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Innovation in museums

Locating key changes within the elaborated characteristics-based model of services



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Abstract

This thesis offers a systematic attempt to apply general service innovation theory in a museum context in order to advance knowledge on museum innovation, conceptually and empirically. The aim is to examine how a service innovation approach can contribute towards a clearer definition of the concept as well as an overall picture of where changes related to innovation processes are located in the service system of museums.

The findings from a literature study demonstrate that a definition based on various service innovation criteria is congruous with a text corpus of museum related literature on innovation. An operational definition of museum innovation could therefore be established.

The findings from a multiple-case study of nine museums that have been nominated by the Swedish museum of the year award show that the elaborated characteristics-based model of services by Gallouj and Toivonen (2011) can be applied to a museum context and that it can be extended to study innovation in relation to entire service portfolios, i.e. beyond the study of innovation in singular service products. It offers many insights when generating knowledge of key changes related to innovation in museums. The analysis of interview data and documents showed that innovation is a complex process that encompass multiple and connected changes or novelties in various characteristics and locations. A particular form of innovation involving relocation of activities from the back to the front office was also identified. This change enabled increased transparency, accessibility and relevance to museums services. Based on this finding I suggest that the model could be used a strategic tool for innovation efforts aimed at increased transparency and visibility of museum operations. Such innovation can have considerable relevance not only within museums, but also in the public sector in general.

Key words: innovation; elaborated characteristics-based model; museums; definition; service innovation studies; back-office; front-office; service system

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1. Introduction

1.1. Study background

Innovation has traditionally been associated with technology and R&D (research and development) (Galarraga Exponda, Gonzáles Durán & Massa Carrasquello 2011). However, the concept is also starting to appear in connection with sectors that traditionally have been and partly still are disassociated with it. Museums represent an example of such a domain. They have a reputation of being rather conservative institutions that are neither especially willing nor able to change (c.f. Camarero & Garrido 2012; Sandell 2003; Søndergaard & Veirum 2012). Comments like the following is not uncommon:

“It is perhaps not an innovative environment really, the museum sector. I don’t think so. Not per definition anyway. There is probably not the right soil for being innovative. The tendency is probably rather [to say:] ‘No, it doesn’t work, we have never done like that.’” (Quote by the CEO of Kulturparken Småland¹, Sweden)

Despite this reputation, there is an agreement that transformations are happening within the sector. Several museum scholars refer to a paradigm shift from an internal focus towards a more pronounced visitor orientation (e.g. Anderson 2012; Kim Lian Chan 2009). An increasing number of studies also refer to innovation (e.g. Anderson 2012; Calcagno & Biscaro 2012; Vicente et al. 2012). These scholars in particular emphasize the imperative for museum practitioners to innovate due to external challenges such as decreasing public funds, greater competition from the leisure industry and shifting demands from the public. Since most European museums rely on public tax money and grants it is paramount that they find ways to utilize their resources in the best possible manner and develop their practices and offerings so as to stay relevant for society (Camarero & Garrido 2012). Innovation can be a mean towards this end.

One way to inspire museums to actually become more innovative and to ensure proper support for innovation is to provide museum professionals, governing bodies and funding agencies with knowledge about current innovation practices in the sector. However, research in this area is scarce. Very few studies contain focused discussions about innovation (e.g. Vicente, Camarero & Garrido 2012; Dawson 2008; Marchetti & Valente 2012). Most

¹ Kulturparken Småland is an umbrella organization encompassing the County museum of Småland and other smaller venues. It is one of the cases in the empirical study of the thesis.

importantly, these studies hardly contain any attempts to articulate the characteristics of innovation. Overall, we still know very little about how the concept can be understood in this context and how innovation is practiced in this particular service sector.

Since museums are service organizations it is possible to turn to service innovation studies for some directions. However, despite agreed commonalities for service innovation in general, it has been emphasized that there can be great differences between how innovation manifests itself in various service sectors. (Howells & Tether 2004; Tether 2003; Gallouj 2002; Sundbo & Gallouj 1998) In relation to this, service innovation scholar Gallouj (2002, p. xv) has stated that those sectors that work with highly intangible targets like knowledge, information and people, which is the case with museums, differ the most from traditional definitions of innovation. This speaks in favor of research that explores museum innovation practices.

Such research not only benefits the museum literature but also the innovation literature in general, as it can contribute to a more diverse picture of innovation. Museums have particularities that set them apart from many other types of organizations that have figured in the existing service innovation literature. This field has been dominated by a focus on business enterprises and private sector activities (Djellal, Gallouj & Miles 2013; Gallouj and Djellal 2010).

As of yet, there has been no service innovation study that specifically has focused on museums as a field of study. I therefore find it interesting to use this literature in order to explore innovation in a museum context, both conceptually and empirically. I will do this by looking into how general service innovation criteria can be applied to a museum context and how a specific model which regards a service as a system of characteristics can bring insights into museum innovation. The study is written within the discipline of service management, and the theoretical framework draws upon general service innovation literature as well as an elaborated characteristic-based model of innovation in services. The former take a broad view of innovation beyond technology and the latter views innovation as a change process at the organizational level.

1. 1. Research aim and questions

The aim of the research is to advance knowledge on museum innovation and to examine how a service innovation approach can contribute towards a clearer definition of the concept as well as an overall picture of where changes related to innovation processes are located in the service system of museums. The objective is also to generate an evidence-based picture of innovation in the Swedish museum sector, so as to generate knowledge that can be used as a benchmark and inspiration for change and innovation.

The following research questions direct the study:

1. *How can museum innovation be defined?*
2. *Where are key changes related to innovation processes located in the service system of museums?*

The first question is answered with a literature study. Accounts from service innovation studies are examined for the purpose of developing an operational definition of innovation that can be applied in a museum context. Museum related literature on innovation is also reviewed for the purpose of determining if the definition that emerges from the service innovation literature is applicable.

The second research question is answered with the help of a multiple case study. The cases have been selected based on the arguments of service innovation scholar Sundbo (1997, p. 440) who stress that “{...} innovation should be identifiable to actors in the service industry concerned”, as well as that of service innovations scholars Toivonen and Tuominen (2011, p. 399) who contend that it also should be “{...} new outside the firm that developed it”.

All nine case organizations share the commonality that they have been finalists for the Swedish ‘Museum of the year award’. This award is administrated by the Association of Swedish Museums and has the aim to “{...} recognise excellent museum practice, and to inspire other museums to engage in innovative and ground breaking practices of good quality”. (Riksförbundet Sverige museer 2013) During the selection process a jury of museum professionals and cultural sector connoisseurs² have compared various museums against each other in order to find something that stands out as different, excellent or novel on

² The jury includes representatives from Riksförbundet Sveriges museer – the Association of Swedish Museums - and Swedish ICOM (International Council of Museums), a representative from the national department of Culture, a representative from the Norwegian Museum Association, and a renown cultural persona (Riksförbundet Sveriges museer 2011).

the level of the sector or the market (Interview Sjöo; interview Munktell; Riksförbundet Sveriges museer, no date). Both winners and finalists therefore offer promising contexts for the study of museum innovation.

I have used the jury's statements and accounts as initial and preliminary indicators of innovative practices. These practices have then been further investigated based on interviews with top management at each museum and organizational documents. The analysis of the data involves qualitative thematic analysis of each case, and then a comparative synthesizing analysis to find common recurrent or especially remarkable themes.

2. Methodology

The interest of this study is both conceptual and empirical. The study therefore contains both a literature study and empirical research. The methodological procedures are explained in the following.

2.1. Literature study

Drejer argues that (2004, p. 552) “[c]onceptual work goes hand in hand with empirical analysis as conceptual clarifications contribute to improving data collection as well as analysis.” This study therefore includes a literature study that examines how a service innovation approach can contribute to a clearer definition of museum innovation.

The literature study involves two parts. First I have searched for service innovation accounts that both take a broad approach to innovation (beyond technology) and contain more elaborated discussions about the definition or nature of service innovation. Since no commonly accepted definition exists (Fuglsang 2010), I primarily base the discussion on a number of service innovation criteria that have reoccurred in various articles. These criteria are synthesized into an operational definition.

The second part involves an examination of the application of the established service innovation definition in a museum context. The basis for this comparison is a text corpus of museum-related literature on innovation, i.e. studies that either discuss or briefly refer to innovation.

In order to identify such literature I have consulted a database called LUB-search³ and followed references in already identified articles. The identified authors are listed in table 4 in chapter 3.2.1. These accounts have been reviewed in order to find significations and content ascribed to innovation. The findings have then been contrasted against the criteria within the established definition of service innovation. Through this procedure I have been able to develop a more precise definition of museum innovation that gives directions on what data to collect and analyze during the empirical research.

³ The search engine can be found at: <http://eds.b.ebscohost.com/eds/search/basic?sid=9289d56e-5204-416a-bda2-e68d699f2463%40sessionmgr111&vid=1&hid=106>

2.2. Empirical research

The empirical research is a qualitative multiple case study that explores the location of key changes related to innovation in the service system of nine Swedish museums that have been finalists for the Museum of the Year award.

The main body of data consists of interviews with the top management of each studied museum. This data is supplemented with organizational documents in the form of annual reports and change-related texts (e.g. renewal plans). Furthermore, all nine museums have been visited with the purpose of obtaining contextual knowledge and general understanding of the cases and their offerings. Additional interviews and (electronic) documents associated with the award have moreover been undertaken and solicited. The body of data has been analyzed according to the elaborated characteristic-based model of services (see 3.1.2) by Gallouj and Toivonen (2011). Case by case analysis was followed by a comparative synthesizing analysis across cases in order to find recurrent patterns and particularly interesting themes in the data. The details of the methodological procedures of the thesis are elaborated upon below.

2.2.1. Case study research

Cresswell (2007, p. 73) describes case study research as the study and exploration of an issue through one or more cases within a specific setting or context. In this research the setting is nine museums, which also represent the cases or units of data collection, while the analysis focuses on innovation as a process of change within these organizations. Yin (2003) refers to this as embedded cases.

The major reason for choosing case study methodology is that it is adequate when studying a complex contemporary social phenomenon, where “*{...} the boundaries between phenomenon and context are not clearly evident*” (Yin 2003, p.13). This applies to the current research topic, since innovation in services by nature is complex (Gallouj 2002, p. 43). Case study research offers promising avenues for accounting for and looking further into this complexity since it can provide access to organizational context (Cresswell 2007; Yin 2003).

According to Meredith (1998, p. 452) it is appropriate to use the multiple case study procedure “*{...} when there is some knowledge about the phenomenon but much is still unknown*”. Also this criterion applies to the current research. A couple of previous studies

contain focused discussions about museum innovation, but the concept of innovation and the characteristics of innovation in this context are still largely unexplored (e.g. Calcagno & Biscaro 2012; Camarero & Garrido 2008; Dawson 2008).

Another reason for choosing a multiple-case study approach is that it enables a broader exploration of research questions and deeper theoretical elaboration than single case studies could (Eisenhardt & Graebner 2007). Thus, even though multiple cases means that depth could be lost (Cresswell 2007, p 76), such an approach is still preferable in this particular research since more cases are better suited for generating theory (Flick 2009; Yin 2003). In addition, several cases also provide a more substantial benchmark material and inspiration for change for practitioners in the field.

2.2.2. Case selection

Purposive sampling has been applied when selecting cases to study. According to Cresswell (2007, p. 125) this means that the sites for study have been selected “*{...} because they can purposefully inform an understanding of the research problem and central phenomenon in the study.*”

For the purpose of finding manifestations of museum innovation, I first set out to identify museums that were likely to have been through a process of innovation, i.e. museums that live up to the definition of innovation established in the literature study. This definition particularly emphasize that innovation represents change and novelty that stand out on the level of the sector and/or the market. Accordingly, Sundbo (1997, p. 440) asserts that “*{...} innovation should be identifiable to actors in the service industry concerned.*” This directed my search for cases.

During a search among various Swedish grant and award programs that either give support to innovative projects or recognize innovativeness and excellence, I found The museum of the year award. It is administrated by Riksförbundet Sveriges museer, the branch association of Swedish museums, which annually gives recognition to museum organizations that have demonstrated innovativeness, excellence or work of considerable societal relevance. The stated purpose is to “*recognise excellent museum practice, and to inspire other museums to engage in innovative and ground breaking practices of good quality*”. (Riksförbundet Sveriges museer)

Each year one award winner and two finalists are selected by a jury comprised of museum professionals and cultural sector connoisseurs. In the selection process the jury particularly look for practices that are novel, different and stand out on the level of the sector, but they also consider visitor impact as well as other organizational level impact (Riksförbundet Sveriges museer 2013; interview Sjöö; interview Munktell).

With the purpose of generating knowledge of relevance for the sector and reducing the number of cases, I have chosen to only include finalists from more recent award years. My sample includes the nine finalists from 2010, 2011 and 2012⁴. According to Eisenhart (1989, p. 545) there is no ideal number of cases, but a number between 4 and 10 is large enough to generate theory, but also small enough to be manageable.

The nine museum cases demonstrate different characteristics regarding for example governance, content/thematic focus, seize and location. Seven of them are publicly governed (municipal or state levels), one is independent (in terms of governance but not finance) and another is privately owned. The smallest of these organizations only have a handful of employees, while others are large organizations that belong to national museum authorities or in themselves encompass several venues. The case studies are delimited to those organizations that were nominated for the award, even though some of the museums are part of larger organizational entities which also have worked in novel and interesting ways (e.g. in relation to new collaborative organizational structures).

The selected cases offer diverse contexts for the study of innovation. However, even though they demonstrate many differences, they all have in common that they display cultural heritage and make collections and exhibits accessible to audiences. Some basic case information about the studied museum organizations are presented in the table 1.

Besides being recognized in connection with the award, several of the studied museums have received some other form of external attention as a result of their work, for example from media, from fellow colleagues within the sector (e.g. numerous study visits), from other rewards or through the honor of hosting a prestigious event.⁵

⁴ At the outset of data collection there had not yet been an announcement in regard to the finalists of 2013.

⁵ The Air force museum was nominated for the European museum of the year award of 2012 and received the Swedish title Exhibition of the year in 2010. Hallwyl museum won the Collector's award title 'innovator of the year' in 2011. Grenna museum and Polar center hosted the national Arctic seminar of 2010 and the director was also nominated for the annual tourism award of 2009 in Jönköping county.

Table 1: Basic information about the cases

Name of organization	Thematic area	Governance and nr of employees	Museum of the year
The Nordic water color museum	Watercolor art	Independent foundation with diverse funding and public mission. 14 full time employees + extra staff tied to specific projects.	Museum of the year: award winner of 2010
The Grenna Museum and Polarcenter	Local heritage and Polarhistory	Foundation with municipal governance 5 full time equivalents + extra staff during weekends and summers	Museum of the year: finalist of 2010
The Hallwyl museum	Historical home that belonged to a countess and a count/home of a collector	State museum that belong to a national museum authority, which is accountable to The Ministry of Culture Approximately 50 employees in the entire national authority	Museum of the year: finalist of 2010
The Swedish air force museum	Swedish air force and defense history	State museum that belong to a national museum authority, which is accountable to The Ministry of Culture 15 full time employees and 40-45 extra staff.	Museum of the year: award winner of 2011
Museum of medieval Stockholm	Medieval history and archeology	A museum venue integrated in a larger municipal museum, within the cultural heritage administration of the city of Stockholm. 9-10 at the museum + extra staff. 100 employees within the larger organization.	Museum of the year: finalist of 2011
The MC collection museum	Motorcycles	Privately owned and funded museum 2 fulltime equivalents + extra staff.	Museum of the year: finalist of 2011
Kulturparken Småland	Corporation encompassing several venues, including the county museum	Municipal museum corporation with regional and municipal governance 55 employees + extra staff during summer season	Museum of the year: award winner of 2012
The naval museum	Swedish navy and its history and heritage	State museum that belong to a national museum corporation, which is accountable to The Ministry of Culture Approximately 50 in the individual museum. 185 members of staff at the national authority.	Museum of the year: finalist of 2012
The Maritime museum and Aquarium	Maritime cultural heritage, contemporary maritime culture and marine biology	Municipal museum 25 employees.	Museum of the year: finalist of 2012

After having identified the case organizations, I have collected data on change, novelty and development within the organizations, but focused analysis on change and novelty that meet the established criteria for innovation. This encompasses novelty and change that the jury and the museum directors (see appendix 2 for list of respondents) perceived to be unusual and different at the level of the sector or the market, but not necessarily unique at a national or international level (although it was so in some cases). The organizations had also gone through additional change and invested in further novelties, which weren't perceived as something that stood out in contrast to that which is mainstream or more common. Such developments were not included in the analysis.

2.2.3. Interviews as a source of data

Interview methodology was applied as the main source of data collection in order to gain insights into the practices of innovation at the studied museums. This choice was made since interviews can produce detailed accounts that are purposefully focused on the research topic (Yin 2003; Cresswell 2007, p. 40). Furthermore it is an appropriate methodology when wanting to get insights into an episodic phenomenon, such as innovation (Eisenhardt & Graebner 2007).

In order to get preliminary indications of innovation pursued in the various case museums, I conducted short interviews with the jury chairmen of 2010, 2011 and 2012⁶. These interviews were semi-structured and contained open questions about how the jury proceeds when choosing a winner as well as why the jury chose to nominate the finalists in question. These interviews were a necessary complement to the formal jury statements, since the latter only offer motivations regarding the winners of the award. The contribution of these interviews is limited, since the jury chairmen suffered from poor recall as to why the different museums were selected (Interview Sjöö; interview Munktell). Their accounts are therefore very brief and not very detailed. These interviews are for that reason only to be regarded as reference data that provide preliminary and sketchy indications of innovation.

The main body of respondents included the executive leaders of the museums (museum director/CEO/museum site manager), as well as an owner of the private museum⁷, and a

⁶ This only includes two individuals since one of them was jury chairman during two subsequent years.

⁷ MC Collection museum: This additional interview was made to compensate for the lack of documentary evidence in that particular case, as well as for the fact that the museum manager hadn't worked at the museum for five years at the time of the interview.

fundraiser at the independent institution⁸. These respondents were selected since they are in the best position to describe the overall picture of how the museums have developed and changed. Furthermore, they also have knowledge about policy contexts and organizational strategies. This differs from other staff functions, such as curators, who due to their specialization often only have expertise regarding the one area or department they are working in. Museum executive leaders therefore offer the best choice. The advantage of this type of respondent is also that it is a position that is held at all studied museums. This increases the comparability of the interview accounts.

The interviews were semi-structured in nature, with a couple of fixed question areas. However, the exact wording and order of the questions varied. This type of semi-structured interview provides structure and comparability between interviews, but also flexibility during interviewing as well as detailed and context rich accounts (Flick 2009; May 2001). The fixed question areas included background questions about the organization, narrative questions about critical renewal, change and novelty, as well as reflective questions about the Museum of the year award, innovative behavior and innovation.

Interviews with museum respondents were not reduced to inquiries about those novelties and changes stressed by the jury. Instead, a more contextual and holistic approach was chosen in order to also get insights into the process of change behind innovation as well as knowledge about possible interrelated changes.

During interviews, an interview guide was followed (see appendix 2) with the purpose to ensure similar procedures during various interviews. Yin (2003) emphasize that such a device increases the comparability of the data.

I have avoided innovation vocabulary during most parts of the interviews, and instead made episodic inquiries about critical change, novelty and renewal at the museum organizations, particularly about those novelties and developments that had been stressed by the jury. The reasons for avoiding innovation vocabulary were twofold.

Firstly, previous research has found that service and experience providers themselves often do not apply innovation vocabulary; they tend to have a narrow perception of innovation and

⁸ The Nordic watercolor museum: The museum director recommended me to interview the fundraiser regarding the organizational background due to her own absence during the site visit to the museum. The fundraiser works at an overall organizational level and therefore represents a suitable respondent. The museum manager was interviewed at another location at a later date.

they commonly have difficulties articulating whether they have innovated at all and what it is they have innovated (Sundbo 2010; Sundbo, Sorensen & Fuglsang 2008; Tether 2005; Toivonen & Tuominen 2009). It is therefore more appropriate to use a more general change discourse and get respondents to recount developments with their own words.

Secondly, the general inquiries about critical change, novelty and renewal also had the advantage of providing context rich and holistic picture, which enable consideration to the complex nature of innovation in services (e.g. innovations that encompass multiple connected changes or innovation efforts that are integrated in other operational processes. See 3.1.1 and 3.1.2.).

The questions about change, renewal and novelty followed a form of episodic interviewing technique. According to Flick (2009), this is a flexible version of the narrative interview that can provide very comprehensive, contextualized and specific accounts of events, situations and experiences. He describes (p. 468) it as “*{...} specific form of interview, which combines question-answer sequences with narratives (of episodes).*”

In practice this episodic procedure meant that respondents were encouraged to recount and describe how the organization had been renewed in different ways and what critical changes had occurred during the last five years or more. Probing (May 2001), a type of follow-up questions, was then made to gain deeper insights into mentioned renewal projects or novel activities and approaches. Inquiries were above all made on the nature of renewal and how renewal practices came about and were realized. Only at the end of the interviews I encouraged the respondent to reflect on innovation and the museum of the year award. This made it possible to get the respondent to theorize on and interpret the market or sector level impact of their realized renewals and changes (which in turn helped identification of manifestations of innovation during later analysis).

Altogether 13 interviews were conducted (including jury and case specific interviews). All respondents gave their informed consent (Flick 2009) to participate in the study and for me to mention their names in the final report. The interviews were recorded with a Dictaphone and then transcribed in verbatim. One of the interviews with jury chairmen was not audio recorded since it took place over the phone during field work at one of the research sites. Instead it was written down during and immediately after the interview.

The details (length, number of transcript pages etc.) concerning the various interviews are summarized in appendix 1. The data collection took place during the spring of 2013. Both interviews and transcripts are in Swedish. During the analysis, crucial quotes and text fragments have been translated or summarized to English.

2.2.4. Documents as a source of data

According to Yin (2003, p. 87) “{...} documents play an explicit role in any data collection in doing case studies.” They can provide clues for further investigation and also corroborate and augment other evidence. I use documents in both these ways.

The chosen corpus of documents include organizational documents in the form of annual reports and change related texts, such as renewal plans, change strategies and applications for the museum of the year award (when authored by museum personnel). Furthermore I also included official jury statements regarding the award in the corpus of documents⁹.

The organizational documents and jury statements (official and interviews) were first read as a preparation for interviews. This gave me a broad understanding of the cases, their organizational context, and what the jury had been impressed by. It also provided clues about change and renewal at the museums as well as a timeline for the developments. This ensured that informed follow up questions could be asked during interviews.

The organizational documents also enabled confirmation of evidence found in interviews as well as provision of complementary information regarding change related to innovation. This meant a possibility to further contextualize interview accounts (Flick 2009) with knowledge about the change process within the organizations.

The selected organizational documents were identified with the help of museum websites and key informants (Yin 2003), including museum directors and other administrative personnel. The nature and amount of documents retrieved from each museum differ since their practices, administrative routines and age vary. One organization is less than five years old¹⁰, which made it impossible to retrieve annual reports as far back as 2008. In yet another case (the

⁹ As stated previously, these only include a formal statement regarding the particularities of the winning organization. The particularities of the finalists are not discussed (with the exception of short references to finalist in 2012). This is why complementary interviews with jury representatives were necessary.

¹⁰ Kulturparken Småland is a new umbrella organization integrating different venues. There are no annual reports from 2008, 2009 and 2010. The older annual reports of the largest venue - the Museum of Småland was first looked into, but they offered no additional data or relevance. Therefore only the existing annual reports of Kulturparken Småland (from 2011 and 2012) have been included.

private museum) there was a complete absence of documentary evidence since the museum in question does not have the administrative apparatus or tradition to write annual reports or other formal organizational documents. To compensate for this I made an additional interview with one of the owners.

A complete list of documents is presented in Appendix 3. Documents from the last 5 years (2008 until present) have been requested in order to gain an overview of relatively recent developments within the different museums. Only those parts of the documents related to change, novelty and developments in the museum organization nominated for the award have been consulted during analysis.

2.2.5. Data analysis procedures

The analysis involved various steps, first case by case analysis, then comparative and synthesizing analysis across cases. The first step was to identify manifestations of innovation. Based on the idea that innovation is identifiable to the service industry concerned (Sundbo 1997, p. 440) and new outside the organization that developed it (Toivonen and Tuominen 2011, p. 399), I have used the Swedish Museum of the year award jury's statements and accounts as initial and preliminary indicators of innovation among the nine organizations. Formal statements exist for winners, while additional accounts have been solicited for the other finalists.¹¹ The complete jury statements as well as summaries of the finalist remarks are included in table 8 in appendix 4.

These accounts were then contextualized, filled with content and supplemented with the help of the data obtained in relation to each museum (from interviews and documents)¹². This can be described as a thematic analysis, which involved a case by case reading of the large quantity of text related to each case. During this reading I searched for more detailed and complementary accounts related to that which the jury has stressed, but also for potentially connected novelties and change. This especially includes that which the museum directors argued was unique or special in their case, or that either had caught the attention of other actors in society or caused considerable change for the museums' audiences and other stakeholder groups. This procedure provided a better overview, an organizational perspective

¹¹ The jury suffered from poor recall and was not able to be especially clear when it comes to expressing what constitutes innovation in relation to the cases. They focused on what the museums are doing different and really good.

¹² Some of the cases were less information rich due to the type or size of the organization or the type of innovation identified. This is particularly the case with the MC collection museum, but also that of Museum of Medieval Stockholm.

and a more complete picture. Appendix 4 contains detailed descriptions of the innovative cases as they were indicated by the respondents and the organizational documents. Table 8 at the end of appendix 4 offers a summary overview.

The boundaries of innovation were deliberately viewed as unstable and hazy (Gallouj 2002) in order to account for the complex nature of service innovation and get a more holistic view of the change process associated with museum innovation. In some cases the novelties which the jury had stressed were mere examples of a much larger transformation that encompassed several new offerings (i.e. the Naval museum; the Hallwyl museum). In these cases I have chosen to focus on the larger picture since it can provide a more complete understanding of where key changes related to innovation are located.

The interviews with museum respondents and jury representatives confirmed that the studied case organizations to a larger or lesser degree have worked in ways or provided offerings that somehow stand out at the level of the sector or market, hence presenting novelty and change that meet the established criteria for innovation. What they have done or what they do is not always unique on a national or global level, but nevertheless new for their audiences as well as different and exciting in comparison to what many or most other museums in the Swedish museum sector are doing (according to the jury and the museum respondents). The museums had also invested in additional changes and novelties that were viewed as fairly common within the sector¹³. Such examples have not been included in the analysis.

The identified instances of innovation were examined and thematically analyzed in accordance with the elaborated characteristics-based model of services (Gallouj & Toivonen 2011; see fig. 2 and table 3). According to Yin (2003) such theoretically framed analysis procedures facilitates comparability both between cases as well with previous research.

The model was applied at the organizational level, whereby it could account for change in the entire museum, including its processes, offerings and objectives. The analysis was aimed at answering where key changes related to innovation are located in the service system of museums.

Cresswell (2007, p 152) argues that in addition to prefigured codes (the elements of the characteristics-based model), it is advisable to also be open to the possibility of additional

¹³ This for example includes digitalization of collections, introduction of audio guides, development of tours and other exhibition related services for visitors with disabilities.

analytical categories that emerge during analysis. This is why I have complemented the theory derived categories from the elaborated characteristics-based model of services with additional inductive themes. During a synthesizing comparison across the cases I sought common patterns and particularly unique or interesting observations, which were given specific labels. These correspond to the subjects discussed in the presentation of results.

The analysis primarily relied on interview accounts, but involved consultation of documents for corroboration and complementary insights. Due to the large number of cases the analysis focus on presenting tendencies in the data as well as the particularly interesting observations.

Generalizations of the findings are made at an analytical level, which means that they are made in terms of theoretical propositions, not in relation to populations (Yin 2003). Still, due to the large number of cases I am able to draw conclusions regarding tendencies in museum innovation.

A preliminary analysis discussion has been sent to respondents in order to solicit their views on the credibility and accuracy in how their accounts have been presented and interpreted. This strategy is proposed by Cresswell (2007, p. 208-209) in order to increase validity of qualitative research.

2.2.6. Limitations of the empirical research

The analysis only looks into examples of museum innovation that somehow are related to the statements of the Museum of the year award jury. This means that the depiction of innovation in the studied museums might not be exhaustive, where further research could entail looking into the level of innovativeness in individual organizations.

The insights on innovation processes are also restricted to a managerial and organizational level perspective. A possible downside of this expert view is that some managers might overstress their importance in the process of change (see Yin 2003 about bias of respondents). Other staff members could offer a slightly different view of the discontinuous change in the organization. However, I find that the managerial perspective still is most suitable for providing general insights into the location of changes linked to museum innovation (which also has been stressed above).

2.2.7. Reflections on used methodology

During the interviews it became evident that the concept of innovation is still quite foreign to practitioners within the museum sector. They have no clear picture of what innovation could be and if their museum can be considered as innovative. One of the respondents for example said that discussions about innovation or innovativeness are not on the museum sector's agenda. Instead they rather talk about new approaches or perspectives on exhibitions. (Interview Parr)

This confirms the observation that there is an unawareness of innovation among many service and experience organizations (Tether 2003; Sundbo, Sørensen & Fuglsang 2008). The choice to use a more general renewal and novelty discourse in interviews was therefore motivated.

Although the interview initially asked about the respondents' views about change during the last five years, they felt a need to go further back in time in order to explain what had changed in their museum and how it happened that their museum was nominated for the award, or recognized by other actors in society. In several cases a five year narrative wouldn't suffice to give insight into what had occurred. In two cases the process in which the innovations emerged even started as far back as twenty years ago (Interview Jorikson; interview Haapasalo)! Nevertheless, the established criteria for innovation were met.

It should also be added that it is a subjective activity to compare museums since each organization is unique. Innovation in the current thesis has been conceptualized based on subjective judgments of respondents in regards to what stands out on the level of the sector. While certain types of discontinuous novelties might have been overlooked by the respondents, there was no tendency to overstress uniqueness and innovativeness. Rather, respondents were quite modest regarding their own museum's accomplishments in comparison with other organizations.

The large number of studied cases has advantages and disadvantages. On the positive side, the multiple-case analysis that was applied enabled a well-grounded overview of innovation in a museum context. On the negative side, the large number of cases together with the page limits of the thesis had the result that many interesting case specific details couldn't be elaborated upon. Even so, appendix 4 provides certain indications regarding case details.

3. Theoretical framework

This study is interested in museums as an area of study but apply general service innovation theory. The objective is to examine how a service innovation approach can contribute towards a clearer definition of museum innovation as well as an overall picture of where changes related to innovation processes are located in the service system of museums. The first of these two objectives is exclusively treated within this chapter, while the second also include the empirical research.

The discussion in this chapter starts with the service innovation literature since this is an established area of research. Then, museum related literature on innovation is reviewed.

3.1. Service innovation studies

For a long time the terms service and innovation seemed far apart. However, this is no longer the case. Service innovation has attracted a great deal of interest during later decades and it is today an extensive field of research (Djellal, Gallouj & Miles 2013; Howells 2010).

The early service innovation accounts primarily adopted models and perspectives derived from the manufacturing literature and focused on innovation in the form of new technology. Now it is generally agreed that innovation in service contexts can take many additional forms, including for example aesthetic, social, experiential, methodological or relational. It is even suggested that technology only act as a facilitator and a medium for new services (Sundbo 1997; Gallouj & Savona 2009; Djellal & Gallouj 2010). This implies that technology merely play a background role.

Within this field of research, specific service innovation theories have developed that take special account of the particularities of services, including for example their interactive, immaterial and process nature. (Djellal 2004; Djellal & Gallouj 2010; Gallouj & Weinstein 1997; Miles & Green 2008; Toivonen & Tuominen 2009) Several local theories and typologies for specific service sectors have also been created. These have advanced knowledge on the diversity of innovation in service contexts, but unfortunately they often lack in comparability due to the inductive nature of the accounts (Gallouj & Savona 2010, p. 29). To avoid this pitfall I turn to the existing body of service innovation literature in search for a

definition and model of service innovation that have wider support and thereby, at least in part, can enable comparable results.

First, I look into definitions of innovation in the service innovation literature and then I discuss an elaborated version of the much cited and renowned characteristics-based model of service innovation.

3.1.1. A definition of service innovation

One of the purposes of this thesis is to examine how a service innovation approach can contribute to a clearer definition of museum innovation. Since there is no commonly accepted definition of service innovation (Fuglsang 2010; Toivonen & Tuominen 2009), I base my final definition on a couple of criteria that have refigured in several accounts that contain more elaborated discussions about the definition of service innovation (e.g. Fuglsang 2010; Osborne and Brown 2011; Toivonen & Tuominen 2009; Sundbo 1997). These criteria contribute to methodological insights of how to define museum innovation.

Overall there is an agreement among service innovation scholars that innovation involves change and novelty (Fuglsang 2010, Gallouj & Weinstein 1997; Osborne & Brown). However, a definition along such lines remains very elusive. Several authors therefore stress that additional criteria are needed to make a theoretical demarcation between innovation and other concepts such as change, creativity or improvement. (Toivonen & Tuominen 2009; Osborne & Brown 2011; Sundbo 1997) In addition to novelty, four criteria reappear in a number of identified service innovation studies that take a broad view of innovation. These are included in table 2.

The first criterion is *practical implementation*. This means that a creative idea is not innovation until it is put into practice (Toivonen & Tuominen 2009). The second criterion requires that innovation involves *replication* and has a wider application. This is typically associated with commercialization and introduction of a novelty in a market context (Drejer 2004). However, Sundbo (1997, p. 438) takes a broader view and argues that:

“An innovation is a large-scale activity which is reproduced. Either the innovation (e.g., a new product) is made in many copies, or many people follow the same new pattern of activity. This is the case when a process or an organisational innovation is implemented (e.g., the innovation of customer orientation where all employees are taught to 'put the customer at the centre').

Thus each innovation is widely diffused and has a comprehensive effect on the market or the organisation, even incremental innovations. ”

Table 2: Criteria for service innovation

Criteria for innovation:	Included in:
Innovation is put into practice / involves implementation	- Toivonen & Tuominen 2009 - Fuglsang 2010 - Drejer 2004
Innovation is disseminated / replicated / reproducible / repeated /has a wider application	- Toivonen & Tuominen 2009 - Fuglsang 200 - Sundbo 1997
Innovation provides benefits and has positive effects	- Toivonen & Tuominen 2009 - Drejer 2004 - Fuglsang 2010
Innovation results in discontinuity and a break with business as usual /leaps in evolution	- Osborne & Brown 2011 - Sundbo 1997 - Drejer 2004 - Den Hertog 2000

Thus, replication doesn't have to refer to markets, but can also be internal within an organization and apply to novelties like new organizational mindsets. Such a viewpoint admits consideration of innovation in a wider set of areas.

The next criterion stresses that innovation is a *benevolent novelty*. This means that innovation brings benefits to an organization and its stakeholders. This can involve economic benefits, benefits to an entire sector when innovation gets diffused through imitation, or other types of benefits to the developing organization, such as acceptance from society. (Toivonen & Tuominen 2009; Drejer 2004; Fuglsang 2010).

Other accounts suggest that there are certain problems with this criterion. Firstly, all innovation efforts might not be successful (Osborne and Brown 2011) and secondly, it can be difficult to assess and measure the impact of innovation in service contexts (Djellal, Gallouj & Miles; Howells 2010; Sundbo & Gallouj 1998). This would imply that from a methodological point of view it is much more appropriate to consider intended rather than actual benefits as a criterion for innovation. An additional benefit of such an approach is also that it enables consideration to innovation efforts that are ongoing.

The fourth and last criterion calls for *discontinuity*. Osborne and Brown (2011) and den Hertog (2000) argue that this is the core attribute that distinguishes innovation from other forms of change, improvement or service development in general. In simple terms, it means

that innovations are identified based on an act of comparison between new offerings and practices and old ones, and that innovation thereby stand out in contrast to that which is mainstream or more common. In that way innovation equals a leap in evolution and a break with business as usual (Toivonen & Tuominen 2009; Sundbo 1997; Drejer 2004).

While numerous scholars support this view of innovation, there are some disagreements in regards to whether only abrupt leaps in evolution (Drejer 2004) or also small jumps constitute innovation. Fuglsang (2010) and Sundbo (1997) take the latter perspective. Furthermore, Tether (2005) suggests that multiple changes together can constitute innovation, even though every change in itself does meet the criteria. This is supported by Gallouj (2002) who argue that an addition or substitution of characteristics over time can lead to a radical innovation, and by den Hertog et al. (2003) who find that service innovation often involve combinations of renewals in different dimensions such as organization, technology and client interface.

The implication of these later arguments is that innovation might only be identifiable when comparing practices and offerings over a period of time or when the collective impact of several changes are considered. The boundaries of innovation in service organizations can therefore be very unclear. This makes it more appropriate to view and study innovation as a process of change that result in some form of discontinuity, which for example Gallouj and Weinstein (1997) do within their characteristics-based approach to service innovation, rather than as a clear-cut and tangible novel output.

One additional methodological problem in regards to the last criterion remains. The perspective from which discontinuity is judged must be determined. Tether (2005) and Damanpour et al. (2009) for example only demand novelty at the firm level, while Toivonen and Tuominen (2010, p. 893) argue against such a view:

“Even though ‘newness’ is always a relative concept, we should exclude ‘new to a firm’ from the definition of innovation, because it leads to the strange conclusion that backward companies make innovations when they adopt well-known practices.”

Instead, they suggest that innovation should be considered in a broader context, for example in relation to a geographical sector or a region. They thereby argue that innovation must be new outside the firm that developed it. A somewhat similar approach is taken by Sundbo (1997, p. 440) who states that *“innovation should be*

identifiable to actors in the service industry concerned". These perspectives mean that comparisons are made either at a sectorial or a market level.

Based on this discussion the following definition of service innovation is established:

- Innovation represents novelty/change that is put into practice and replicated with the intention to bring benefit to the organization that developed it or to some of its other stakeholders
- Innovation represents novelty/change that constitutes a break with business as usual in a broader context, either to the sector (regionally, nationally or globally) or a specific market

3.1.2. A characteristics-based approach to service innovation

In this section I present the analytical model that is applied in the empirical research for the purpose of analyzing where key changes related to innovation are located in the service system of museums.

Services have special particularities that need to be taken into consideration in a study of innovation. This particularly includes their interactive and intangible nature, as well as the inseparability between production process and consumption. Furthermore, service innovation typically does not take place in special research and development departments. Instead it is often integrated in other operational activities. Due to these specificities it is often difficult to define clear-cut innovation outputs in service contexts. The fact that various changes collectively can constitute innovation or that different innovations can be implemented simultaneously, merge, overlap, sustain or precede each other, further contributes to this difficulty. (Howells 2010; Gallouj 2002; Gallouj & Weinstein 1997; Tether 2005; Voss & Zomerdijk 2007).

In order to successfully identify innovations in services beyond tangible outputs such as new technology and entirely new services, these methodological problems must be taken into account. An approach that meets this criterion is the characteristics-based approach to service innovation which was developed by Gallouj Weinstein (1997). In order to admit analysis of innovation that take intangible forms, they examine innovation as a process of change rather than as an outcome.

The original ambition of the Gallouj and Weinstein (1997; p. 537) was to “lay the foundations of a theory that can be used to interpret innovation processes in the service sector” and also capture the diversity of innovation in all types of contexts, in private as well as public sectors, in goods and service products, in manufacturing and service industries and in technological and non-technological domains. Besides taking the particularities of services into account (e.g. the interaction between a service provider and a customer) the authors also hoped to reformulate the analysis of innovation by developing a common conceptual framework that can apply beyond the primary service sector. Their approach is therefore often described as integrative or synthesizing (Gallouj & Savona 2009). A benefit of such an approach is that it makes comparability across sectors possible.

Today, Gallouj and Weinstein’s framework has gained considerable influence. The original article (1997) has been cited in numerous studies (Google scholar 2014: 1203 citations) and the approach has been applied on several empirical fields (de Vries 2007; Gallouj & Toivonen 2011; Gallouj & Savona 2010; Windrum, García-Goñi and Fairhurst 2010).

The basis for the entire approach is an idea that innovation represents changes in the system behind a service or a product. This system consists of various characteristics, some of which are mobilized to create the service while others refer to the features of the service itself. The so called characteristics-based model of services (Fig. 1.) visualizes this system. It encompasses technical characteristics (X), final service characteristics (Y) and competence characteristics (C) of the service provider and the customer (C’).

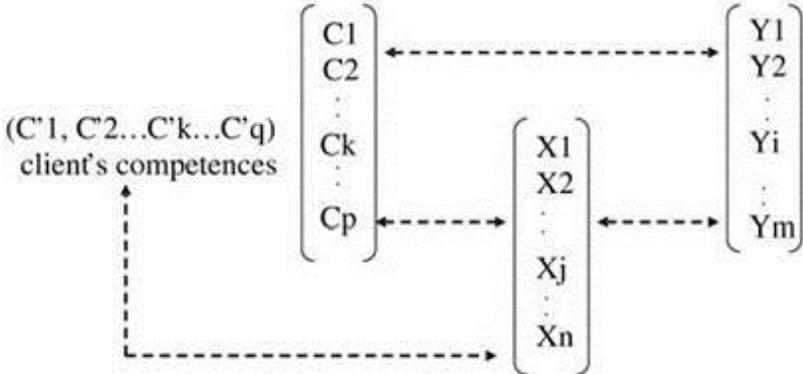


Figure 1: The original characteristics-based model of services by Gallouj & Weinstein (1997)¹⁴

¹⁴ The prefixes 1, 2, k, q etc. are applied in order to separate between various characteristics within one and the same category of characteristics.

Various later versions of the characteristics-based model of services have been developed (e.g. de Vries 2007; Windrum & Garcia-Goñi 2008). Gallouj himself and co-author Toivonen (2011) have put together a more elaborated version that takes further consideration to the particularities of services, especially their process nature. It thereby provides a more comprehensive view of the conditions under which a service is designed, as well as of the characteristics that directly or indirectly are mobilized for its production. The authors apply the model in order to describe specific services before and after innovation. The primary focus is to identify and locate the changes related to innovation rather than to stress various modes of innovation, which was the main focus of Gallouj and Weinstein (1997). To delimit the study, I have chosen to exclude the modes of innovation from my theoretical framework.

Some of the changes that have been made in Gallouj and Toivonen's model (fig XX) can be considered as a direct response to previous critique by Van der Have et al. (2008) and Toivonen and Tuominen (2009) who argued that the original model was too general to admit an analysis of the location or target of change. However, with the increased attention to the process nature of services, Gallouj and Toivonen's (2011) elaborated model offers a promising analytical tool for such purposes. The content of this model will now be presented.

3.1.2.1. The content of Gallouj and Toivonen's elaborated characteristics-based model of services

The characteristics-based model (Fig. 2.) visualizes the service as a system of connected characteristics. A major change compared to the original version is that the service processes (Z, Z') as well as the distinction between front (FO) and back (BO) office is made visible. Yet another important change is that Gallouj and Toivonen (2011) have divided the system of characteristics in two clear sections: one for the service provider and one for the customer. Both these actors are provided with their own sets of technical characteristics (X, X'), process characteristics (Z, Z') and competence characteristics (C, C') in front as well as back office.

The front office includes those characteristics that involve customer contact, while the back office encompasses all those characteristics that aren't visible for the customers. This is an important distinction when looking at service organizations. Many activities of importance for the final service to customers take place behind the scenes, but nevertheless have a vital role. Such activities can for example include customer relationships management, staff administration and prototyping of services.

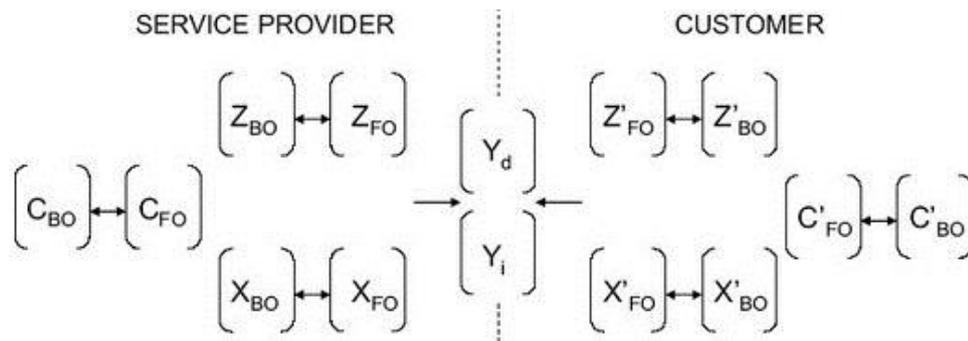


Figure 2: A revised characteristics-based model of services. Source: Gallouj & Toivonen (2011)

Gallouj and Toivonen primarily focus on the characteristics of the service provider when explaining their elaborated model. Table 3 provides a summary explanation to the various characteristics on this side. The three sets of characteristics belonging to the service provider represent components that are mobilized to produce a service. Technical characteristics not only refer to technology, but also encompass enablers like methodology, organization and the prototype of the service. These technical characteristics build on ideas, resources, competences and expertise that is formalized and/or institutionalized. Process characteristics refer to processes which are linked to the customer encounter, and also includes preparatory and follow up activities in the back office. In turn, competence characteristics refer to all personnel competences that are required to realize the service in question, in front as well as back office. It also refers to organizational mindsets.

Table 3: Technical, process and competence characteristics of the service provider according to the ‘front office - back office’ division. Source: Gallouj & Toivonen 2011

	technical characteristics X	process characteristics Z	competence characteristics C
‘back office’ BO	<ul style="list-style-type: none"> - service concept - prototype of the process (blueprints, flowcharts) - tangible technology - non-technological models and methods - organisation - physical environment (e.g. ergonomics) 	<ul style="list-style-type: none"> - those parts of the service design and production which take place outside the customer contact; preparatory activities regarding marketing 	<ul style="list-style-type: none"> - competences linked to organisational learning and organisational memory - individual competences mobilised in service administration (e.g. CRM)
‘front office’ FO	<ul style="list-style-type: none"> - concrete results (reports, contracts, software etc.) - tangible and non-tangible technologies mobilised - organisation mobilised - physical environment (if relevant) 	<ul style="list-style-type: none"> - the main part of service marketing and those parts of the service design and production which include customer contact 	<ul style="list-style-type: none"> - individual competences of the personnel mobilised in the interaction with the customer

No similar table is provided for the customer side, but brief explanations are still offered. The process characteristics (Z') are described as the 'customer journey', the 'customer path' or the 'ordering of customer activities'. The technical characteristics (X'_{FO} , X'_{BO}) enable consideration to service production and delivery that rely on the customers own technology or their own non-technological models/methods. In turn, the competence characteristics (C'_{FO} , C'_{BO}) encompass those customer competences that are required for the realization of the service. No elaboration of the front and back office sub sets are offered. Nevertheless, Gallouj and Toivonen emphasize that the distinction between front and back office characteristics of the customer is necessary since there are characteristics that aren't completely visible to the service provider.

Lastly, the authors have also included a division between direct and indirect final characteristics in their model. The former refers to the final features of the service and those utilities or customer benefits that are coterminous with the actual service delivery process, whilst the indirect final characteristics refer to long-term utilities and benefits.

3.1.2.2. Application of the elaborated characteristics-based model of services in the current thesis

While Gallouj and Toivonen (2011) apply their model on service products, I follow the suggestion of Van der Have et al. (2008), who state that the characteristics-based approach could possibly aid an analysis of all types of firm-level innovations. I consequently focus on the entire service portfolio of museums. This is appropriate since it is rarely one clearly defined product or service that is consumed in museums. Typically, visitors and other users can choose from and combine multitude offerings, components and experiences in unique and personal ways (Kim Lian Chan 2009; McLean 1994).

Furthermore, since my research investigates innovation from the museum organizations' perspective, I will only consider the FO & BO distinction on the side of the service provider. The back-office of customer, i.e. the museum visitor or user, is not as relevant in a museum context as we can expect it to be in for example business to business services. This is supported by the fact that none of the areas of innovation that are mentioned in previous museum innovation literature relate to the customer's back office (see table 5 in 3.2.4.).

Since the model never has been applied in a museum context previously, the research in this thesis makes an important contribution to test its applicability and contribution on this type of organization.

3.2. Museum related literature on innovation

This section reviews previous museum related literature on innovation. First a discursive background to the introduction of the innovation concept in museum related literature is included. Then I present four approaches to innovation in such literature. This presentation is necessary since no extensive overview has been made over museum related literature on innovation. Thereafter I examine the previously established service innovation definition in relation to this text-corpus. Finally I discuss claims or arguments of relevance for my empirical research.

This section consequently both includes a more general literature review and a literature study aimed at examining how a service innovation approach can contribute towards a clearer definition of museum innovation.

3.2.1. Background: innovation discourse in museum related literature

The introduction of innovation discourse in museum literature can in part be explained by the previous referred to tendency among service innovations scholars to adopt a wider approach to innovation. Another contributing factor is the wider debate about change in relation to the museum sector. There is widespread agreement in the literature that museums and cultural institutions of today are facing difficult external pressures and challenges. Many authors refer to a decline in public funding, greater economic and social accountability, shifting consumption patterns among museum users, as well as increased competition from the overall leisure industry. (e.g. Anderson 2012; Bakhshi & Throsby 2012; Camarero, Garrido & Vicente 2011; Hooper-Greenhill 2000; McNichol 2005)

It is argued that in order to cope in this turbulent environment, museums must engage in change, renewal or innovation. Change oriented action is presented as the remedy that enables survival and success, as well as sustained legitimacy and visitor numbers. Some of the scholars behind these arguments draw on innovation vocabulary and/or theory (e.g. Vicente, Camarero & Garrido 2012; Dawson 2008) while others primarily (e.g. Anderson 2012;

Hooper-Greenhill 2000) talk about change, reinvention or transformation. Despite this difference in vocabulary and/or theoretical approach, these accounts delineate a very similar picture of the situation that museums find themselves in.

Many authors suggest that these external challenges and pressures indeed have encouraged a response from museum professionals. Considerable transformations in relation to both practices and attitudes have been identified and some scholars even refer to a shift in paradigm. Above all, there is wide agreement that museums are moving away from an inward focus on collections and custody towards a more pronounced visitor/user orientation. (Anderson 2012; Artan 2011; Kim Lian Chan 2009; Bertacchini & Morando 2013; Hooper-Greenhill 2007; Kratz & Rassool 2006). This paradigm shift gives a rough picture of the situational context of museum innovation.

3.2.2. Approaches to innovation in museum related literature

When reviewing museum related literature that either discuss or refer to innovation I identified four different approaches:

Table 4: Approaches to innovation in museum related literature

<i>Museum literature applying limited innovation vocabulary</i>	e.g. Anderson 2012; Burton, Louviere & Young 2009; Candlin 2012; Ciolfi et al. 2008; Govier 2009; Hindmarsh et al. 2002; Hooper-Greenhill 2000; Janes 1995; Johnson 2003; Johnson & Thomas 1998; Kim Lian Chan 2009; Knell 2010; Lusiani & Zan 2010; McNichol 2005; Minghetti, Moretti & Micelli 2001; Ross 2004; Russo, Watkins & Groundwater-Smith 2009; Sandell 2003; Stam 1993; Søndergaard & Janes 2012; von Lehn 2007
<i>Museum literature applying elaborated innovation vocabulary</i>	Calcagno & Biscaro 2012; Marchetti & Nandhakumar 2011; Marchetti & Valente 2012
<i>Museum literature framed within innovation theory</i>	Subset 1: Camarero & Garrido 2008; Camarero et al. 2011; Camarero & Garrido 2012; Garrido & Camarero 2010; Vicente et al. 2012 Subset 2: Dawson (2008); Søndergaard & Veirum (2012); Dawson, McDonald & Trépanier (2008)
<i>Innovation studies of neighboring or larger empirical fields</i>	Bakhshi & Throsby (2010); Della Corte, Savastano & Storlazzi (2009); Sundbo (2009); Sundbo, Sorensen & Fuglsang (2008)

The articles within the first three approaches focus on museums as a subject of study, but vary in their degree of influence from innovation discourse. Group one, which is largest in number, contains studies that aren't primarily interested in innovation, but in other issues related to for

example management, cultural economics, or digitalization. Apart from including words like ‘innovation’ and ‘innovative’, mentioning areas of innovation, or advocating the innovation imperative, most scholars in this category do not offer any elaborations about the topic. To identify all such accounts (or even include them in a table) was therefore impossible. The table only includes articles that came up during a database search or were cited in other identified articles (see 2.1. for a description of the methodological procedure). However, the important conclusion that can be drawn from the large identified number of studies of this type is that innovation vocabulary is no longer uncommon in museum literature.

The second approach includes studies that have taken an explicit interest in innovation as a subject of discussion, while only making few and brief references to innovation theory. One of the articles (Calcagno & Biscaro 2012) provides a descriptive account of a particular type of innovation in relation to the interpretive language and sense making process of exhibitions at an art museum, while the other two are connected to a design oriented PhD-project discussing the role of digital technologies in the process of innovating learning practice at two local history museums (Marchetti & Nandhakumar 2011; Marchetti & Valente 2012).

Like the second approach, the third also encompasses writings that take an explicit interest in innovation as a subject of discussion. However, these are also, at least in part, framed within innovation theory. They have a clear managerial focus, with emphasis on how to improve performance and management of museums. A couple of these studies (subset 1) examine the impact and correlation of different factors (e.g. mode of governance, type of funding, museum size, market orientation, service orientation, learning orientation) on innovation capacity and performance, while others (subset 2) demonstrate opportunities for innovation and explore business models related to innovation (e.g. the innovation radar and a joint-venture model for culture-driven innovation). Some general suggestions are therefore provided on how innovation could be managed and realized, e.g. in what areas to innovate or the importance of adopting a learning orientation. However, strangely enough there are only some occasional and mainly brief references made to concrete innovative practices in these studies.

The fourth approach is different in comparison with the first three. The authors in this group are not primarily interested in museums as an area of discussion, but still include museums or museum like venues in the empirical data or among mentioned examples. The main focus is innovation in a larger or neighboring empirical field, including arts institutions, archeological heritage sites and the primary experience sector. Research interests relate to the impact of

technological innovation; the potential of innovation to change the role of customers and alter value creation; and theoretical and empirical exploration of innovation within experience services.

3.2.3. Research gaps in museum related literature on innovation

Although the reviewed literature makes important research contributions, it also contains two important gaps. Firstly surprisingly few of the scholars attempt to explain or clearly articulate what they mean by innovation. When explanations are made, they are very general and often reduced to topdown (i.e. theory derived) typologies of innovation or comments regarding common types of innovation (e.g. Bakhshi & Throsby 2010; Camarero & Garrido 2008; Dawson 2008; Garrido & Camarero 2010). The concept itself has not been thoroughly discussed and distinguished from change in general. This motivates the conceptual discussion in the current paper.

Secondly, very little attention has been given to the content and characteristics of museum innovation. Above all, empirical insights are rare. The literature only contains a small number of case descriptions and brief references to concrete examples of innovative behavior. Such accounts either focus on one or a very limited number of areas of innovativeness, or merely support/provide context for other arguments, such as the consequences of innovation or benefits of collaborating with a local community (e.g. Calcagno & Biscaro 2012; Bakhshi & Throsby 2010; Søndergaard & Veirum 2012). There are no attempts to analyze concrete examples of museum innovation practice or to articulate the location of changes related to cases of museum innovation. This motivates my own empirical research.

3.2.4. Applying a service innovation definition on museums

This section is part of the literature study that aims at examining how a service innovation approach can contribute towards a clearer definition of museum innovation. The previously established service innovation definition (2.1.1.) is applied on the just described corpus of museum related literature on innovation in order to determine how applicable it is in a museum context.

In the reviewed museum innovation literature the signification of innovation is rarely articulated in detail. Typically authors just refer to and in best case elaborate on some specific

types or areas of innovation (e.g. Bakhshi & Throsby 2010; Camarero & Garrido 2008; Dawson 2008; Garrido & Camarero 2010. See table 5). Even so, it is evident that they associate innovation with novelty and change, just like the previously discussed service innovation scholars. This is discernible in the general argumentation and discursive context of the articles as well as in the descriptions of specific innovation categories. Innovation is for instance mentioned in relation with new ways of working, introduction of new technology, new managerial styles, and change towards a more active visitor role, etc. (Camarero & Garrido 2012; Ciolfi et al. 2008; Garrido & Camarero 2010; Hooper-Greenhill 2000; Johnson & Thomas 1998. See table 5.)

Also the few definitions of the concept stress novelty and change: Janes (1995, p. 30) defines innovation as “{...} *new ideas, methods and devices*”, and Vicente et al. (2012, p. 652) conceptualize it as “{...} *a tendency to incorporate new systems, technologies or processes that change both how the museum is run and how its exhibits are presented to the visitor.*”

As argued in the discussion regarding criteria for service innovation, such definitions are too elusive since they do not distinguish innovation from other concepts like change and improvement in general. The additional service innovation criteria that have been discussed could therefore contribute towards a more precise operational definition.

Overall, the four different criteria are in alignment with accounts in the previous museum innovation literature and the various types of innovation that have been referred to. For example, references to innovation in the form of new managerial styles, new ways to relate to stakeholders and new ways to frame and classify knowledge in museums clearly imply practical implementation (Johnson & Thomas 1998; Ross 2004; Vicente et al. 2012).

However, when applied to museums, the second criterion of replication/dissemination needs to be considered in more general terms. In particular it must be applied beyond commercialization, which was indicated by Sundbo (1997). This is necessary in order to take account of the social goals of museums. A dominant proportion of European museums are public institutions that work in service of society. They thereby have obligations to carry out specific tasks or work towards certain results and goals. It can for example be to enable increased access to cultural heritage, to preserve heritage and conduct research or to promote broad cultural participation as well as informal education. (Sundbo 2009; Søndergaard and Veirum 2012; Bakhshi & Throsby 2012) In relation to this, Camarero and Garrido (2012, p.

40) emphasize that such goals must be taken into consideration when applying the innovation concept in a museum context:

“The application of innovation to museums must be interpreted in the context of a museum’s mission: to preserve culture and heritage by custody and research as well as fostering an interest in culture and education.”

A broader perspective on replication admits this and is also applicable to the various types of innovation referred to in the literature (see table 5) since these either involve dissemination of a novelty or a novel practice in relation to various visitors and other stakeholders (e.g. replication of an idea within an entire exhibition), or replication of one and the same pattern of behavior within an organization (e.g. new way to carry out activities).

The only potential problematic type of museum innovation is new manager and staff profiles (Vicente et al. 2012). These can only be regarded as innovation when there is a broader application or organizational wide impact. To employ a new manager with a different background could for example contribute to organizational wide impact in the form of a new direction and type of management within an entire the museum.

Also the third criterion which suggests that innovation involves intended benefits seems to be applicable in a museum context. Several accounts for example suggest that innovation can be a means to survival and success in an increasingly more competitive and turbulent museum environment (Bakhshi & Throsby 2012; McNichol 2005; Dawson 2008; Camarero & Garrido 2012). Museum innovation is thus considered as a beneficial and a progressive type of novelty or change.

Lastly, I also find that the discontinuity criterion is in alignment with a number of comments in the reviewed museum innovation literature. Innovation is for example mentioned in relation to pioneering, small changes and ideas which adds up to enormous differences, new practices that challenge established thinking, alterations in the role of visitors, changes in the value creation process in museums, and difference in comparison to traditional/conventional museum practices (e.g. Anderson 2012; Calcagno & Biscaro 2012; Camarero et al. 2011; Della Corte et al. 2009; Dawson et al. 2008; Garrido & Camarero 2010; Janes 1995; Marchetti & Nandhakumar 2011).

Table 5: Types and areas of innovation according to Museum related literature on innovation

<p>Related to communication and learning</p> <ul style="list-style-type: none">- Innovation in learning activities (Marchetti & Nandakumar 2011)- Innovative new ways of working in relation to communication and learning (Hooper-Greenhill 2000)- Innovation in terms of how knowledge is framed and classified (Ross 2004)- Innovation in the interpretive language and sense making process of exhibitions (Calcagno & Biscaro 2012)	<p>Exhibition related</p> <ul style="list-style-type: none">- Exhibition layout as a possible area of innovation (Marchetti & Nandakumar 2011)- Innovation in new subject areas (Johnson & Thomas 1998)- Innovation in artform/artistic development, content creation and form (Bakhshi & Throsby 2010; Vicente, Camarero & Garrido 2012; Camarero et al 2011)- Innovation in temporary exhibitions (Marchetti & Nandakumar 2011; Camarero & Garrido 2012)
<p>Partnership & audience related</p> <ul style="list-style-type: none">- Innovative partnerships with audiences (Hooper-Greenhill 2000)- New ways to relate to sponsors, donors and corporate partners (Bakhshi & Throsby 2010)- Online access to digital collections as an innovation in audience reach (Bertacchini & Morando 2013; Bakhshi & Throsby 2010)- Innovation focused on lowering the barriers for accessing artwork (Calcagno & Buscaro 2012)- Innovation in relation to the type and intensity of visitor involvement (Della Corte et al. 2009)- Systemic innovations (Della Corte et al. 2009)- Innovative co-creative work (Govier 2009)	<p>Offering/market related</p> <ul style="list-style-type: none">- Integrated and complex offers as innovation (Della Corte et al. 2009)- Development of new museums as innovation (Johnson & Thomas 1998)- Innovation in cultural events and programs (Marchetti & Nandakumar 2011; Camarero & Garrido 2012)- Innovation in the form of professionally designed questionnaires and comment books (Stam 1993)
<p>Technology related</p> <ul style="list-style-type: none">- Innovative digital technologies (Bakhshi & Throsby 2010)- Innovation in web distribution channels and online applications (von Lehn 2007)- Gestural interface and touchscreen panels as innovative systems (von Lehn 2007)- Social media as an area of online innovation (Dawson, McDonald & Trépanier 2008)	<p>Organizational/management/business related</p> <ul style="list-style-type: none">- Innovation in the way museum activities are carried out (Johnson & Thomas 1998)- Innovations linked to organizational structures or administrative processes (Garrido & Camarero 2010)- Change in staff profiles and new managerial styles (Vicente et al. 2012; Camarero & Garrido 2012)- Innovative financing strategies (Bakhshi & Throsby 2010)

As to the clarifications in regards to discontinuity, I find the broad approach that admits small leaps in evolution suitable, since incremental innovations, involving for example improvements and changes in certain service aspects and advancements in technology, are argued to be most common among museums (Garrido & Camarero 2010).

Also the sector and market perspective is appropriate when defining museum innovation based on the discontinuity criterion. While the reviewed museum innovation scholars haven't made clear which viewpoint they take when defining innovation or applying the concept, there are a couple of accounts that suggest sectorial and market perspectives in the treatment of survey data and in the discussion of a particular form of innovation (Dawson 2008; Camarero & Garrido 2008; Camarero et al 2011; Vicente et al 2012). The comparison of museums innovation against traditional and conventional museum practices also indicate a sector point of view (e.g. Anderson 2012).

In summary, the established criteria for innovation (novelty, practical implementation, replication, intended benefits and discontinuity) are compatible with the existing museum innovation literature. They enable consideration to all areas of museum innovation that have been discussed in previous innovation related literature on museums, including for example audience engagement or exhibition content. At the same time they provide concrete indications regarding what to include in data collection and analysis. They also offer a clear demarcation between innovation and change or novelty in general.

In addition to these criteria, it should be clarified that the view of innovation as a change process rather than as a specific output also is appropriate in a museum context, since previous literature indicate that the innovations in this context can encompass multiple interrelated changes and novelties (Bakhshi and Throsby 2010; Camarero, Garrido & Vicente 2011). This feature can make it difficult to define and measure innovation as something clear-cut and tangible. By looking into innovation as a process this complexity might be accounted for.

3.2.5. The content and characteristics of museum innovation according to museum related literature

Even though the reviewed literature doesn't offer any detailed empirical contributions regarding the content and characteristics of museum innovation across multiple organizations, it does provide certain claims, references and comments of relevance. These provide certain accounts for comparison to the current thesis.

Firstly, the literature offers comments regarding various types or areas of innovation (actual or desirable). Table 5 provides an overview of such mentioned areas and gives some indications as to where changes related to innovation might be located.

The table shows that innovation has been considered in relation to more or less all aspects of museum practice, including areas beyond technology and economics. Despite this broad approach, much emphasis has been placed on technological innovation in the more detailed discussions (e.g. Bakhshi & Throsby; Dawson 2008; Marchetti & Valente 2012; Vicente et al. 2012). My empirical research will be able to show if adoption of new technology in fact is a key element that make museums stand out as innovative, or whether it only plays a background role as indicated by some service innovation scholars (Sundbo 1997). By not categorizing innovations into predefined types like organizational and technological innovations, the risk of technology bias is reduced.

Secondly, the literature also contains few arguments regarding more common types of innovation. Garrido and Camarero (2010, p. 219) argue that museum innovation commonly involves improvement and changes in certain service aspects or advances in technology, and Calcagno and Biscaro (2012, p. 53) assert that cultural innovation primarily has been dedicated to efforts that enable easier access to artworks through better services. These different claims have not been supported by empirical evidence and hardly any elaborations are made. My research therefore offers a possibility to confirm or disprove the claims as well as provide more substance to the discussion.

Thirdly, the literature contains some references to how new technology; various sensory stimuli in exhibitions; interactive displays, or multiple narrative voices and perspectives can increase the involvement, empowerment and active participation of visitors or improve audience outreach (Bakhshi & Throsby 2012; Calcagno & Biscaro 2012; Della Corte et al 2009). By applying the characteristics-based model it becomes possible to show and articulate

the location of these changes in the system behind the service, and to clearly separate between changes made in the customer's and the museum's behavior during the service encounter.

Fourthly, as referred to earlier, there are also accounts that stress interrelationships between different areas of museum innovation. One type of innovation can present opportunities for further innovations or make additional changes necessary. Garrido and Camarero (2010) has for example sustained that organizational innovations can favor technological innovation, and that new technological innovation in turn can assist the introduction of better services. These correlations between various types of innovations have been statistically proven but not looked into in detail or further explored in qualitative terms.

A last interesting argument is presented by Marchetti & Nandhakumar (2011) who have found that due to conflicting demands from funders and educational institutions museum innovation is restricted to peripheral and isolated activities such as temporary/thematic exhibitions, cultural events, and learning activities. Beyond these so called 'innovation enclosures' it is argued that traditional practices prevail. While the study focus on the role of technology in innovation of museum learning practice at two history museums, it is interesting to see if the argument of innovation enclosures applies to museum innovation in general.

3.3. Summary and conclusion of theoretical discussion

This thesis offer a systematic attempt to apply general service innovation theory in a museum context in order to advance knowledge on museum innovation, conceptually and empirically. It is an important contribution to both museum related literature on innovation and service innovation literature.

The discussion in this chapter has demonstrated that service innovation criteria are congruous with the existing museum related literature on innovation and that a definition based on such criteria can contribute to a more precise conceptualization of museum innovation.

Furthermore, a model for identifying service innovation has been discussed. The elaborated characteristics-based model of services (Gallouj & Toivonen 2011), which depicts a service as a system of connected characteristics, will be applied in the empirical study. In contrast to the authors of this model, who apply the model on the level of service products, I use it at the organizational level in order to account for the fact that museum offerings typically consist of a number of services and experience encounters (Kim Lian Chan 2009; McLean 1994).

Accordingly, the entire museum organization is viewed as a service system. Changes related to innovation processes can be situated in various locations of this system. The empirical research in the next chapter discusses the location of such changes in the process of innovation in nine Swedish museums that have been nominated by the Swedish Museum of the year award jury.

4. Results and analysis

This chapter is dedicated to the findings and results of the empirical analysis. The objective is to identify where key changes related to innovation processes are located in the service system of museums. For this purpose I have applied Gallouj and Toivonen's (2011) elaborated characteristics-based model of services, which view a service as a system of connected characteristics. As stated previously, this model is applied at an organizational level.

First, the overall picture of innovation is presented as it emerged from the analysis of the nine cases which have been nominated by the Swedish Museum of the year award jury. Then I discuss the identified key changes related to innovation according to the structure and content of the applied theoretical model. Lastly, I summarize the major findings and discuss the overall conclusions that can be drawn from the analysis.

4.1. Overall picture of innovation

The cases of innovation that are studied have been identified based on the previous established conceptualization of innovation. It stresses that innovation is something that is novel, put into practice and replicated for the benefit of a museum's stakeholders, as well as something that also constitutes a break with business as usual, either on a sectorial level or in relation to a museum's audiences and other stakeholders.

Based on this definition it was typically not a specific and singular service product that could be defined as innovation. It was rather a combination and collective effect of novelties and changes in several locations that made a museum stand out in comparison with others or created discontinuity for its stakeholders. In many of the cases there was a remarkable reorientation in the operations of the museum, either in comparison with the old situation or in contrast to other organizations in the sector.

In terms of the characteristics-based model, changes related to innovation were located in multiple characteristics. Figure 3. provides an overview of the key changes that have been identified in the empirical data. These include tendencies in signature changes as well as particularly unusual or different novelties. Each case represents a combination of some of these key changes.

Detailed descriptions of the nine individual cases and their approaches to innovation are offered in appendix 4. This appendix also includes a table overview of the cases of innovation as they were indicated by the museum of the year award jury and the organizational accounts.

Figure 3: Recurrent and unique changes to the service system of the studied museums during the process of innovation - according to the elaborated characteristics-based model of services

The service provider			The visitor/user/customer	
X _{BO}	<p>Technical characteristics in back office</p> <ul style="list-style-type: none"> • Implementation and development of participatory and collaborative methodology • Implementation of a new management approach • New concepts or prototypes for the museum services and practices • New technology as an enabler for access to collections 	Y _d	<p>Technical characteristics in front office</p> <ul style="list-style-type: none"> • No key changes that represent discontinuity on sector or market level 	X' _{FO}
X _{FO}	<p>Technical characteristics in front office</p> <ul style="list-style-type: none"> • Implementation and development of participatory and collaborative methodology • New concepts or prototypes for the museum services and practices • New technology as an enabler for access to collections 		<p>Direct final service characteristics</p> <ul style="list-style-type: none"> • Considerable changes to or reorientation of the service portfolio • More diverse and numerous offerings, activities and experience opportunities • New venue /niche • New permanent exhibitions that are very visitor-oriented 	
Z _{BO}	<p>Process characteristics in back office</p> <ul style="list-style-type: none"> • Many back office processes are moving into front office + external actors are invited into the back office 	Y _i	<p>Process characteristics in front office</p> <ul style="list-style-type: none"> • More choice and agency during visit • Active role as partner or discussant in exhibition production and developments 	Z' _{FO}
Z _{FO}	<p>Process characteristics in front office</p> <ul style="list-style-type: none"> • New, wider and more contextual perspective are mediated in exhibitions and program activities • Display language that stand out as visitor oriented 		<p>Indirect final service characteristics</p> <ul style="list-style-type: none"> • More focus on becoming accessible to wider audiences • Become more relevant • Become a meeting place • Spur discussion and debate 	
C _{BO}	<p>Competence characteristics in back office</p> <ul style="list-style-type: none"> • New organizational mindsets, e.g. visitor oriented mindsets and viewpoints • New or reinforced competences through collaborations • New manager and/or staff profiles 		<p>Competence characteristics in front office</p> <ul style="list-style-type: none"> • Less pre-knowledge is needed to understand exhibition content • Contribution of competences in production of museum content 	C' _{FO}
C _{FO}	<p>Competence characteristics in front office</p> <ul style="list-style-type: none"> • New or reinforced competences through collaborations • New staff profiles for pedagogues and guides 			

4.2. The location of key changes related to museum innovation

The various key changes and novelties listed in figure 3 will now be further elaborated upon in accordance with the structure and content of Gallouj and Toivonen's (2011) elaborated characteristics-based model. Special emphasis is placed on the characteristics of the service provider, i.e. the museum.

4. 2.1. Changes in final service characteristics (Yd & Yi)

The final service characteristics in the elaborated characteristics-based model are divided into direct and indirect service characteristics. The significations of these two subsets as well as changes in them are discussed in separate sections.

4.2.1.1. Changes in direct final service characteristics (Yd)

The direct final service characteristics correspond to the features of the service and the utilities and customer benefits that are linked to the actual service delivery process. In a museum context this refers to all service offerings and visitor experiences, including for example exhibitions, events and program activities.

With no exception all nine cases had somehow demonstrated novelty in their direct final service characteristics. Table 9 in Appendix 5 provides an overview of the type of changes (linked to innovation) in these characteristics that had occurred in each museum.

A couple of tendencies were discerned. New venues and a new niche within an existing museum in themselves represent novel offerings¹⁵. In turn, many of the older organizations have had an increase in the number of services and experience opportunities that they provide.¹⁶ A couple of these museums have even reoriented their entire service portfolios with the result that they now provide a wider set of offerings and entirely different exhibitions and program activities.¹⁷ Lastly, some cases have also presented new permanent exhibitions that the Museum of the year award jury found particularly visitor oriented and/or exciting¹⁸.

¹⁵ MC Collection museum, the Nordic water color museum, the Cultural heritage center within Kulturparken Småland

¹⁶ Naval museum, Grenna museum and Polar center, Kulturparken Småland

¹⁷ The Maritime museum and Aquarium and the Air force museum, Hallwyl museum

¹⁸ The Museum of medieval Stockholm; the Air force museum.

Looking at these cases, it was rarely one singular and isolated service that made them stand out in comparison with other museums (with perhaps one exception¹⁹). Instead the museum respondents primarily stressed novelties in relation to their overall service portfolios. As the following discussion will unfold, these novel offerings are the result of changes in other characteristics on the side of the service provider as well as in the indirect final characteristics.

4.2.1.2. Changes in indirect final service characteristics (Y_i)

In the model of Gallouj and Toivonen (2011) indirect final characteristics (Y_i) are described as the long-term utilities and benefits of services. In a museum context we can think of them as the benefits related to the museum's role within society. This element in the model is particularly relevant in the case of public museums.

Naturally social goals were very pronounced among those eight museums that receive some degree of public funding. The novelties that made these organizations stand out in several cases originated in or developed in accordance with changed or more emphasized social goals and ambitions. Table 10 in appendix 5 lists the type of goals figuring in the six cases in which this was particularly evident. Overall there was a tendency among these museums to aim at:

- increased accessibility to and relevance for museum audiences and other stakeholders
- improved audience reach
- encouragement of critical thinking and debate
- becoming arenas and meeting places
- increased participation of and interaction with audiences
- increased collaboration with other external parties

These goals and motivators either reappeared in annual reports, in change related organizational documents, and/or were stressed by the museum directors. For example, at the Air force museum the principal idea behind this museum's large scale renewal project was to reach wider audience groups (Statens försvarshistoriska museer 2012). This was an important task since the museum previously had difficulties reaching women, children and youths. The

¹⁹ In the case of the Museum of Medieval Stockholm it was primarily the new permanent exhibition that caught the attention of the jury (Interview Sjöö).

director for example argued that women stayed outside on the big lawn in front of the museum while their husbands went inside. (Interview Parr)

Another example is how some museums have increased their number of program activities and events in in order to be transformed into relevant meeting places and eventful arenas (Interview Haapasalo; interview Johansson).

Overall, many of the studied cases have managed to reach at least some of their goals. They have for example increased their visitor numbers, improved their outreach and become eventful arenas and meeting places as a result of other changes (e.g. interview Parr; interview Rosengren; interview Johansson; interview Bauer). It was often this positive social impact that earned the attention of the Museum of the year award jury (Interview Munktell; interview Sjöö).

That social goals lie at the foundation of museum innovation in several of the cases supports the previously established definition; innovation represents a discontinuous renewal/novelty/change that is put into practice and replicated with the intention *to bring benefit* to the museum and its stakeholders. Benefits were in fact sought in all the museums, but in some cases they primarily concerned increased revenue and audience numbers or a pressing need for renewal (Interview Jorikson; interview Rodhe; interview Rosén).

4.2.2. Changes in technical characteristics (X)

In Gallouj and Toivonen's (2011) elaborated characteristics-based model the technical characteristics for example include the service concept, the prototype of the service, as well as enablers like organization, technology, physical environment and methodology. In a museum context this includes the basic idea behind what the museum offers and does, the organization of staff, technology applied in for example exhibitions or online, the museum facilities and blueprints for how to carry out activities or run the museum.

While many of the studied museums have gone through reorganizations and received new, modernized or additional facilities, these changes were not stressed by the museum respondents as something that made their organizations stand out on a sectorial level (e.g. Interview Rosengren; interview Parr; interview Johansson). Signature changes instead include new concepts and prototypes for museum offerings, new methodology and partly also novel use of technology. The following discussion elaborates on this.

4.2.2.1. New concepts and prototypes for museum services (X_{BO/FO})

Table 11 in appendix 5 provides an overview of how the service concept or prototype has been altered in a couple of the studied museums. New venues that are based on new museum content and subject areas²⁰ represent the most obvious examples. Johnson and Thomas (1998, p. 81) considers this an important aspect of innovation in a museum context and stress that *“[n]ew museums are likely to play a significant role in redefining heritage boundaries.”*

More remarkable is perhaps the case of Grenna museum, where a new niche called Polar center has been created within the already existing museum. While only a small local heritage venue, the staff has taken one of the museum collections about a specific Polar expedition²¹ as a stepping stone in order to expand the museum’s content to Polar history in general, to other Polar expeditions, and to mediation of Swedish Polar research. In this way the staff has managed to create a niche and combination of activities that is unique in Sweden. (Interview Jorikson; Jorikson 2013)

In several other cases the idea of what the museum offers or stands for has changed. This is connected to a considerable reorientation of their service portfolios and often also development of new blueprints for the museums’ exhibitions and program activities. The Maritime museum and Aquarium has for example developed an elaborate plan that dictate what the museum should offer and stand for, all in alignment with an explicit determination to expand the museums view on maritime cultural heritage and to provide offerings that appeal to wider audience groups.

A unique case is the Nordic water color museum. In addition to its new concept for museum content, this museum has a very special organizational setup which differs considerably from how many other Swedish museums work. Ever since the museum opened in 2000 its staff has pursued a form of constant method and knowledge development through pedagogical and research projects (externally funded) that run parallel with and are integrated in day to day program activities and exhibition work. These various areas influence each other and the projects always rely on collaborations with external partners like school classes, educators, artists, researchers or audience groups. (Interview Nordal; Nordiska akvarellmuseet 2011;

²⁰ At the Nordic water color museum the visitors can experience watercolor art (as an expression, technique and concept), while they can explore the beauty and art of motorcycle design in MC Collection museum.

²¹ The collection in question, the André collection, contains artifacts and photographs from a Swedish Polar exhibition that was led by a local Grenna citizen at the turn of the 19th century. The participants died during the expedition and their bodies were found on Kvitøya in 1930. The collection has formed the bases in the André museum that was part of Grenna museum previous to the creation of Polarcenter.

interview Berglund) The museum of the year award jury was particularly impressed by this integrated work and described the museum as “*a model example in terms of the link between museum, research and education*” (Riksförbundet Sveriges museer 2010).

These examples of changed service concepts and prototypes in new and old venues correspond to changes in other areas: new service delivery processes, new offerings and often also new organizational competences and mindsets. How these changes relate to each other will become apparent as the discussion continues, and clarified in the concluding part of this chapter.

4.2.2.2. New methodology within the museums (X_{BO}/FO)

Development and implementation of new methodology has played an important part in the process of innovation in many of the studied museums. Table 12 in appendix 5 provides an overview. In particular, several cases have implemented participatory and/or collaborative methodology. In addition, there is also one interesting example where a new director has implemented a new approach to management with renewal in all aspects of the museum as a result (interview Bauer). Tendencies and particularly remarkable cases of these two types are now further discussed.

4.2.2.2.1. Collaborative and participatory methodology (X_{BO}/FO)

A couple of the studied cases²² have implemented participatory or collaborative methodologies that provide blueprints for how the staff carries out its work in relation to others. This was a major discontinuity considering that some of them previously had an internal focus and little collaboration, both within and outside their museum walls.²³ The change consequently contributed to completely new relationships with audiences and other actors, and/or between various museum departments (see table 12 in appendix 5 for more details). Change of this type, at least in relation to external parties, has also been considered as innovation in previous museum related literature. Hooper-Greenhill (2000) for example speaks of innovative partnerships with audiences and Bakhshi and Throsby (2010) refer to innovation that involves new ways to relate to sponsors, donors and corporate partners.

Among the studied cases there are examples where new collaborative or participatory methodology is implemented within a new more business-like management approach

²² Kulturparken Småland, Maritime museum and Aquarium, the Naval museum, the Hallwyl museum, the Nordic water color museum

²³ Kulturparken Småland, Maritime museum and Aquarium, the Naval museum

(Interview Bauer), where it is purposefully and strategically developed within the frames of a couple of externally funded projects (Interview Rosengren; Nylén 2012) and where it gradually has become an integrated part of museum strategy and mindset (Interview Haapasalo).

Accordingly, at the Naval museum, where a new more businesslike approach to management has been implemented, all activities and functions are planned and coordinated so as to obtain synergy, both between internal as well as external stakeholder interests. One result of this is that exhibition openings nowadays always are scheduled during school holidays. This enables economies of scale between the pedagogical work and the exhibition work and it also has important communication and marketing advantages. (Interview Bauer)

In turn, the Maritime museum and Aquarium is one of the museums that has managed to learn and implement participatory methodology thanks to a couple of externally funded projects. These have for example involved extensive stakeholder analysis as well as collaborations with specific user groups with whom there was a need to develop better relationships. Although these were temporary projects, permanent results and impact have been achieved; now the museum staff more or less always collaborates with various user groups during exhibition production. (Interview Rosengren)

The last type of example shows how collaborations can play a major strategic role. At the Hallwyl museum collaborations are directly linked to the museum's new institutional idea to always search for new angles and contexts to anchor the museum in. Accordingly, the museum staff actively searches for new vitalizing collaborations that contribute to this goal. The museum manager considers it more important to collaborate with the civil society and actors such as artists and galleries rather than to just collaborate with museums, since the former type of collaborator can provide new perspectives, new media contacts and new target groups (Interview Haapasalo).

4.2.2.2.2. New management as a new form of methodology (XBO)

A very special case is the Naval museum, where a new director has implemented a management approach that is quite common in the business world, but still rare in the Swedish museum sector. This new approach offers a strategic and structured blueprint for planning, prioritizations and developments within the organization. According to the director, the effect has been renewal in all aspects of the museum and many new offerings (interview Bauer). The annual reports also support this argument (e.g. Statens maritima museer 2012). In

this case we consequently see a direct link between a new business like management approach and change in the direct final service characteristics, i.e. the offering of the museum.

Central to this new approach to management is a long term plan and a vision, plus eight focus areas or working processes which have been formulated. All developments, planning and priorities are made in accordance with these focus areas. They are also linked to the budget so that money is earmarked for specific activities. In this way the director has managed to lead and accomplish change in strategically important areas and make the museum more visitor-oriented.

In comparison with how museum operations typically are run in Sweden this is a very good example of innovation in the shape of a new management approach. Also in previous museum related literature on innovation this is considered an important type of innovation. Vicente et al. (2012) for example refer to organizational innovation in the form of new managerial styles which involves a shift from a custodial and conservation focus to a more business-like approach.

4.2.2.3. New technology as an enabler for accessibility to collections and increased interaction with audiences (XFO)

Previous museum innovation literature has placed much emphasis on the role of technology within museum innovation (e.g. Dawson 2008; Vicente, Camarero & Garrido 2012). This indicates that new technology play a key role in the process of innovation. However, my findings suggest that the picture needs to be adjusted.

While technology has been important in more or less all the studied museums, the museum directors did not think that their venues stood out in this regard. To simply introduce audio guides, to work with social media or introduce technology in exhibitions cannot be considered as innovation.

In contrast, at the Naval museum technology has been used in a new way. Novel channels like a new interactive web platform, Youtube-clips, blogs, Flickr and Facebook are used in order to enable increased access to the collections of the museum; collections that traditionally have been confined to depositories and therefore rarely have been seen by visitors (Interview Bauer, interview Munktell). In terms of the characteristics-based model, the back office is thereby moved to front office with the help of technology as an enabler.

The museum moreover uses these new internet channels as a means to enable audiences to discuss and ask questions about the collection objects that are made accessible (Interview Bauer). Also in this regard technology is an enabler since it becomes a complementary platform for service interaction.

In this particular case it is how technology is used and what is done with its help that has made the Naval museum case stand out in comparison with other museums, not technology and work with social media and blogs per say. Technology is therefore important but it only plays a background role in innovation. It is reasonable to assume that this observation has wider application, i.e. that it can be transferred to other museums. Thus, technology is only to be considered as a medium and facilitator in museums, which also has been suggested for service organizations in general (Sundbo 1997; Gallouj & Savona 2009).

4.2.3. The Process characteristics of the museum (Z)

The process characteristics encompass service delivery and marketing, as well as the activities that prepare for or are based on these processes. In a museum context this includes exhibition production; custody and conservation of collections; and interaction with visitors via exhibitions, guides, pedagogues, internet, events and various program activities. A couple of tendencies regarding signature change in these characteristics could be discerned. These are discussed below.

4.2.3.1. Traditional back office processes are moving into front office (Z_{BO} → Z_{FO})

Activities such as production of exhibitions and custody of collections have traditionally been confined to the back office of museums, i.e. they have been entirely internal and invisible for visitors and other stakeholders. However, my findings show that some back office processes have been moved to the front office or that other actors have been invited to share the back office. The result is a less distinguished line between these two types of processes and more transparency into the operations of the museums. Table 13 in appendix 5 provides an overview of how parts of the back office processes have been moved to the front.

Examples of this in particular include cases where visitors, reference groups and other stakeholders have been invited to take part in exhibition production, renewal and method development. It is a form of ‘innovative co-creative work’ (Govier 2009) which has resulted

in better relationships with audiences, more visitor oriented practices and more active visitors.²⁴

In some cases the actual renewal processes in the museum was also made transparent through blogs and web broadcastings²⁵, and in yet others museums²⁶ efforts have been made so as to make collections accessible that previously weren't shown to visitors. This is happening at Kulturparken Småland, which is creating a cultural heritage center that will enable increased accessibility to museum collections, library and different archives (Interview Johansson). The museum director is already noticing that this change is bringing certain visibility and legitimacy to those back office activities that involve custody, care and restoration of collections (Interview Johansson):

“Already we have seen a positive lift. Because there is a benefit also in terms of politics. {...} Amongst our employees we have about 30 people {...} that work with care and custody of our cultural heritage and this is not really visible. {...} But then, the politicians have realized what they do out there and what we have out there. {...} So it is a great advantage to market and strengthen the view of collections and archives more clearly. Both externally to politicians and others who are interested in this, but also internally within the organization, where the collection and archives department [staff] always has felt a little bit like underdogs.”

In conclusion it is discernable that changes that destabilize the distinction between back and front office play an important role in efforts to make museums more accessible and relevant. The importance of such efforts has been much stressed in the reviewed museum related literature on innovation (e.g. Bakhshi & Throsby 2012; Camarero & Garrido 2008; Bertacchini & Morando 2013), but no studies have brought theoretical attention to the key role that a relocation of back office elements can play in change towards this end.

4.2.3.2. New narratives and mediation approaches (Z_{FO})

A commonality between several of the museums is that they strategically have started to employ different and wider narratives and mediation approaches compared to previously (see table 14 in appendix 5). They are placing their content in novel contexts and discussing it from new perspectives. This has greatly impacted the exhibitions and program activities

²⁴ It was especially the case in those museums which had implemented and developed participatory methodology: The Maritime museum and Aquarium, Kulturparken Småland and the Nordic water color museum

²⁵ The Air force museum; the Museum of medieval Stockholm

²⁶ The cultural heritage center at Kulturparken Småland; the Naval museum

offered to the audiences. According to Hooper-Greenhill (2000) this is a major area of change in museums as well as a potential area of innovation.

Particularly interesting examples of key change in this area include a case where an expanded mediation discourse has resulted in the creation of a new niche within an existing museum²⁷; cases that have managed to stand out since they persistently search for new angles and perspectives to anchor their content in²⁸; and cases that purposefully have reoriented and expanded their narratives and mediation approaches in order to be accessible to wider audience groups²⁹. These novel discourses are closely linked to new service concepts and prototypes within the museums.

The Air force museum is an example. Previously the planes and helicopters at this venue used to be lined up in large halls, with small signs telling visitors about their performance and use. However, no connections were made to the surrounding society. Now all objects are placed in a context and problematized in relation to the part that the air force has played in Swedish society and history. This makes the exhibitions accessible also to those who know nothing about airplanes or Swedish defense history. (Interview Parr)

4.2.3.3. Exhibition displays that stand out (Z_{FO})

In two cases³⁰ it was new permanent exhibitions that caught the attention of the Museum of the year award jury. They were complemented for having exciting or particularly visitor oriented exhibitions (Interview Sjöö). What these two cases have in common is that they offer exhibitions that combine various levels of mediation and content, such as multiple media types, interactive exhibition displays, new technology, and tactile and visual elements. The exhibits also speak to the senses and the visitors' emotions. (Statens försvarshistoriska museer 2011; Riksförbundet Sveriges museer 2011; Interview Rodhe).

Even though most of the singular elements in these exhibitions are common in other places, the organizations have still managed to combine them in a way that gives the exhibitions a pronounced visitor focus. Since they are diverse and offer many levels of mediation and content to choose they are also more accessible to different types of audiences. There is something for those who want to read, listen, play or watch etc. In the Museum of medieval

²⁷ The Grenna museum and Polar center

²⁸ The Hallwyl museum; the Nordic water color museum

²⁹ The Air force museum, the Maritime museum and Aquarium, the Naval museum

³⁰ The Air force museum and the Museum of medieval Stockholm.

Stockholm, the same message is for example communicated via multiple alternative channels (Interview Rodhe).

The benefit of this type of approach as well as that of providing multiple perspectives in exhibitions is that it can give the museums visitor considerable more choice and agency during the visitation process. Calcagno & Biscaro 2012) has come to a similar conclusion when studying a specific case of innovation in the interpretive language and sense making process at an art museum. Their case study describes how incorporation of multiple narrative voices and different perspectives in exhibitions as well as the combination of narrative and physical tools (e.g. labels, interactive displays, questions, mystery games, experiments or competitions) can be linked together into an integrated architecture that empower the visitor and makes the visit customizable.

4.2.4. Competences characteristics of the museum (C_{BO}/F_O)

The competence characteristics in Gallouj and Toivonen's elaborated characteristics-based model (2011) include competences linked to organizational learning and memory, personnel competences mobilized during the interaction with customers, as well as competences mobilized in service administration. In a museum context this for example includes competences (internal and external) related to custody and conservation of collections, exhibition production and production and delivery of program activities. It also includes organizational mindset that impact how the museum staff looks at what the museum do and who it exists for.

While most of the studied cases for example have invested in staff training, networking, study visits and field trips or hired consultants and reinforced their body of staff as a means to gain the competences required to realize development and renewal, these changes where not stressed by the respondents as unique, special or different. Instead, signature renewals include new competences gained through collaborations, changed organizational mindsets and changed manager and/or staff profiles. The continued discussion elaborates on this.

4.2.4.1. Gaining new competences through collaboration [C_{BO}/F_O]

“All competences were held in-house and the competences that they did not have were considered unnecessary. {...} And this has been improved significantly - the collaborative climate and the ability to collaborate with others.”

This quote by the CEO at Kulturparken Småland (Interview Johansson) provides a good picture of the considerable change that has happened in a couple of the studied museums. As indicated earlier, several of these have become more open towards their surroundings and adopted collaborative and participatory methodologies (see 4.2.2.2.1). Other actors have been invited to take part in exhibition production, method development, renewal, or service delivery. Such new collaborative patterns have resulted in critical new organizational competences. Four aspects of how collaboration can contribute with new competences have been identified (see table 15 in appendix 5 for an overview of how collaboration has contributed with crucial new competences amongst the cases).

Firstly, it is clear that collaborations with external actors can provide new competences that the organizations do not afford to have in house. For example, small museums like the Nordic water color museum do not have the resources to employ full time researchers. Nevertheless the organization constantly takes part in and reaps the benefits of new research, thanks to collaboration with researchers outside the organization. (Interview Nordal)

Secondly, several of the museums rely on external competences in order to provide their novel/unique offerings. For example, at the Grenna museum and Polarcenter all new program activities related to Polar history and research are carried out in collaboration with other external parties. Without these collaborations, Polar center would not have been created in the first place. (Interview Jorikson; Stiftelsen Grenna museum 2008-2012, Jorikson 2011a; Jorikson 2013)

Thirdly, there are also cases where collaborations with user groups have contributed with important new competences in the production of exhibitions and program activities. These actors bring new perspectives, new knowledge and they also enable more diverse offerings. The Nordic water color museum has for example collaborated with user groups during exhibition production in order to gain fresh perspectives and multiple voices on the museum's collections (interview Nordal). It is interesting example of how the competence base of the museum can transcend the boundaries of the organization itself. In addition it is a very good example of how a museum can engage in “*{...} innovative partnerships with their audiences*”, which Hooper-Greenhill (2000, p. 31) more than a decade ago stressed as something important for future art museums.

Lastly, the findings also show that is possible for museums to gain new competences through internal collaboration between and coordination of various departments and functions. For

example, collaboration between the museum's researchers and curators at the Naval museum has brought new competences to the process of exhibition production.

These examples bring focus to the key role that collaborations play in museums. They show that new collaborative methodology considerably can improve the competence base within an organization. The examples also largely correspond to what Della Corte et al (2009) label as 'systemic innovation'; a form of innovation that is based on a networking logic that involves collaboration and co-planning with other actors in order to enable integrated offers and better promotion.

4.2.4.2. Change of organizational mindset (C_{BO})

The mindset among staff has changed somehow among all the studied cases (in contrast to the previous situation or other comparable museums) (See table 16 in appendix 5 for an overview). According to Sundbo (1997) this type of change can be considered as innovation since it represents a replication of a specific behavior within an organization.

An important finding is that major alterations in other locations in the characteristics-based model are very dependent on alterations in the perspectives and viewpoints among staff. New concepts and prototypes for museum services and new methodology for example either tend to require or result from changed organizational mindsets. The unique organizational setup and specialized thematic focus of the Nordic water color museum for example require the staff to have an innovative mindset and continuously seek new perspectives on water color art, to resolutely engage in new collaborations and initiate new method development projects. Without this approach and driving force, the organizational idea would falter. (Interview Nordal)

Thus, without a change in mindset, change in action is difficult or perhaps impossible to accomplish. The following quote by the director at the Naval museum further illustrates this (Interview Bauer):

“All development starts with how you look at things - - the way we humans collectively or as individuals view something influence what we do and this in turn influence what we get, i.e. the result. So this is what has changed. It is the view of what constitutes good museum practice. It has changed, a lot. {...} We all the time take as our starting point to ask the question 'for whom do we exist' when planning and discussing what is the right thing to do. And the answer is mostly that 'yes, we exist for

those in society around us'. {...} So it is a shift from being focused on the internal.”

Overall, many of the older museums³¹ have become more externally oriented. The idea regarding what the museums do and how visitors and other stakeholders are approached has changed. In most of these cases, a change in mindset was the result of conscious strategic effort that was managed from the top. However, several directors stressed that such change was not accomplished easily or quickly. They had to constantly work with the new approach, take the lead themselves, have many workshops and training sessions on it, make new recruitments in accordance with the new approach and/or force and accelerate change via budget and planning. Through this persistence change eventually came, even though it took a considerable amount of time (Interview Johansson, interview Bauer, interview Parr).

In summary, in order to accomplish innovation (i.e. discontinuous change) in museums, the mindset among members of staff must also be changed. This is perhaps the most difficult task considering the conservatism which is said to be deeply set within the sector. This view was also supported by some respondents (Interview Johansson):

“It is perhaps not an innovative environment really, the museum sector. I don’t think so. Not per definition anyway. There is probably not the right soil for being innovative. The tendency is probably rather [to say:] ‘No, it doesn’t work, we have never done like that.’”

4.2.4.3. Changed staff and manager profiles (C_{BO/FO})

Several of the studied museums have reinforced or added certain competences to their body of staff. This was a crucial part of innovation in cases³² where new manager profiles and staff profiles were established (see table 17. in appendix 5 for an overview). Camarero & Garrido (2012) regard such changes as an important form of organizational innovation.

In a number of museums new directors had been hired under the premise that they should renew the museum and enable outreach to wider groups of audiences³³. The interesting thing is that these new leaders all had profiles that differed considerably in comparison with those of their predecessors. For example, while previous museum directors at the Naval museum primarily have had museum backgrounds, the new director have worked as a concept

³¹ The naval museum; the Air force museum; the Maritime museum and Aquarium; Kulturparken Småland; the Hallwyl museum.

³² The Naval museum; the Maritime museum and Aquarium; the Air force museum; the Hallwyl museum

³³ The Naval museum; the Maritime museum and Aquarium; the Air force museum;

developer, an EU-office manager and a product manager. With this different background he (as well as the other directors with new profiles) was equipped to lead the organization in a new direction. He introduced a new strategic management approach, a more visitor oriented mindset and a collaborative and synergetic approach. In addition he has also initiated EU-projects and managed to accomplish renewal in all aspects of the museum. A novel manager profile can consequently play a key role in renewal of and innovation in museums. The key role of the individual manager is also stressed by the respondent himself: (Interview Bauer):

“People can say what they want but it is very dependent on the manager and the individual how the organization develops. {...} We have run a big EU-project. It was my experiences from the business world and the EU-office that made it possible {...}. In fact, it would not have happened if I hadn't had that experience.”

Besides new manager profiles, new staff profiles can also play a major role in museum innovation.³⁴ The director at the Air force museum has for example made efforts to hire new employees, extra museum pedagogues and temporary project leaders that fit the new cultural history profile of the museum and thereby are in a position to contribute to the museum's work aimed at wider audience groups (groups beyond male aviation enthusiasts). Since change in organizational mindset takes time, new recruitments was considered as a way to speed up the change. (Interview Parr; Annual report 2009) Similarly, the Hallwyl museum has started to employ guides with various types of backgrounds in order to bring new multidisciplinary perspectives into the museum. This contributes to the museum's goal to situate the museum in new contexts. (Interview Haapasalo)

These cases show that recruitment and new staff or manager profiles can play an important role in change and innovation. It can also accelerate change. Change was achieved much quicker when there had been some type of alterations in the profiles of staff or managers. For example, at the Naval museum considerable change has happened since the new director started in 2007. A complete opposite example is Grenna museum. The current director has worked within the organization since the 1990 and the staff turnover has overall been very slow. This slowness is also mirrored in the process of creating the museum's new niche focused on Polar history and research. The ideas for the Polar center were born already during the 80s, but not realized until 2002 and onwards. (Interview Jorikson)

³⁴ The Air force museum; the Hallwyl museum

4.2.5. Changes in the characteristics of the customer ($Z'_{FO} + C'_{FO}$)

In this section I summarize the critical changes that have occurred in the characteristics of the customer, i.e. the characteristics of visitors or other users of museum offerings. Since I focus on innovation from an organizational perspective this presentation only includes a summary of three tendencies that were found within more than one case.

Firstly, visitors in several museums have been invited to take a more active part (Z'_{FO}) in production of exhibition content or in some other form of development. This has already been referred to in the discussion about changes in the characteristics of the service provider. In some cases this also involved contribution of special competences (C'_{FO}) to the service system in the museum.

Among the cases we have examples where visitors take part in:

- reference and focus groups (Interview Parr; Statens försvarshistoriska museer 2010)
- in-depth interviews which later were used for the purpose of developing the museum from a visitor perspective (Interview Rosengren)
- user projects where they contribute to the production of museum content, e.g. to exhibitions (Interview Rosengren; interview Nordal; interview Rodhe)
- exhibition production in a specific space that is open to contributions from unestablished external parties (Interview Johansson)
- method development (Interview Nordal)
- donations and depositions (Jorikson 2011a; interview Jorikson)

These examples turn the visitor into an active and valued collaborator who brings outside perspectives, new market channels and/or new contributions and competences to the museum (Interview Rosengren):

“And like this we gain competence, we gain knowledge, we get stories and we get very good ambassadors for the museum.”

Secondly, in those museums³⁵ where more varied and diverse exhibitions have been developed, it is clear that visitors have been given more agency and choice during the visitation process. In other words, when visitors have various types of content, multiple sets

³⁵ The Air force museum; the Maritime museum and Aquarium; the Museum of Medieval Stockholm

of stories, and/or multiple levels of mediation to choose from they have more alternatives regarding how to consume the exhibitions. They are provided with an entire buffet, which also force them to become more active during the visitation process.

Thirdly, the study also includes organizations³⁶ that have produced exhibitions and other museum content that require less pre-knowledge from visitors [C'FO]. This was achieved by using another type of language when communicating in exhibitions, but also through a more cultural, historical and humanistic approach. By placing issues in wider contexts it becomes much easier for visitors who for example have little knowledge about the maritime industry to understand (Interview Rosengren):

“Today we work with a completely different form of address, trying to reach out to people through people. {...} And you should not have to feel stupid, {...} coming here and not understanding anything. Instead everyone should feel welcome. {...} The aim has been to build exhibitions from the perspective that there should be something for everybody.”

This quote brings us back to the social goals of the museums. Through a changed prototype of the service, new methodology, new approaches to mediation and a new mindset among staff, it is also possible to accomplish change in role of the visitor during service delivery and in the competences they need during this process.

4.3. Concluding discussion regarding key changes related to museum innovation

Key changes that are related to museum innovation have been identified in the previous section. The discussion followed the structure and content of the elaborated characteristics-based model of services by Gallouj and Toivonen (2011). This model has helped to identify changes and determine where they are located. In this section I summarize the major findings and discuss the overall conclusions that can be drawn from the analysis.

4.3.1. Museum innovation is situated in multiple locations

The findings show that museum innovation cannot be reduced to novel services and offerings. Instead, it is a process that often spans various offerings, activities and areas. It is typically a

³⁶ The Maritime museum and Aquarium; the Naval museum; the Air force museum

combination and collective effect of novelties and changes in various locations in the service system that make a museum stand out in comparison with others or cause considerable discontinuity for museum audiences.

This confirms previous arguments by scholars like Gallouj (2002) and den Hertog (2003) who sustain that service innovation often is a combination of renewals in different areas. Furthermore, it also provides evidence that museum innovation usually involves much more than just improvements and changes in certain service aspects or advances in technology (Camarero & Garrido 2010). Changes in methodology, new collaborative patterns and changes in organizational mindsets also played a key role in innovation among several of the studied cases. Key changes related to innovation in each museum are included in table 5.

On a more general level two common case types can be discerned. Several of the museums have experienced considerable reorientations in their practices and offerings in comparison with the old situation. Yet others represent new service systems in themselves, since either a new venue or a new museum niche had been created. These novelties are based on a new set of characteristics in comparison with other museums on the national level.

The Maritime museum and Aquarium provides as an example of the first type. In this case it was a large scale organizational renewal that caught the attention of the Museum of the year award jury as well as that of other colleagues in the sector (Interview Munktell; interview Rosengren). This renewal for example involved new ideas for what the museum stands for and offers, adoption of collaborative and participatory methodology, changes in the interactions with visitors and a new mindset among staff. It also resulted in new exhibitions and program activities. In this case and in many of the other older museums innovation consequently had an organizational wide impact. Most importantly change often resulted in a reorientation of the entire service portfolio. This implies that innovation was not confined to isolated activities and offerings, or innovation enclosures, which Marchetti and Nandhakumar (2011) suggests in their study that discuss innovation in museum learning practices at two history museums.

The Nordic water color museum is an example of the second type. This new venue is based on a novel idea for exhibiting museum content and also has a new organizational setup. The latter involves constant method and knowledge development in collaborations with external parties. The museum consequently represents an innovation both in terms of new content and ways of working.

Table 6: Key changes related to innovation in the studied organizations

<p style="text-align: center;">The Nordic water color museum</p> <ul style="list-style-type: none"> • Idea for new content (X_{BO}) • Original institutional setup (X_{BO}) • Participatory methodology + other methods ($X_{BO/FO}$) • User contributions ($Z_{BO} \rightarrow_{FO}$) • Constant new perspectives in mediation (Z_{FO}) • Critical competences from external parties (C_{BO}) • Institutional setup require innovative mindset (C_{BO}) • New venue with novel content (Y_d) • Social goals in accordance with developments (Y_i) • Visitors as active partners (Z'_{FO}) and contributors of competences (C'_{FO}) 	<p style="text-align: center;">The Air force museum</p> <ul style="list-style-type: none"> • New program for what museum offers and stands for (X_{BO}) • Make developments transparent ($Z_{BO} \rightarrow_{FO}$) • Display with various levels (Z_{FO}) • Contextual and more diverse mediation discourse (Z_{FO}) • New visitor oriented mindset and different view on the museum offering (C_{BO}) • New manager and staff profiles ($C_{BO/FO}$) • Reoriented service portfolio , plus increase in offerings (Y_d) • Social goals in accordance with developments (Y_i) • Choice and agency (Z'_{FO}) + visitors as active partners (Z'_{FO}/C'_{FO}) + less preknowledge (C'_{FO}) 	<p style="text-align: center;">Kulturparken Småland</p> <ul style="list-style-type: none"> • New idea for Cultural heritage center (X_{BO}) • Participatory and collaborative methodology ($X_{BO/FO}$) • Users contributions in exhibition space ($Z_{BO} \rightarrow_{FO}$) • Make collections and collection work visible ($Z_{BO} \rightarrow_{FO}$) • New competences thanks to collaboration , internal and external ($C_{BO/FO}$) • Change to more visitor and service oriented mindset (C_{BO}) • Many new offerings , plus new venue (Y_d) • Social goals in accordance with developments (Y_i) • Visitors as active partners (Z'_{FO}) and contributors of competences (C'_{FO})
<p style="text-align: center;">The Hallwyl museum</p> <ul style="list-style-type: none"> • Gradually changed idea for what the museum offers and stands for (X_{BO}) • Strategic approach to collaborations ($X_{BO/FO}$) • Diversity and constant novelty in mediation discourse (Z_{FO}) • Critical competences through collaboration, e.g. for program activities ($C_{BO/FO}$) • New mindset regarding mediation and service portfolio (C_{BO}) • Multidisciplinary staff profiles for guides ($C_{BO/FO}$) • Reoriented service portfolio (Y_d) • Social goals in accordance with developments (Y_i) 	<p style="text-align: center;">MC Collection museum</p> <ul style="list-style-type: none"> • New conceptual idea for content and display of MC:s (X_{BO}) • Different way to exhibit MC:s (Z_{FO}) • Different mindset in regards to MC:s (C_{BO}) • New venue and museum content (Y_d) 	<p style="text-align: center;">The Maritime museum and Aquarium</p> <ul style="list-style-type: none"> • New program for what museum offers and stands for (X_{BO}) • Participatory and collaborative methodology ($X_{BO/FO}$) • Multidisciplinary mediation discourse (Z_{FO}) • Users contributions ($Z_{BO} \rightarrow_{FO}$) • New manager profile (C_{BO}) • New critical competences through user projects (C_{BO}) • New visitor oriented and multidisciplinary mindset (C_{BO}) • Reoriented service portfolio , plus increase in offerings (Y_d) • Social goals in accordance with developments (Y_i) • Choice and agency (Z'_{FO}) + visitors as active partners (Z'_{FO}/C'_{FO}) + less preknowledge (C'_{FO})
<p style="text-align: center;">Grenna museum and Polar center</p> <ul style="list-style-type: none"> • New conceptual idea for content--> new niche (X_{BO}) • Expanding mediation discourse and thereby creating new niche (Z_{FO}) • Program activities rely on competences from external partners (C_{FO}) • Expanded outlook amongst staff (C_{BO}) • New niche within the museum, increased number of offerings (Y_d) 	<p style="text-align: center;">Museum of medieval Stockholm</p> <ul style="list-style-type: none"> • Display with various level of mediation and content to choose from (Z_{FO}) • User contributions in exhibition production ($Z_{BO} \rightarrow_{FO}$) • Make developments transparent ($Z_{BO} \rightarrow_{FO}$) • More pronounced visitor focus among staff (C_{BO}) • Renewed permanent exhibition with clear visitor focus and multiple levels (Y_d) • Visitors as contributors of competences (C'_{FO}) + more choice and agency (Z'_{FO}) + visitors as active partners (Z'_{FO}/C'_{FO}) 	<p style="text-align: center;">Naval museum</p> <ul style="list-style-type: none"> • New management approach (X_{BO}) • Collaborations according to synergetic mindset (X_{BO}) • Make collections accessible that weren't so previously ($Z_{BO} \rightarrow_{FO}$) • New approach to mediation (Z_{FO}) • New competences through internal collaboration (C_{BO}) • Changed mindset from internal to external focus (C_{BO}) • New manager profile (C_{BO}) • Renewal of offerings and increase in their number (Y_d) • Social goals in accordance with developments (Y_i) • Less preknowledge is needed (C'_{FO})

4.3.2. Recurrent and particularly interesting observations

The analysis of these museums confirms the much stressed argument that the museum sector is experiencing a shift towards a more pronounced visitor orientation (Anderson 2012; Kim Lian Chan 2009; Bertacchini & Morando 2013). Many processes of innovation originated in or changed in accordance with more emphasized social goals and ambitions. The museums for example aimed at becoming more accessible to wider audience groups, to become arenas and meeting places and to collaborate more with visitors. My study shows what characteristics have changed in pursuit of these goals. Visitor oriented mindsets have been adopted and participatory and collaborative methods implemented among a couple of the cases. Furthermore many of the museums have started to approach their content from wider perspectives and/or include multiple types of mediation in their exhibitions. This made their exhibitions accessible to wider groups of audiences.

Above all, several museums have managed to become relevant and more accessible to their stakeholders by opening up the museum and moving parts of their back office activities to the front office or inviting certain groups to share the back office. Exhibition production processes have for example become more open to visitor groups and other external contributors. In some organizations efforts have been made so as to make collections accessible that visitors previously not got to see, as well as collection and custody work more visible. The division between front and back office consequently becomes more blurred as museums try to show that they contribute with important services to society and therefore deserve to be visited as well as funded. The characteristics-based model has helped to make this development visible, which perhaps is its major contribution. By looking at museum services as a system of characteristics in the front and back office, it also becomes possible to scrutinize all back office characteristics in order to possibly relocate some of them to the front office. This can contribute to even more transparency, accessibility, and relevance. This also suggests a new use of the model as a strategic tool for innovation efforts.

Besides a shift towards more visitor oriented practices and mindsets, the cases also show how museums are becoming more open to collaborations with external actors, including partners from civil society. While some of the older museums did not even collaborate between departments previous to renewal, they have now strategically started to work with collaborative methodology as a means to obtain the museum's goals, optimize its resources and reach new groups of audience that have never visited the museums previously.

While previous articles that contain focused discussions about museum innovation (e.g. Dawson 2008; Marchetti & Velente 2012; Vicente, Camarero & Garrido 2012) have given much attention to the role of technology, my analysis suggest that technology only plays a background role in the process of innovation. In the one case where technology was an important part of innovation it functioned as an enabler for making collections that visitors usually do not get to see more accessible. It is consequently how technology was used and what was done with its help (i.e. moving back office to front office $Z_{BO} \rightarrow Z_{FO}$) that made this museum stand out in comparison with other museums; not technology per say. This suggests that the importance of technology has been somewhat overstressed in previous museum innovation literature. Technology is important, but few museums excel in this area. This confirms the view of technology as a facilitator and a medium in the process of museum innovation (Sundbo 1997; Gallouj & Savona 2009).

4.3.3. Various changes are related

The analysis shows that various changes related to innovation are dependent on each other. This confirms previous arguments of Camarero and her various co-authors (Camarero et al. 2011; Garrido & Camarero 2010) that links between various types of museum innovation often exist. Although it was not the primary focus of the analysis to examine such relationships in detail, a couple of interesting observations could be made.

The findings show that back office changes in many cases were motivated by the changes that followed in the front office, in the visitor characteristics and the indirect final characteristics.

Among some cases it was for example discernable that innovative ways to present exhibitions or communicate with audiences (process characteristics in the front office Z_{FO}) relied on new prototypes or concepts for the service offering (X_{BO}), on new methodology and/or new management approaches (X_{BO}), which in turn necessitated changes in the competences, profiles and mindset of staff ($C_{BO/FO}$). Overall, this suggests that it can be difficult to realize change in museum services and offerings (Y_d) without also changing back office characteristics such as the organizational mindset (C_{BO}), the prototype of the service (X_{BO}), or methodology (X_{BO}).

The analysis also shows that certain changes in the technical, process and competence characteristics of the museum (X ; Z ; C) can impact the role, activity and competences of visitors. More varied and contextual mediation discourses can for example make it easier for

wider groups of audiences to appreciate and understand museum content and services. Overall, changes in the visitor characteristics were closely related to:

- more pronounced goals to become accessible and relevant (Y_i)
- implementation of collaborative and participatory methodology ($X_{BO/FO}$)
- new narratives and mediation approaches (Z_{FO})
- creation of visitor oriented exhibitions with multiple levels of mediation and content (Z_{FO})
- implementation of a new visitor oriented mindset within the organization (C_{BO})
- relocation of back office processes to the front office or involvement of certain audience groups in back office activities ($Z_{BO} \rightarrow Z_{FO}$)

These changes turned visitors into active partners in developments and exhibition production, they endowed them with more agency and choice during the visitation process, and also enabled broader groups of audience to understand museum content since less pre-knowledge is needed compared to before.

4.3.4. Museum innovation has no clear-cut boundaries

Many of these arguments indicate that there were no clear-cut boundaries between different areas of change. Museum innovation involves multiple and connected changes that together result in discontinuous and hopefully also benevolent novelty and change.

Due to this complexity is also difficult to pin down museum innovation to something tangible like one service product or to describe innovation with typologies such as organizational, technological or experiential innovation which has been common among several authors in museum related literature on innovation (e.g. Bakhshi & Throsby 2010; Della Corte et al. 2009; Vicente et al. 2012). Such labels do not manage to capture the complex nature of the process. This conclusion confirms the argument of Gallouj (2002, p. xv) that sectors who work with intangible targets like, knowledge, information and people, which is the case in museums, differ a lot from traditional definitions of innovation. How can museum innovation then be described in empirical terms? This study has shown that it is a change process that spans various offerings, activities and areas and combines related novelties and changes in multiple locations.

4.3.5. The applicability of the elaborated characteristics based service model on a museum context

The discussion has shown that the elaborated characteristics-based model of services can be a useful analytical tool when analyzing museum innovation. The components and structure enables consideration to critical changes in the role and competences of visitors, changes in the service encounter, as well as various alterations in the back office of the museum.

In a way the model represent an alternative to the innovation typologies that have been applied in in museum related literature on innovation when classifying various areas of innovation (Vicente et al. 2012; Bakhshi & Throsby 2010; Della Corte et al. 2009). However, in contrast to typologies, the elaborated characteristics-based model illustrates the service as a system of connected characteristics, with front and back office distinctions and characteristics of both the service provider and the customer. This permits a better understanding of how innovation in services can involve multiple connected changes and renewals (den Hertog et al. 2003; Tether 2005; Gallouj 2002). The model therefore enables deeper theoretical understandings than typologies could provide.

The distinction between front and back office makes the model especially beneficial since it can illustrate how certain activities are relocated from the back office to the front office within the process of museum innovation. This observation also brings new insights regarding how the model can be applied. To the best of my knowledge no previous study applying the elaborated characteristics-based model (nor the original version of the model) has stressed how innovation can involve relocation between the back and front office. Innovation like that can have considerable relevance for the performance in organizations, particularly within the public service sector since increased visibility can lead to increased legitimacy.

The inclusion of specific subcategories of back office technical characteristics in the analysis also contribute in making certain aspects of museum innovation visible, which scholars in previous museum related literature on innovation haven't discussed. These include new prototypes for offerings as well as new methodology.

Furthermore, the separation between the characteristics of the service provider and the customer enables illustration of key changes in aspects such as a museum visitor's role and activity during a visit or in the way a museum interacts and communicates with visitors. While several museum innovation scholars refer to innovation in such areas they have not

provided any analytical models that manage to clearly separate between changes in the customer's and the museum's behavior during the service encounter (e.g. Marchetti & Valente 2012; Ross 2004; Calcagno & Biscaro 2012; Johnson & Thomas 1998; Marchetti & Nandhakumar 2011). The elaborated characteristics-based model provides such a model and enables attention to where changes related to innovation actually takes place.

The model of Gallouj and Toivonen (2011) also includes back office characteristics of the customer. In the studied cases no such key changes had occurred. This does not mean that they should be dismissed in a museum context altogether. If co-creation practices develop along with the tendency to relocate the museums traditional back office activities, then also the back office characteristics of museum visitors/collaborators could become important.

Finally, also the division between direct and final characteristics is useful in a public sector context. The application of the model make it clear that new or more pronounced social goals often are an integrative part of museum innovation. This is in accordance with the idea that innovation intends to generate benefits to an organization or its stakeholders (Drejer 2004; Fuglsang 2010; Toivonen & Tuominen 2009).

5. Conclusions

5.1. Summary of the study

The aim of the research was to advance knowledge on museum innovation and to examine how a service innovation approach can contribute towards a clearer definition of the concept as well as an overall picture of where changes related to innovation processes are located in the service system of museums. For this purpose I conducted a literature study and empirical research, both of which represent systematic attempts to apply general service innovation theory in a museum context.

The literature study demonstrated that criteria for service innovation are congruous with the existing museum related literature on innovation and that a definition based on such criteria (e.g. Sundbo 1997; Fuglsang 2010; Drejer 2004) can contribute to a more precise conceptualization of innovation in a museum context. Based on these findings museum innovation can be defined along the following two propositions:

- Museum innovation represents novelty/change that is put into practice and replicated with the intention to bring benefit to the organization that developed it and/or to some of its other stakeholders
- Museum innovation constitutes novelty/change that is a break with business as usual in a broader context, either to the sector (regionally, nationally or globally) or a specific market (i.e. museum audiences)

The empirical research explored innovation as a form of change process at the organizational level. Multiple case-study methodology was applied. This involved examination of innovation at nine museums that have been nominated by the Swedish Museum of the year award jury. The jury's statements and remarks were used as preliminary and sketchy indications of innovations, which then were further investigated through interviews with museum respondents (predominately the executive leader in each museum) and through organizational documents. The established definition of innovation has given indications as to what data to collect and analyze.

The analysis of the empirical data focused on examining the location of changes that are related to innovation processes in museums. For this purpose I applied Gallouj and Toivonen's (2011) version of the characteristics-based model of services. It describes a

service as a system of connected characteristics in front and back office that belong to the service provider as well as the customer. In addition it also includes final characteristics of the service. The model takes special account of the particularities of services, including their interactive, intangible and process nature. Overall, the model offers a comprehensive representation of the properties of a service and the conditions under which it is designed.

I have applied the model at the organizational level, while the authors of the model used it for analysis of innovation in service products. The modification was necessary in order to account for the fact that museum offerings typically consist of a number of services and experience encounters (Kim Lian Chan 2009; McLean 1994). As a result, the entire museum organization and its offerings came to represent the system of characteristics. The analysis followed the structure and content of the model and focused on finding recurrent or particularly interesting themes. Thematic analysis and comparative synthesizing analysis procedures were applied.

The findings showed that museum innovation is a complex process that encompass multiple and connected changes in various locations. Changes in the service concept and prototype, new methodology, new collaborative patterns, new narratives and mediation discourses and changes in organizational mindsets played a key role in innovation among several of the studied cases. In contrast to what is indicated in previous museum literature, new technology rarely made museums stand out in comparison with others. When this was the case, technology only played a background role.

The study particularly confirmed that a shift towards more visitor oriented practices and mindsets are an integrative part of museum innovation. This for example involved more visitor oriented narratives and approaches to mediation, new visitor oriented exhibition displays, adoption of participatory methodology and a tendency to relocate traditional back office activities to the front office or to invite certain visitor groups to share the back-office. Through this latter change museums try to show that they contribute with important services to society and therefore deserve to be visited as well as funded.

5.2. The theoretical contribution

The thesis has an important theoretical contribution in its systematic attempt to apply service innovation theory in a museum context. This benefits both museum related literature on innovation and studies within the characteristics-based approach to service innovation.

Firstly, the study shows that a definition of innovation, which is based on a synthesis of various service innovation criteria, is applicable in a museum context and that it can contribute to a more precise definition of museum innovation.

Furthermore, I have demonstrated that the elaborated characteristics-based model of services by Gallouj and Toivonen (2011) can be applied to a museum context and that it can be extended to study innovation in relation to entire service portfolios, i.e. beyond the study of innovation in service products. Such application makes it a useful device when generating knowledge of key changes related to processes of innovation in museums. The greatest contribution is perhaps that the model has shown that innovation in many museums involves a relocation of certain activities from the back to the front office. This change is motivated by an ambition among the museums to increase accessibility, relevance and transparency. To the best of my knowledge no previous study that applies the elaborated characteristics-based model (nor the original version of the model) has stressed how innovation can involve relocation between the back and front office. This type of innovation therefore offers a promising area of future research. Other areas of future research could also include the proceedings of museum innovation and the relationships between changes in various areas.

5.3. Implications for managerial practice

The empirical research offers an evidence-based picture of innovation in the Swedish museum sector. This can be used as a benchmark and inspiration for change and innovation within the museum sector. The study points at important aspects of innovation and gives indications regarding how to work towards more accessible and relevant services. New collaborations within and outside the museum walls can for example contribute with new ideas and competences, resource optimization, interdisciplinary, as well as outreach to new audience groups. By collaboration with external partners it is also possible for museums to offer a wider and more frequent program of activities.

The most important managerial implication is that a relocation of processes from the back office to the front office can make museum services more accessible, transparent and relevant.

When we look at museum services as a system of characteristics in the front and back office, it also becomes possible to scrutinize all back office characteristics in order to possibly relocate some of them to the front office. This can contribute to even more transparency, accessibility, and relevance. The model could thereby function as a strategic tool for innovation efforts. Innovation of this kind can have considerable relevance within the public service sector since increased visibility can lead to increased legitimacy and sustained or increased public funding.

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Electronic resources

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7. Appendices

Appendix 1. Respondents and interviews

Table 7: List of respondents and interviews

Respondent	Length of recording	Length of transcriptions	Comment
Bauer, R., museum director, The naval museum	92 min	22 p	On site interview
Berglund, A., fundraiser, The Nordic water color museum	37 min	4 p (partial)	On site interview
Christenson, C. R., Owner and founder, MC Collection museum	19 min	5 p	Phone interview
Jorikson H., museum director, Grenna museum and Polarcenter	80 min	24 p	On site interview
Haaspasalo, H., museum manager, The Hallwyl museum	91 min	19 p	On site interview
Johansson, L., CEO, Kulturparken Småland	106 min	29 p	On site interview
Munktel, I-M., chairman, Museum of the year award jury 2012	No recoding	1 p	Phone interview
Nordal, B., museum director, The Nordic water color museum	79 min	18 p	Face to face interview at other location
Parr, M., museum director, The Swedish air force museum	66 min	15 p	On site interview
Rodhe T., museum site manager, Museum of medieval Stockholm	60 min	18 p	On site interview
Rosén, L., museum manager, MC Colletion museum	40 min	12 p	On site interview
Rosengren, A., museum director, The Maritime Museum & Aquarium	69 min	19 p	On site interview
Sjöö, R., chairman, Museum of the year award jury 2010/2011	21 min	4 p	Phone interview

Appendix 2. Interview guide

The general focus of the study is presented to the respondent

This thesis takes interest in renewal and innovativeness in museums. I have chosen to study nine museums that were finalists for the museum of the year award in 2010, 2011, and 2012 since this award stress innovativeness. I am interested in these institutions' approaches to and practices of critical renewal under the approximate last five years. It can mean renewal in terms of what is offered to visitors, or change in terms of organization, how the museums work etc.

Informed consent

1. Before I ask my questions I would like to ask you if I can record the interview and mention the museum's name in the study?

Background and contextual questions³⁷

2. Can you tell me about your role at the museum?

How long have you worked here?

What are your tasks?

3. Can you briefly tell me what the organization looks like?

→ What functions do you have within the organization?

→ How is the museum governed?

→ How many employees do you have?

→ What staff profiles do you have?

4. Do you work toward specific goals or missions?

→ If yes, which ones?

5. What type of funding does the museum have?

Change, novelty and renewal

6. I would like you to recount how the museum has renewed itself and changed during the last approximate five years (since 2008). It could for example relate to your offerings, organization, how you work, your staff profiles etc. Accordingly, what critical changes, renewals and novelties have been made and introduced during this time?

³⁷ These questions had the benefit of revealing any organizational changes that had been made. E.g. in staff profiles.

- Can you tell me more what X has involved?
- What were/are the reasons for investing and engaging in X?
- Where did the ideas for X come from?
- How did/do you work in order to realize X?
- Who was involved in X?
- How was X financed?

7. Has your organization worked actively with renewal or change?

- If yes, how?
- If yes, why?

8. You were a finalist/award winner for the museum of the Year award in year 201X.

a) Do you think that your organization deserved this recognition?

→ Why/why not?

b) Why were you nominated as a finalist? /As far as you know, what was the award jury impressed by?

9. The award recognizes innovativeness. Is the concept of innovation applicable to what you have done or how you have worked at this museum?

→ Can you elaborate?

→ Is there anything you do or offer that stands out in comparison with other museums? → Can you elaborate?

Appendix 3. List of documents

The Swedish museum of the year award

Riksförbundet Sveriges museer (2010). *Nordiska Akvarellmuseet – årets museum*. Retrieved on 2013-06-19 from

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Riksförbundet Sveriges museer (no date) *Årets museum*. Retrieved on 2013-07-14 from <http://www.sverigemuseer.se/om-sveriges-museer/arets-museum-2/>

Nordic water color museum

Eriksson, L. (2006) *Formuleringar av vad innebörden är i varumärkesplattformens korta ord*.

Nordiska akvarellmuseet (2008) *Verksamhetsberättelse 2008*.

Nordiska akvarellmuseet (2009) *Verksamhetsberättelse 2009*

Nordiska akvarellmuseet (2010) *Verksamhetsberättelse 2010*

Nordiska akvarellmuseet (2011) *Verksamhetsberättelse 2011*

Nordiska akvarellmuseet (2012) *Verksamhetsberättelse 2012*

Grenna museum and Polar center

Stiftelsen Grenna museum (2008), *Stiftelsen Grenna Museum Verksamhetsberättelse 2008*

Stiftelsen Grenna museum (2009), *Stiftelsen Grenna Museum Verksamhetsberättelse 2009*

Stiftelsen Grenna museum (2010), *Stiftelsen Grenna Museum Verksamhetsberättelse 2010*

Stiftelsen Grenna museum (2011), *Stiftelsen Grenna Museum Verksamhetsberättelse och bokslut 2011*

Stiftelsen Grenna museum (2012), *Stiftelsen Grenna Museum Verksamhetsberättelse och bokslut 2012*

Jorikson, H. (2011a), *Konstituerande sammanträde 14 januari 2011 – verksamhetsgenomgång.*

Jorikson, H. (2011b), *Förändringsarbete och visioner.*

Jorikson, H. (2011c), *Förändringsarbete på Grenna museum – summering av personalens resonemang och tankegångar.*

Jorikson, H. (2010), *Nominering till årets museum.*

Jorikson, H. (2013), *No name* (Document about Polarcenter 2.0).

The Hallwyl museum

Haapasalo, H. (2010) *Ett gammalt hem – ett nutida museum* (nomination/application for the award)

LSH (Livrustkammaren och skoklosters slott med stiftelsen Hallwylska museet) (2009) *Årsredovisning 2008.*

LSH (2010) *2009 Årsredovisning.*

LSH (2011) *2010 Årsredovisning.*

LSH (2012) *2011 Årsredovisning.*

LSH (2013) *2012 Årsredovisning.*

The Air force museum

Flygvapenmuseum (2007). *Flygvapenmuseum Etapp 3.*

Statens försvarshistoriska museer (2009). *Årsredovisning 2008.*

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Parr, M. 2011. *Några reflektioner kring Årets museum.*

Museum of Medieval Stockholm

Kulturnämnden (2009). *Årsredovisning 2008 Kulturförvaltningen.*

Kulturnämnden (2011), *Årsredovisning 2010 Kulturförvaltningen*.

Kulturnämnden (2012), *Årsredovisning 2011 Kulturförvaltningen*.

Kulturnämnden (2013), *Årsredovisning 2012 Stadsmuseet, Medeltidsmuseet & Stockholmsforskning*.

Kulturförvaltningen (2008), *Årsredovisning 2008 Stadsmuseet, Medeltidsmuseet & Stockholmsforskning*.

Stockholms stadsmuseum (2010) *Mångfaldsplan för avdelningen Stockholms Stadsmuseum med Medeltidsmuseet och Stockholmsforskningen. Dnr 1.1/2165/2010*

Kulturparken Småland

Kulturparken Småland (2011) *Verksamhetsberättelse 2011*

Kulturparken Småland (2013) *Årsredovisning 2012*.

Kulturparken Småland (2012) *Årsredovisning 2011*.

Kulturparken Småland (2012) *Projektansökan: Samlingar i tiden – ett utvecklingsprojekt inom Kulturparken Småland-Smålands museum*.

Kulturparken Småland (2010) *Bemanningsplan för Smålands museum/Kulturparken Småland from 1 september 2010*.

Nylen, A (2012) *Projektrapport för Deltaprojektet inom Kulturparken Småland 2011-2012*.

The naval museum

Statens maritima museer (2009) *Årsredovisning 2008, Dnr 109/09-21*.

Statens maritima museer (2010) *Årsredovisning 2009, Dnr 151-2010-21*.

Statens maritima museer (2011) *Årsredovisning 2010, Dnr 140-2011-21*.

Statens maritima museer (2012) *Årsredovisning 2011, Dnr 114-2012-21*.

Statens maritima museer (2013) *Årsredovisning 2012, Dnr 2.2-2013-112*.

Marinmuseum (2013) *Ett storslaget möte – Marinmuseums verksamhet 2013*.

The Maritime museum and Aquarium

Göteborgs stad Kultur (2009) *Årsrapport 2008 för Göteborgs kulturnämnd*.

- Göteborgs stad Kultur (2010) *Årsrapport 2009 för Göteborgs kulturnämnd.*
- Göteborgs stad Kultur (2011) *Årsrapport 2010 för Göteborgs kulturnämnd.*
- Göteborgs stad Kultur (2012) *Årsrapport 2011 för Göteborgs kulturnämnd.*
- Göteborgs stad Kultur (2013) *Årsrapport 2012 för Göteborgs kulturnämnd.*
- Rosengren, A. & Malmström C. (2006) *Förnyelseprogram Sjöfartsmuseet.*

Appendix 4. Description of the cases of innovation

In this appendix the studied organizations are presented; especially in terms of what it is that is novel in them or has changed in such a way that they somehow stand out for audiences or in comparison with other museums. The appendix ends with a summary table of the cases of innovation as indicated by the Museum of the year award jury and the organizational accounts.

The Nordic watercolor museum – award winner of 2010

The Nordic watercolor museum is a relatively new institution that opened in 2000. The museum is independent, but receives public funds in exchange for taking on certain tasks and specific policy missions. The novelty represented by this case relates both to content and working practices. Furthermore the jury was also impressed by the great impact the museum has had on its geographical location; it is situated in a small depopulating island municipality but has become a relevant and important actor there. The jury gave the following formal motivation when giving the Nordic watercolor museum the award (Riksförbundet Sveriges museer 2010).

“For its successful high quality work of bringing forward the diversity and breadth of watercolor art, resulting in maintained appeal with high audience numbers. The museum produces world class exhibitions and is a model example in terms of the link between museum, research and education. The museum pushes the limits and shows the local society the world. A museum that has changed a place.”

As indicated by its name, the venue has been created around a very specific and limited area: watercolor art. A museum with a similar focus did not exist previously in the Nordic countries. The foundational idea is to constantly approach this limited area in new ways and from different perspectives. It is done by approaching watercolors not just as a technique, but also as an artistic expression and a concept, and by placing the art in a broader historical and contemporary context. The museum director stresses that these initial ideas and plans for the museum are still being realized and further developed. It is the narrow focus of the museum that requires them to keep thinking new, according to the director. Lately the staff has for example sought external perspectives on the exhibitions through collaboration with different audience groups who have chosen art works for exhibitions and also contributed with their own perspectives on these pieces of art and the motivations for selecting them. (Interview Nordal)

In addition to the specialized subject focus, the museum has an unusual organizational setup, with research and pedagogical method development projects which run parallel with and are integrated in program activities and exhibitions. Such projects, always externally funded, have for example aimed at developing participatory methodology and methods for using art as a resource for the development of language skills. Thanks to this way of working the museum constantly tries out and explores new things and new methodology. The interviewed fundraiser (interview Berglund claims that the organization is in constant change and that it is built into the organizational mindset. Furthermore the museum director (Interview Nordal) stresses that the organization has to keep finding new exiting projects and demonstrate results, otherwise they will not receive any additional funding.

Grenna museum and Polar center – finalist of 2010

Grenna museum and Polarcenter is a small municipal museum which is governed as a foundation. The institution has its origin and foundation in local heritage and history, but within the frames of the organization an entirely new institution and niche called Polarcenter has been created and developed (from 2002 and onwards). The director (Interview Jorikson) regards this center as an innovation per se, since it is a new institution that did not exist before.

The stepping stone for the creation of Polar center is a specific collection (the André collection) with artifacts and photographs related to a Swedish Polar expedition³⁸ which was lead by a local Grenna citizen at the turn of the 19th century. The staff has placed this collection in a wider context and expanded the museum's focus to other Polar expeditions, to Polar history in general and to mediation of Polar research. The museum has also changed its name, expanded its collection base, and secured considerable exhibition space to Polar history and research. Furthermore, an extensive program of research lectures and activities connected to the Polar related topics is offered, for example on issues such as climate change. The director (Interview Jorikson)emphasizes that this combination of presenting Polar history and meditating Polar research is unique on a regional, national as well as an international level.

That which particularly impressed the award jury was that this museum despite its smallness (with only handful employees) has managed to find a niche area on a national level, and that it

³⁸³⁸ The collection in question, the André collection, contains artifacts and photographs from a Swedish Polar exhibition that was led by a local Grenna citizen at the turn of the 19th century. The participants died during the expedition and their bodies were found on Kvitøya in 1930. The collection has formed the bases of the André museum that was part of Grenna museum.

has succeeded in becoming a center for national Polar research. The interviewed jury representative emphasizes that it is exciting that a museum can have such a role. (Interview Sjöö)

Hallwyl museum – finalist of 2010

Hallwyl museum is a historical house from the turn of the 19th century. It was once the palatial city residence of the count and countess von Hallwyl. The museum encompasses furnished rooms, artifacts such as paintings and clothing, and many other things that the countess collected and kept. The award jury was impressed by the hallmark offering of this venue, which are the dramatized visits. In these tours, guides are both actors and pedagogues who interact with visitors and integrate them in the historical setting. The jury respondent considers this an exciting pedagogical approach and claims that Hallwyl has been first and best in providing this type of tour. (Interview Sjöö)

The museum director (Interview Haapasalo) argues that these dramatized visits were born within the context of a much larger transformation that has happened at the museum. It is this transformation I focus on in the analysis. Since the beginning of the 2000s the museum has gradually started to work with wider, bolder, more historically aware and multidisciplinary mediation discourses. This has meant looking at the otherwise static historical environment from various perspectives, leaving prevalent perspectives and placing it in new contexts and making unexpected associations. The dramatized visits were for example born out of the idea to approach the Hallwyl residence from the viewpoint of the servants, and not that of the countess or count.

Over the years this new approach and mindset has become entirely integrated into the work practices at the museum. Today the staff has a conscious and pronounced strategy to constantly seek new angles, contexts and topics when planning exhibitions, activities and other offerings, with the explicit ambition to anchor the Hallwyl museum into something bigger. The museum director considers this an innovative approach. In retrospect, the new mindset and way of working has greatly impacted the the service portfolio of the museum, since it has gone from only being open during guided tours to also offer temporary exhibitions on various topics (e.g. costumes from the series Downton abbey), dramatized tours, events (e.g. literature salons, auctions) and numerous program activities. Furthermore, there has been a considerable change in the museum's image:

“We had sort of brought new subjects and perspectives to the museum and rather shaken up the old corny museum and the picture of the Hallwyl museum as a curio cabinet.” (Interview Haapasalo)

According to the director, this approach has caught the attention of the surrounding world, both in terms of award recognitions and numerous solicitations from other organizations who want to collaborate with the museum.

The Swedish air force museum – award winner of 2011

The Swedish air force museum is a venue that exhibits objects such as planes, helicopters, instruments and uniforms connected to the Swedish air force. The museum director (interview Parr) emphasizes that these exhibitions have been very technically oriented previously, with planes and helicopters simply lined up in large halls, with small signs telling about their performance and use. He claims that this is still what you typically see in this line of museums in Europe. However, the Air force museum has gone through a total renewal, which he claims, has *“turned everything upside down”*. These changes has involved developing a new identity for the museum, a new mindset among staff, rebuilt and complemented museum spaces, new exhibitions and service offerings, as well as a new type of mediation discourse and exhibition display. Above all the museum has gone from primarily being a technically oriented museum to also discuss the air force within a wider historical and societal context. The combination of these things was stressed by the jury in their formal statement (Riksförbundet Sveriges museer 2011):

“For having realized the vision of situating the air force in a wide cultural historical perspective. With an innovative display language in the exhibition, the museum mediates relevant stories about Swedish politics and its relations with the outside world. Difficult memories are treated with a balance between facts, emotions, ethics and aesthetics. Everything done is centered on the needs of the visitors. A museum for all, in alignment with contemporary society”.

The interviewed jury representative particularly stressed the museum’s Cold war exhibition, where a tragic accident *“is presented in a way that is not offensive, but rather raises interest and empathy”*. He found it to be an emotional experience, both in terms of aesthetics and pedagogics. He also commented on the particular display language in the Cold war exhibition, where furnished home environments of the Swedish welfare state have been combined with media content, pictures and text, as well as aircrafts (Interview Sjöö):

“This is not an obvious thing to do, to combine a plane with a living room. So it was an exciting approach that we fell for immediately.”

The annual reports as well as the director (Interview Parr) stress that the changes within the museum has had great impact on revenue, visitor numbers and visitor profiles. Now, the museum is not just attracting (primarily male) aviation and defense history enthusiasts, but also families, schools and women. The changes have also raised the interest of the sector, encouraging numerous study visits (national and international) to the Air force museum. According to the museum director no other museum has changed as much as they have or presented as modern exhibitions. He also argues that similar museums in Europe have not focused as much on society as they do. Some museums have followed in their footsteps, but previously there were hardly any exhibitions about the Cold war.

MC Collection museum – finalist of 2011

The MC Collection museum is a small, privately owned and relatively new museum that rests on a different idea for displaying motorcycles. In contrast to other similar museums, where motorcycles primarily are showed as technical and utility objects, this museum exhibits them as art and design objects. Both the museum director and the interviewed owner find this idea innovative, and the interviewed jury representative describes MC Collection museum as a ‘small outsider’ (Interview Christenson, interview Rosén, interview Sjöö). He finds it interesting that the very technical collection of the museum is placed in an aesthetic context and that there is an explicit ambition for beauty. This was something the jury ‘hadn’t seen anywhere else’ (Sjöö):

“There is an explicit ambition for beauty in the exhibition. This can have another value for audiences, to look at color and aesthetics. It has been successfully and consistently implemented. It is exciting, different and really novel thinking.”

The museum was originally situated at a location where it was only opened during the summer. However, in 2009 it moved into new facilities close to Stockholm. According to the founder this has enabled all year opening, as well as additional services offerings (e.g. a small café, program activities, as well as events and meetings) and a wider audience reach. It is after this move that the award jury recognized the MC collection museum.

Museum of medieval Stockholm – finalist of 2011

The museum of medieval Stockholm is a small municipal museum that focuses on the history and archeology of medieval Stockholm. The permanent exhibition has been rebuilt (2007-2010) and it is this change that caught the attention of the award jury. The jury representative

describes the new rebuilt exhibition as a modernization of the previous exhibition idea with buildings in half scale and displays that plays on emotions. He found it very innovative when the museum opened during the 80s, but the new exhibition also manages to catch their attention. (Interview Sjöö)

Although the stories told and the idea behind the exhibitions are the same as previously, the exhibition has been modernized through the introduction of new technology, interactive features, user contributions and a pronounced focus on children. The museum director (Interview Rodhe) particularly stress that visitors are offered different level of mediation to choose from, and much emphasis is placed on experiencing the exhibition through the senses. The exhibition has for example been made more tactile and visual, with many films and visual effects (e.g. peppers ghost).

In terms of innovation or innovativeness this case represents a borderline case of a more subtle kind than the previous examples. While the elements in the new exhibition are common in many other museum venues, the director believes that it is their holistic approach to mediation and display that stands out as particularly thought through. She also finds it remarkable and bold that they have given much space to high school student projects in the new exhibition.

Kulturparken Småland – Award winner of 2012

Kulturparken Småland is a new organization (created in 2009 and fully operative in 2011) that develops and coordinates the cultural heritage of Kronoberg County. The novelty in this case could be described as a form of organizational innovation which integrates new participative ways of working and brings together various parts of the cultural heritage in order to create something new.

The creation of this new organization is the result of a large reorganization which has meant that several venues³⁹ and a wide area of activities have become part of one large umbrella corporation with municipal and regional governance. The interviewed jury representative declares that the jury was impressed by the successful but painful reorganization that the staff has gone through, by the pronounced audience focus of the new organization, by its work with audience groups, and by the openness of the organization (Interview Munktell). From the start Kulturparken Småland has worked towards implementing participatory and audience focused

³⁹ E.g. the Museum of Småland, the House of Emigrants and Kronoborg agricultural museum.

methodologies through a number of projects. According to the museum director (Interview Johansson) this work has radically changed the way the staff works, thinks, feel about themselves and the organization, and how they approach the public in their work. They have for example introduced a specific space within the museum where external actors such as groups from the public can create exhibitions. While participatory working practices have been implemented in relation to specific projects and exhibitions in the Swedish museum sector, one of the project documents stresses that organizational wide implementation of participatory methodology is rare (Nylen 2012).

The collaboration between different venues within the larger corporation has also resulted in the creation of a cultural heritage center that brings together museum depositories and regional and municipal archives. Here, new pedagogical approaches are being developed, which use both objects and archival data. This development of the cultural heritage center was also something that the jury found remarkable. The jury's formal motivation proclaims (Riksförbundet Sveriges museer 2012):

"A new kind of cultural heritage institution has seen the light of day in Sweden! The museum of the year 2012 is awarded for the brave and innovative work of bringing together collections, archive and exhibitions to a flexible unity with focus on the audience. New working methods and a willingness to be open has attracted new target groups and increased the visitor numbers with 40 procent. The Museum of the year award is given to Kulturparken Småland."

The naval museum – finalist of 2012

The naval museum is a venue that exhibits warships and other objects related to the Swedish navy. The innovative in this case is linked to the introduction and implementation of a new management approach within the organization. The new museum director has introduced a couple of focus areas and lines of development which act as guidelines for all work within the museum. "Find and show" is for example oriented at the museum collections and how they can be highlighted and made more accessible to visitors. These different areas are also coordinated and managed so as to obtain synergy between various museum functions, for example between exhibition production, pedagogical programming and research. The director argues (Interview Bauer) that such work is common in the business world, but he does not believe that it is widespread in the museum sector.

According to the director there has been a renewal in all aspects of the museum as a result of this strategic work. New offerings such as lunch lectures and family Sundays have for example been introduced, the museum has participated in EU-projects and more recently the

museum is investing in large U-boat hall that opens during the summer of 2014. He also stresses that the museum has started to communicate with its audience in a different way, using new channels like collection blogs and social media, as well as a different type of language. It is work in this particular area, with considerable increase in the area of web and social media, that especially impressed the award jury. Furthermore the jury respondent also argued that the pedagogical work within the museum as well as the international orientation of the museum's work was impressive (Interview Munktell).

Maritime museum and Aquarium – finalist of 2012

The collections of the Maritime museum and Aquarium are connected to the maritime heritage of Gothenburg and for example include ship models and objects related to the shipping industry. The museum also has a marine biological area containing an aquarium.

The innovative in this case is the complete makeover that has taken place in the museum. The interviewed jury respondent is particularly impressed by how the staff has managed to turn the museum's previous negative trend of low and decreasing visitor numbers through a well-structured effort that has meant implementing a new mindset in terms of target groups, carrying out numerous interviews with various stakeholders, and working in partnership with audience groups (Interview Munktell).

According to the director (Interview Rosengren) the structured renewal and change project has built up a complete new identity for the museum. It has resulted in changed museum content and mediation, different working practices among staff and development of new competences. Previously the museum had almost no collaborations with external parties and the staff was not even working together among themselves, according to the director. Now this has entirely changed. Collaborations within as well as outside the organization have become the norm. The museum is especially collaborating with user groups, with whom there is a need to develop better relationships.

As part of the renewal program the exhibition floors has also been rebuilt, a couple of new audience facilities has been developed and new permanent exhibitions has been created. A planned phase two of the development process involves further physical changes to the museum, its exhibitions and Aquarium.

An important part of the renewal which is particularly emphasized by the director is the new form of address and perspective mediated in the museum's exhibitions. Previously the

Maritime museum and Aquarium existed mainly for maritime enthusiasts, and exhibitions were quite technical. Now the staff is trying to broaden the view on maritime cultural heritage. This has meant adding a human perspective to the exhibitions and bringing forward unexpected and wider historical and multidisciplinary stories. It could for example be to introduce women into the mediated stories, or to discuss how harbors act as transmitters of culture. Furthermore, the museum also has a pronounced ambition to produce exhibitions for people without pre-knowledge about shipping, and *“to build exhibitions from the perspective that there should be something for everybody”*. The museum director asserts that she finds this new mediation discourse as well as the museum’s work with external parties innovative. (Interview Rosengren)

See the table on next page for a summary table of the cases of innovation as indicated by jury statements and remarks as well as by the organizational data (interviews and documents),.

Table 8: Summary table overview of the cases of innovation

<p>The Nordic water color museum Winner of 2010</p> <p>•Jury statement</p> <ul style="list-style-type: none"> •For its successful high quality work of bringing forward the diversity and breadth of watercolor art, resulting in maintained appeal with high audience numbers. The museum produces world class exhibitions and is a model example in terms of the link between museum, research and education. The museum pushes the limits and shows the local society the world. A museum that has changed a place. <p>•Summary based on organizational accounts</p> <ul style="list-style-type: none"> •New institution created around water color art, a similar institution did not exist before •Constant new perspectives on watercolor art in exhibition production and program activities •Constant development through integration of pedagogical method development projects and research in day to day practices and exhibition production. 	<p>Air force museum Winner of 2011</p> <p>•Jury statement + remark</p> <ul style="list-style-type: none"> •For having realized the vision of situating the air force in a wide cultural historical perspective. With an innovative display language in the exhibition, the museum mediates relevant stories about Swedish politics and its relations with the outside world. Difficult memories are treated with a balance between facts, emotions, ethics and aesthetics. Everything they have done is centered on the needs of the visitors. A museum for everybody, in alignment with contemporary society. <p>•Unusual exhibition displays</p> <p>•Summary based on organizational accounts</p> <ul style="list-style-type: none"> •Total organizational renewal + reorientation: transformation from a technical museum to a cultural history museum that places the air force in a societal and historical context. •More modern exhibitions than elsewhere 	<p>Kulturparken Småland Winner of 2012</p> <p>•Jury statement</p> <ul style="list-style-type: none"> •A new kind of cultural heritage institution has seen the light of day in Sweden! The museum of the year 2012 is awarded for the brave and innovative work of bringing together collections, archive and exhibitions to a flexible unity with focus on the audience. New working methods and a willingness to open up the museum, has attracted new target groups and increased the visitor numbers with 40 procent. The Museum of the year award is given to Kulturparken Småland. <p>•Summary based on organizational accounts:</p> <ul style="list-style-type: none"> •A new institution has been created by bringing together several existing organizations, venues and types of cultural heritage + making this more accessible •Organizational wide implementation of participatory working methodology and mindset
<p>Grænna museum and Polarcenter Finalist 2010</p> <p>•Jury remark</p> <ul style="list-style-type: none"> •A small municipal museum that despite its smallness has found a niche area on the national level, becoming a center for national Polar research. It is exiting that a museum can have this role. <p>•Summary based on organizational accounts</p> <ul style="list-style-type: none"> •A new institution focused on presentation and mediation of Polar history and research has been developed within the museum •The combination of Polar history and mediation of Polar research, through program activities and lectures, is unique on a regional, national and international level. 	<p>Museum of medieval Stockholm Finalist of 2011</p> <p>•Jury remark</p> <ul style="list-style-type: none"> •Renewed permanent exhibitions that are a modernization of the old idea, but with modern technique introduced and interactive features integrated. This was combined with a pronounced child perspective in activities and with the children workshop. <p>•Summary based on organizational accounts</p> <ul style="list-style-type: none"> •A holistic approach to exhibition mediation and display with various levels to choose from.. The display is very visual, emotional, speaks to the senses and includes user contributions. 	<p>Naval museum Finalist 2012</p> <p>•Jury remark</p> <ul style="list-style-type: none"> •High activity in the area of web and social media - considerable increase in this area. •International approach in the museum's work, interesting pedagogical work <p>•Summary based on organizational accounts</p> <ul style="list-style-type: none"> •Implementation of strategic development within the museum - -> renewal in all aspects of the museum, e.g. new ways of communication with audiences on the web and social media, Eu-projects, new pedagogical offerings etc. •All functions and activities are planned so as to obtain synergy
<p>The Hallwyl museum Finalist of 2010</p> <p>•Jury remark</p> <ul style="list-style-type: none"> •Introducing dramatized tours as a methodology, where the hosts and hostess are actors that integrate visitors in the historical action and setting – "first and best in this" <p>•Summary based on organizational accounts</p> <ul style="list-style-type: none"> •Applying wider and bolder mediation discourses on exhibitions and other offerings, thereby leaving prevalent perspectives and continuously placing the museum in new contexts. E.g. drama tours that put focus on the servants that once worked at the Hallwyl residence . •"People have seen that Hallwyl dares" 	<p>MC collection museum Finalist of 2011</p> <p>•Jury remark</p> <ul style="list-style-type: none"> •The motorcycle collection has been placed in an aesthetic context, with an explicit ambition for beauty. "It is exciting, different and really novel thinking." Haven't seen it anywhere else <p>•Summary based on organizational accounts</p> <ul style="list-style-type: none"> •Special approach to exhibiting motorcycles, presenting them as design objects rather than utility objects. Different compared to other motorcycle museums. •Only art museum for motorcycles in Europe. 	<p>Maritime museum and Aquarium Finalist of 2012</p> <p>•Jury remark</p> <ul style="list-style-type: none"> •Well-structured change effort. which has broken the museum's negative trend of low and decreasing visitor numbers. A new mindset in relation to target groups; e.g. interviewing stakeholders & involving groups of citizens in exhibitions. <p>•Summary based on organizational accounts</p> <ul style="list-style-type: none"> •Structured renewal program that rely on stakeholder analysis --> leading to new working methods with user projects and collaborations as the norm •Transformation from a technically oriented museum to one that takes a multidisciplinary perspective.

Table 9: Changes in the direct final characteristics among the various cases

The Nordic water color museum	-	New venue focused on watercolors as an expression, a technique and a concept. Offers many program activities. (e.g. Interview Nordahl; Nordiska Akvarellmuseet 2012)
The Grenna Museum and Polarcenter	-	New museum niche focused on mediating polarhistory and research. The result has meant an increase in offerings, including new exhibitions and new program activities. (Interview Jorikson)
The Hallwyl museum	-	Reorientation of the service portfolio in accordance with an ambition to constantly anchor the museum in wider contexts. The result is more diverse and numerous offerings. The museum has gone from primarily offering guided tours (about the countess and count who once lived in the building that is the museum) to also providing dramatized visits, guided tours on various topics, temporary exhibitions on diverse subjects and all kinds of program activities, e.g. literature readings and workshops on how to fold napkins (Interview Haapasalo).
The Swedish air force museum	-	Reorientation of the service portfolio in accordance with the museum's goal to situate the air force in a wider societal context and become a cultural history museum for wider audience groups. The result is more varied offerings, plus a new permanent exhibition with an unusual display language and mediation that is particularly visitor-oriented (Statens försvarshistoriska museer 2009, 2011; Interview Parr; Riksförbundet Sveriges museer 2011)
Museum of medieval Stockholm	-	A renewed permanent exhibition with a pronounced visitor focus, with many levels of mediation to choose from (Interview Rodhe).
The MC collection museum	-	New venue and museum content focused on exhibiting motorcycles as design and art objects (Interview Rosén; interview Christenson).
Kulturparken Småland	-	Many new offerings, plus a new heritage venue with increased access to collections, archives and library (Interview Johansson).
The naval museum	-	Renewal in all aspects of the museum's offerings, resulting in more diverse and numerous offerings (Interview Bauer). The jury particularly stresses an increase of activities on the web and social media (Interview Munktell).
The Maritime museum and Aquarium	-	Reorientation of the service portfolio in accordance with the museums new multidisciplinary profile. The result is a wider set of offerings and entirely different exhibitions and program activities compared to previously. (Interview Rosengren)

Table 10: New or more pronounced social goals that lie at the foundation of innovation

The Nordic water color museum	<ul style="list-style-type: none">- Increase activities by and with audiences and increase collaboration with other parties (Nordiska akvarellmuseet 2011)- Increase accessibility (Interview Nordal)- Initiate discussion (Nordiska akvarellmuseet 2012)
The Hallwyl museum	<ul style="list-style-type: none">- Increase accessibility (Interview Haapasalo)- Increase collaboration with others (Interview Haapasalo)- Become an arena for culture and be perceived as eventful (Interview Haapasalo; LSH 2010 & 2013)
The Swedish air force museum	<ul style="list-style-type: none">- To reach wider audience groups, not just aviation enthusiasts and people interested in technology (e.g. interview Parr; Statens försvarshistoriska museer 2011)- To raise interest, encourage debate and discussion (Parr 2005)
Kulturparken Småland	<ul style="list-style-type: none">- Become arenas for discussion and meetings between people and groups (Kulturparken Småland 2011)- Become accessible, relevant and interesting for larger audiences (Nylen 2012)- Run the operations from a participatory approach (Nylen 2012)- Increase collaboration with external parties (Interview Johanson)
The naval museum	<ul style="list-style-type: none">- Reach out to diverse groups in society (Interview Bauer).- Increase the interaction with the users (Annual report 2010).
The Maritime museum and Aquarium	<ul style="list-style-type: none">- Become an arena and meeting place for the public- Become more accessible- Attract new visitor groups- Become a platform for learning and critical thinking (Interview Rosengren; Rosengren & Malmström 2006).

Table 11: New conceptual ideas and prototypes

The Nordic water color museum	-	The museum is based on a new idea for museum content. There is no other museum in the Nordic countries that focus on watercolors. In addition the museum has an original organizational setup and way of working, with pedagogical and research projects that run parallel with and are integrated in program activities and exhibition work. The result is a process of constant method and knowledge development. (Interview Nordal, interview Berglund)
Grenna museum and Polar center	-	This museum has created a new niche within the organization based on an idea to place one of the museum collections in a larger context. As a result it is now the only museum in Sweden that mediates Polar history and research. (Interview Jorikson; interview Sjöö)
The Hallwyl museum	-	The idea of what the museum offers and stand for has changed. Previously the museum primarily offered guided tours with one anecdote told after another. Now there is a pronounced ambition to constantly anchor the museum in new contexts, in temporary exhibitions and program activities, as well as to use diverse mediation discourses in guided tours and other communication. (Interview Haapasalo)
The Swedish air force museum	-	The idea of what the museum offers and stands for has changed. The museum has formulated a new prototype for its service portfolio that dictate that the museum should transform itself from a technical orientation to a cultural history museum that appeals to wider groups of audiences. (Interview Parr)
The MC collection museum	-	The museum is based on a different idea for how motorcycles are exhibited and displayed. They are viewed as design and art objects rather than as utility objects, which is the approach in other MC museums. (Interview Rosén; interview Christenson)
Kulturparken	-	The creation of a cultural heritage center within the umbrella organization, is based on an idea to bring together different parts of cultural heritage and make it more accessible. (Interview Johansson)
The Maritime museum and Aquarium	-	The idea of what the museum offers and stands for has changed. The museum has formulated a new prototype for its service portfolio that dictates that the museum should expand the view on maritime cultural heritage and take a more multidisciplinary approach. (Interview Roseengren)

Table 12: New methodology that has been implemented/developed among the cases

The Nordic water color museum	-	Development of participatory methodology as one among many new method development projects pursued by the museum. Participatory projects are also linked to the museum's ambition to constantly search for new perspectives on watercolor art and its institutional idea to collaborate with various stakeholder groups. (Interview Nordal, Nordiska akvarellmuseet 2009; Nordiska akvarellmuseet 2011)
The Hallwyl museum	-	Collaborative methodology is part of the museum's new strategy and institutional idea. The museum searches for collaboration that are vitalizing and bring the museum into new contexts. (Interview Haapasalo; LSH 2013)
Kulturparken Småland	-	Organizational wide implementation of participative methodology, for example including development of cultural heritage pedagogics that integrates both objects and archival material (Interview Johansson).
The naval museum	-	<ul style="list-style-type: none">Implementation of new management approach, that involves strategic development, prioritization and planning within eight specific focus areas and processes. These are also linked to the budget and the museum's vision. (Interview Bauer).New patterns of collaboration, both within (coordinate functions in order to obtain synergy) and outside the organization (e.g. EU-projects; introduction of new staff function focused at creating long term relationships with the audiences, with the tourism sector and with schools): all functions and activities are planned so as to obtain synergy between the interests of various actors (Interview Bauer).
The Maritime museum and Aquarium	-	New patterns of collaboration, both within and outside the organization, e.g. user projects as a type of participatory methodology, plus collaboration between the aquarium staff and the museum staff within the new multidisciplinary pedagogical program (Interview Rosengren).

Table 13: Ways to move parts of back office to front office

The Nordic water color museum	-	Collaborations with school classes and other user groups when developing methodology and creating new exhibitions (Interview Nordal)
The Swedish air force museum	-	The process of rebuilding the permanent exhibitions is made transparent through web camera broadcasting. (Statens försvarshistoriska museer 2010)
Museum of medieval Stockholm	-	School children have produced parts of the exhibition content. These contributions have been given a central role within the exhibition. (Interview Rodhe)
	-	Process of exhibition production is made transparent through a specific blog.(Interview Rodhe)
Kulturparken Småland	-	Visitors and other groups are invited to co-create exhibitions and to create exhibitions in a specific space within the museum (Kulturparken Småland 2011)
	-	Make collections, archives and library accessible in a cultural heritage center. For the most part these used to be confined to the back office previously. By this investment the work with collection care and custody is made more visible. (Interview Johansson)
The Naval museum	-	Finding ways of making collections visible and accessible that previously haven't been shown to visitors. (Interview Bauer)
The Maritime museum and Aquarium	-	Extensive stakeholder analysis that encompassed over a hundred interviews (Interview Rosengren).
	-	User projects and contributions when creating exhibitions, and partly also when producing program activities (Interview Rosengren).

Table 14: Examples of new mediation discourses among the studied cases

The Nordic water color museum	Constant new perspectives on watercolor art – applied since the museum opened (Interview Nordal)
The Grenna Museum and Polarcenter	Creating a new niche within the museum by expanding the mediation and exhibition content (as well as collection base) of the museum to other Polar expeditions than the André expedition, to Polar history in general and to Polar research (Interview Jorikson)
The Hallwyl museum	Gradual change towards wider and more multidisciplinary mediation discourses and a constant search for new contexts to anchor the museum in (Interview Haapasalo).
The Swedish air force museum	Reorientation from a technical form of mediation to a more historical and cultural mediation discourse – aimed at being relevant for larger audience groups. Much focus on wider and societal contexts, e.g. “ <i>a wider discussion about questions concerning defense and conflict.</i> ” (Statens försvarshistoriska museer 2009).
The Naval museum	The communication language and imagery has been adapted for families in order to also attract these groups. (Interview Bauer)
The Maritime museum and Aquarium	Reorientation from a technical form of mediation to a more humanistic, historical and cultural mediation discourse – aimed at being relevant for larger audience groups (Interview Rosengren)

Table 15: Gaining critical new competences through collaboration

The Nordic water color museum	<ul style="list-style-type: none">- Collaborations with researchers contribute with competences that the organization doesn't afford to have. (Interview Nordahl)- Educators and artists contribute with external competences that are critical for the realization of method development projects. (e.g. Nordiska akvarellmuseet 2011; Interview Nordal)- Collaboration with user groups in exhibition production have also enabled fresh perspectives on the museum's collections. (Interview Nordal; Nordiska akvarellmuseet 2011)
The Grenna Museum and Polarcenter	<ul style="list-style-type: none">- All new program activities related to Polar history and research are carried out in collaboration with other external parties. Above all, the mediation of Polar research, which is a hallmark of the Polar center, would have been impossible without the participation of researchers. (E.g. interview Jorikson; Grenna museum and Polar center 2012; Jorikson 2011a; Jorikson 2013)
The Hallwyl museum	<ul style="list-style-type: none">- Collaborators contribute with new exiting perspectives in exhibitions and program activities. This enables the museum to constantly anchor the museum in new contexts and to offer novel exhibition topics and new program activities. (Interview Haapasalo)
Kulturparken Småland	<ul style="list-style-type: none">- By bringing together archives, collections and library, the organization has gained new competences regarding archival practices, restoration as well as mediation of artifacts. (Interview Johansson)- The museum has let in many external actors who have contributed with their competences, in exhibitions and various other projects. External unestablished actors can for example produce exhibitions in a specific part of the museum. (Interview Johansson)
The Naval museum	<ul style="list-style-type: none">- Functions and activities within the museum are coordinated in order to bring synergy. Collaboration between the museum's researchers and curators has for example brought new competences to the process of exhibition production. (Interview Bauer)
The Maritime museum and Aquarium	<ul style="list-style-type: none">- The museum relies on competences of user groups when creating new multidisciplinary stories in exhibitions, which for example include human voices, as well as diverse and unexpected stories. (Interview Rosengren)- New competences have been gained thanks to collaboration between the staff in the museum section and the Aquarium section. They now work closely together within an integrated multidisciplinary pedagogical program. (Interview Rosengren)

Table 16: Changed organizational mindset

Nordic water color museum	The prototype of how the museum works (constant method and knowledge development through pedagogical and research projects that run parallel with and are integrated in day to day activities) and the specialized focus of the museum require the staff to have an innovative mindset and continuously find new perspectives on watercolor art, to engage in new collaborations and initiate new method development projects. This approach is deeply set within the organization and differs how many other museums work. (Interview Nordahl; Interview Berglund)
The Grenna museum and Polar center	The concept for the new niche within this museum - Polar center - rely on an expanded outlook amongst staff. This change happened gradually already before the inauguration of Polar center, when they started to look at the André collection (about a specific Polar expedition) from new perspectives. The museum has gone from a cultural heritage focus to also discuss issues related to the future of the planet. (Interview Jorikson; Jorikson 2011c, Jorikson 2013)
The Hallwyl museum	The staff has gradually developed a new conceptual idea regarding what the museum does and offers. Bit by bit new perspectives and wider discourses have been sought in guided tours, exhibitions and program activities. This corresponds to a change in mindset that progressively has been integrated into the way of doing things. Previously there was a tendency among guides to just tell one anecdote after another. Now, the staff uses a more historically aware and diverse discourse and they constantly seek to anchor the museum in new contexts. This approach also requires the museum to continuously think new. (Interview Haapasalo)
The Swedish air force museum	The reorientation of this museum from a technically oriented venue to a cultural history museum that appeal to wider groups of audiences has required a new more visitor oriented mindset among staff. It also requires employees to think differently in terms of what the museum does and offer. (Interview Parr; Parr 2011).
Museum of Medieval Stockholm	Lately a more pronounced visitor-orientation has developed among staff , this is also reflected in the new permanent exhibition (Interview Rodhe).
MC Collection museum	The museum has been created based on a new mindset regarding motorcycles and how these should be viewed and presented to the public. This approach strictly contrasts with that in other MC museums. (Interview Christenson; interview Rosén)
Kulturparken Småland	At this museum there has been an organizational wide implementation of a participatory methodology and mindset. It has been realized within the context of a couple of projects that for example included competence development. Today the organization is more open, attentive and audience oriented, and the staff more service oriented. The change was managed from the top. (Interview Johanson)
The naval museum	The mindset among staff has changed from an internal to an external and visitor oriented focus. The change was managed from the top, within the context of implementing strategic development processes within the organization. (Interview Bauer)
The Maritime museum and Aquarium	The museum has developed a new identity as it has been transformed from a technically oriented museum to a multidisciplinary venue with a pronounced visitor orientation and a collaborative mindset. The changes has been managed from the top within the frames of a large renewal program and a couple of projects. (Interview Rosengren)

Table 17: New competences through new manager profiles or staff profiles

Air force museum	<p>The new director of the Airforce museum has a museum background while the predecessors primarily have worked within the Swedish military system. Based on his museum background and experiences (of developing a concept for a science center and leading the rebuilding and renewal of another museum) he initiated a transformation that has turned the previously technically oriented museum into a cultural history venue with offerings of interest for wider audience groups. (Interview Parr)</p> <p>The director has made considerable changes in staff and guide profiles in accordance with the museums new profile. This has been a means to accelerate change, since some older employees have had difficulties to adapt to the new direction in the museum. (Interview Parr)</p>
Naval museum	<p>The director of the Naval museum has for example worked as a naval officer, a product manager, a concept developer, and an EU-office manager, while his predecessors have had experiences from the museum sector. Since he started at the museum he has introduced a type of management and working processes that are common in the business sector, but still quite rare among museums. He has also initiated an EU-project with the result that his experience on how to handle such a large budget and project has spread across the organization. (Interview Bauer)</p>
Maritime museum and Aquarium	<p>The director of Maritime museum and Aquarium has a museum background while her predecessors had maritime related experiences. With a background in ethnology and previous work experience in museum pedagogics she saw it as a natural choice to work more closely with the audiences and to include more than one side of a story. Multidisciplinary as well as participatory approaches have been introduced as a result. (Interview Rosengren)</p>
The Hallwyl museum	<p>The Hallwyl museum has started to employ guides with various types of backgrounds in order to bring new multidisciplinary perspectives into the museum. New offerings such as literature salons have for example been possible due to the fact that the museum now has gudes with a background in literature studies. Previously all guides by tradition had studied art history and ethnology. (Interview Haapasalo)</p>