to know how you think about it.

Task 1:

Can you browse through and tell me what you see and what you think?

Task 2:

Now, look for the information you want to know about this museum. (Ask the participant to look for things that he/she mentioned previously in questions with*)

Look for admission

Look for opening hours

Look for guided tour information

Look for exhibition information: What is the current exhibition

Task 3:

Is there anything else you would like to explore?

After question

In your previous experience, how often do you visit the official website of a museum? What makes you go to the official website of a museum?

(For example, opening time, exhibition, admission fee and tickets booking etc.)

What makes you not go to the website?

*question with _____ is for people who have been to the museum

Have you visit the official website of Design Museum Denmark before?

Have you been to the museum before? when?

Can you describe how you feel about the official website of Design Museum Denmark?

Was the experience satisfying?

What is your impression of this museum now?

How was the experience of finding the information you want to know?

(Questions about the participants certain reactions during the test, for example if they showed frustration at some point, ask them why)

How well do you think the website represents the museum? According to your experience.

Does that matches your experience there? Is there anything different?

Do you think that there is enough information for people who haven't been there?

Would you like to go there again someday? Under what situation?

Do you think that there is enough information to decide if you should go there? or you think you need to do more search? If so, what are you going to look for next?

(Does it help them form some sort of image or help them imagine let them know what to expect?)

After visiting the website, would you like to go there?

Ask how is this information searching process different from when it's a museum at home?

Have you visit any museums and their websites more then once? If so which one? Why?

This is the end of this research. Thank you for your participation. The purpose of this research is to understand more about museum visitors' experience. For this purpose, the recording and its content

will be used in my paper. For example, I might quote what you said or describe what you did to support my findings. Do you agree to let me do so?