

A MANAGEMENT GUIDE FOR UNIVERSITY MUSEUMS FOCUSED IN THE CULTURAL TOURISM

THE CASE OF THE “MUSEO DE ARTE DE LA UNIVERSIDAD NACIONAL”

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Museums are essential institutions for the development of the society, and they have been shaping culture for years. Their functions have remained stable throughout their evolution, but today's world is more demanding making them serve as touristic attractions too. University museums have an even greater commitment, not only to society, but also to academic community. This is why such institutions must find a way to be more efficient in their activities and more innovative in their exhibitions, and using strategic planning they can become self-sufficient over time. In order to offer an option, a guide for integral management is proposed as a tool with 7 steps, including planning, cultural tourism and marketing elements.

Keywords: *University museums, cultural businesses, cultural tourism, integral management, cultural tourism.*



INTRODUCTION

As well as being a space for teaching, research and conservation, museums have held great importance for the development of culture for many years. However, today's world demands higher quality, as well as more communication and innovation in their exhibitions and activities, in order for them to affect development and become tourist attractions; these is why the museum management of today must blend the roles of protecting and attracting (Gilmore, Rentschler, 2002). University museums have the same functions as regular museums, but have certain characteristics that lend a particularity to their activities: they have a greater responsibility to the academic community, while at the same time belonging to a fountain of knowledge: universities (Stanbury, 2010).

Strategic management is a combination of actions and decisions that may lead the organization to competitive advantage in a determined market (Powell 2001; Wheelen and Hunger 2004 in Kong, 2008). While, the study and application of strategic planning has been broad in general entrepreneurial world, the research in non-profit organizations has been limited (Kong, 2008). Strategic planning could be a tool to organise non-profit organization because it may help managers and leaders to face the complex reality and challenges that comes with the everyday activity (Backman et al. 2000; Salamon et al. 1999; Stone et al. 1999 in Kong, 2008). It might help them to achieve their goals and strategies, to carry out their functions efficiently, thus creating a benefit for local and academic communities, while forming part of a touristic destination recognised both nationally and internationally. When entering the organisational and economic world (Rentschle, Geursen, 1999), museums have shown several situations and problems not related to their main activities (Janes & Sandell, 2007).

Because of these recurrent circumstances as cultural and touristic organisations, a possible solution is posed for university

museums: a guide for the integral management of the university museums in Bogota, focused on cultural tourism. This guide is based on different management and museological theories, the development of museums in Colombia and the study of strategic planning to reach a mid-point where the museum becomes a self-sustainable cultural institution, capable of promoting a community's local and regional development through the valuing of what they represent. The case of study is the Museo de Arte at the Universidad Nacional, (MAUN in this article), founded in 1970 as part of a reform in favour of culture and interdisciplinary approaches (Museo de Arte de la Universidad Nacional, n.d.).

METHODOLOGY

The article was made based on a conceptual and theoretical framework that helped the comparison and crossed analysis of concepts in management, tourism and museological studies that allowed the breakdown and formulation of a guide that may help the museums to organize their daily activity; this guide was applied to a specific case study.

The investigation involved observation of the case study and the comparison of its activity with other major contemporary art museums with a benchmark in order to study museums from over the world and determine which the characteristics for successful museums and university museums are. Two different analysis were made: (1) a direct study was made with four university museums: The "Museo Universitario de la Universidad de Antioquia", "Museo Universitario de Arte Contemporáneo de la Universidad Autónoma de México", "Yale University Art Gallery" in New Haven and "Art Museum Institute of Chinese Studies"; (2) an indirect benchmarking with two successful museums in modern art: The "Guggenheim Museum" and the "MOMA" from New York. The selected elements for the benchmark evaluation answered to the needs of museums in order to give a service to the community and to the tourists, capable

of developing activities for the cultural development of a society and accessible to everyone. The variables where: the management, the services offered to the public, the price of these services and the marketing; being these variables the centre of the proposed guide.

With these two sources of information - the conceptual research and the benchmarking - the guide was developed in order to fulfil the need of the museums, needs that were identified in management, marketing and museological fields. This guide is based in strategic planning concepts from different authors such as Lord and Markert (2007), Isabel Bravo (1995), Barry & Dexter Lord (1998), Kotler (2001), Newman (cited in Flores, Gómez, 2008), Lambert (2000, cited in Flores & Gómez, 2008), Kauffman (2003 cited in Flores & Gómez, 2008).

The investigation of the case study begun by an extensive data recollection from the museum archives in order to study thoroughly the history of the museum, and the different activities carried out in each management period. Interviews to the museum staff were also conducted in order to identify the main problems and need of the organization, but also the strengths and opportunities. The observation of the activities of the museum were made permanently during one year in order to understand the complexity of the reality in the environment where it develops its functions.

After all these process, the guide was applied to the *Museo de Arte* at the *Universidad Nacional*, (MAUN), and a series of strategies were proposed to enhance and strengthen the management, marketing and cultural and touristic activities. The findings are described below.

MUSEUMS AS A CULTURAL BUSINESS IN TOURISM

Nowadays, museums must be sustainable in the long term, they should learn to become strategically organised, based on planning and management; they should make proper use of marketing and acquire deep knowledge on their target to become well-known,

besides this they have to justify the funding they require and they must change their role in the modern society (Waltl, 2006). They should also learn to use the tools from the modern world, improving the quality of their exhibitions and services offered to visitors.

Museums used to be institutions responsible for protecting and conserving objects of historic or artistic value, they were “custodial institutions” (Gilmore, Rentschler, 2002); they were organised by curators and for curators, because they saw the exhibitions as a window of their own knowledge (Miles, 2001). But, today museums should be created by curators and educators for visitors (the community or tourists), because museums have been included as an option to enjoy in the free time of people (Asagua & Raussel, 2006). Furthermore, to motivate people about the museum, these institutions must differentiate from the competition in order to attract non-expert visitors (Pusa & Uusitalo, 2014): local community and tourists.

Through museums’ evolution and history, museum theories begun to emerge and diversify (Asagua, 2006), from the Anglo-Saxon, French and United States models, which paved the way for development in the following years. For some, they were a temple for education and artistic contemplation (French museology), for others a research and scientific centre (Anglo Saxon museology); and for the North American museology the management and marketing take their place to preserve tradition and memory for the community (Asagua, 2006). In the other hand, the Latin-American museology takes another course: museums become institutions for education and the acknowledgment of local richness to rebuild the past (López, Murriello, 2005).

In 1989, Peter Vergo published his book “The New Museology”, with this new theory, museums transformed and became community institutions that work for that same community, supporting its development (cited in Stam, 2005). With the modern museological trends, a new explosion of thinkers came, that made a drastic change in museum management that includes, among other

things (marketing, promotion, strategic planning, etc.) (Davis, 2006), the link to social responsibility and the search for profitability in museums - something that seemed impossible until now.

It is within these new ideologies that a relationship between economic profitability and museums started to develop, Peacock y Godfrey begun the study of the “economy of museums” in 1974 (Asagua, s.f.); Stephen Weil identified in 1983 three parallel crises that museums have to confront: “money, power and identity” (Harrison, 2005). The problem is not only the cultural representation of societies, but also their self-sustainability, today there are two different economical sources: state funding or private patronage (Poisson-de Haro, Normandin, & Coblenz, 2013), but the museums should try to diversifying the sources of investment withy “New audiences, products, venues and multi-art experiences” (Radbourne, 1997 cited in Gilmore, Rentschler, 2002).

Theories more concerned with current issues such as eco-museums (Davis, 2006) also begun to emerge, reaching critical museology that aims to renew the role of museums in the modern world (Flórez, 2006). It is, then, necessary for 21st century museums to be open minded and learn to adapt to the new needs of the society they serve. Museums are no longer sacred places; they are places to exchange opinions and visions, where visitors are active participants in the institutions’ activities (Hernandez, 2007). Thus, new museology becomes secondary, as critical museology “emerges from the constant crisis of the concept of the museum as a space for interaction between the public and a collection” (Florez, 2006: 231). The museum becomes a space for dialogue rather than contemplation; a place for a divided and dichotomous society to exchange ideals and beliefs. As argued by Bunch & Clifford: the museum is a “convergence and contact zone” (cited by Florez, 2006: 232).

Therefore, the museums functions are changing and evolving: being centres for learning and research, and meeting points. In fact, following Fernandez (2005) museums are now recognised as leisure

destinations and cultural touristic attractions, as the centre of regional pride and architectural icons, either isolated, or as part of a network. Due to these modern-day demands, museums must learn to organise their activities and recognise their priorities and ultimate goals. For this to happen, museums need to be seen as cultural organizations entering the world of strategic planning. They must learn about marketing, promotion, market segmentation and audience targeting. However, as Colbert stated in 1993, the marketing in cultural institution can't be the same as in any other institutions because they create the product and then look for the audience interested in it, unlike commercial organizations (Mejón, Fransi & Johansson, 2004).

In museum management, there are four approaches: business, strategic planning, marketing, and strategic management (Reussner, 2003). As Lord and Markert explained, the process of strategic planning is the best instrument to determine the course of action for the next three to five years and could be effective stirring the staff and the museum toward common goals improving the performance in its activities (2007). The museum must have foundation statements such as mission, vision and mandate and they must know the functions and objectives they want to fulfil (2007). All of these statements have to be directed towards the needs of the community they serve, looking for competitiveness and sustainability in long term (Cinnamon, 2008). Willie Newman presents a more simple model, but non the less allows to present possible solutions to a problem studied in advances, in this model there are 4 steps: problem diagnose, the choosing of possible solutions, the forecast of each solution and the final choosing (Álvarez, 2002, cited in Flores & Gómez, 2008).

For Isabel Bravo there are 4 stages in the museum management: planning, organization, motivation and control (1995). However, according to Barry & Dexter Lord having mission, vision, mandate, goals, objectives and functions is mandatory, and evaluations must be made at the end of a period of time (1998). Tom Lambert decided

to create a model of strategic planning that takes the organizations from where it is, to an ideal future, it has eight steps: vision, actual position, mission, objectives, alternatives, strategies, tactics and it ends in the tactic plan (Lambert, 2000, cited in Flores & Gómez, 2008).

Kauffman (2003) proposes a model that starts with the diagnosis to continue with the vision, the mission, the values and the cultural philosophy; the formulation of the objectives, the goals, the plans and programs, to end with the management, control and evaluation of the strategies (cited in Flores & Gómez, 2008). Is also possible to study the strategic planning from a marketing approach, Kotler & Kotler proposed a process including internal and external analysis, of the strengths and weaknesses of the organization, formulation of the mission, vision and goals, to continue with the strategies and the design of the marketing system such as information, planning and control (2001).

In spite of the development of the strategic planning in the entrepreneurial world, this tool haven't been fully applied and studied in organizations such museums (Reussner, 2002), much less in university museums, where the visitors are the students and the main goal is research and teaching. Specifically, the university museums must spread knowledge among the general public and promote science among young people (Bragança, 2002). Universities museums have a highly representative trajectory in history, still reserved for academic circles and scientists, despite being as old as the University institution: created in the XVIII century in England and spreaded to North American universities by the XIX century (Gali, 2006). University museum collections are varied and diverse; they don't have only collections of natural science, art, or the very history of the university (Gali, 2006).

Although, few studies have been carried out regarding the history and development of these museums – hence the lack of interest and innovation around them – they do play a highly important role in society, as they are the best spaces for the creation of discussion, analysis and conflict in the mind of young people

(Escobedo, 2011). For Stanbury, university museums are the same as other museums, but with the advantage of being close to the source of knowledge: the university (2001); they have the same objectives as other museums, with a plus: a responsibility to the academic community to awaken young minds and show other worlds on their walls. In spite of their strengths, university museums are not well administrated, nor understood (Gali, 2006). In recent years, university museums have faced another paradigm: opening their doors to public outside of the academic world.

Additionally, the museums are part of the cultural tourism (Vacas, 2000; Lizana, 2007) because they offer the possibility to know and understand other cultures, exchange traditions and customs (Harrison, 1997); museums are one of the main institutions that are responsible for creating awareness of other cultures and for conserving ancient objects that represent their beliefs and customs. Museums are of great importance for cultural and historical tourism, they have been and will be attractions that are visited in cities and other destinations, for being spaces to learn about the culture of a society (Vacas, 2000), and therefore understand its customs, traditions and beliefs. As stated by Lizana, tourism is one the greatest reasons for the museums expansion (2007). This makes museums one of the main elements of cultural tourism, not only because of the change in their structure, but also because of the change in tourists awareness (Lebrún, 2007); they want to find out more and more about the “other”, and look for tourism that allows them to discover an unknown past.

RESULTS

1. Benchmarking

The Benchmarking executed evidences the development and key variables in the activity of contemporary art university museums around the globe, comparing them with contemporary art museums that do not depend of universities, but, that at the same time, have a

great importance. With this study is evident that the wished balance between management, culture and tourism is possible; a museum can be a touristic attraction and at the same time serve the community it belongs to.

Besides, it showed that museums should have a defined management and strong basis in order to develop significant activities for the community. In the first place, four contemporary art university museums were chosen to make the direct benchmarking: the “Museo Universitario de la Universidad de Antioquia” as a national landmark from Medellin, Colombia; the “Museo Universitario de Arte Contemporáneo de la Universidad Autónoma de México” as a latin-américan landmark from México D.F., México; the “Yale University Art Gallery” in New Haven, USA; and the “Art Museum Institute of Chinese Studies” from The Chinese University of Hong Kong in China. In the second place, an indirect benchmarking was made with 2 of the more renowned museums of contemporary art: the “Guggenheim Museum” with its the 4 museums around the world, New York, Bilbao, Venice y Abu Dhabi; and the “MOMA in New York, USA.

The variables studied in each museum were the ones chosen based in the analysis made in the conceptual research, taking into account that the museum must serve the community, but at the same time be a touristic attraction in a destination: (1) management: the basic planning elements; (2) product: the services offered to the public; (3) the price offered; (4) the touristic offer in the destination; (5) and the location. Each variable had a certain percentage depending on the importance for the present study. The information from each museum was taken from the public information given in the web pages and in the internet for the touristic variable. The benchmarking evaluates the existence or not of each of the studies variables.

Table 1: Benchmarking

		Direct Benchmarking	Indirect Benchmarking
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Variable	%	MAU N	Yale Univer sity Art Gallery	Museo Universitari o de la Universidad de Antioquia	Museo Universitari o de Arte Contempor áneo Universidad Autónoma de México	Art Museum Institute of Chinese Studies	Gugge nheim Museu m	MO MA
Managemen t	30%	14%	15%	18%	27%	21%	18%	24%
Mission	6%	6%	6%	6%	6%	6%	6%	6%
Vision	3%	0%	0%	3%	3%	0%	0%	0%
Objectives	3%	0%	0%	3%	0%	0%	0%	0%
Organigram	3%	3%	0%	0%	3%	0%	3%	3%
Research	6%	0%	0%	6%	6%	6%	0%	6%
Donations	5%	5%	5%	0%	5%	5%	5%	5%
Loyalty programs	4%	0%	4%	0%	4%	4%	4%	4%
Price	15%	13%	13%	13%	10%	14%	12%	9%
Price- entrance (5%:free. 8%:charge)	8%	8%	8%	8%	5%	8%	5%	5%
Price of guided visit	5%	5%	5%	5%	5%	5%	5%	3%
Price of audio guides	1%	0%	0%	0%	0%	1%	1%	0%
Internet tickets	1%	0%	0%	0%	0%	0%	1%	1%
Product	30%	19%	21%	21%	21%	20%	26%	26%
Permanent collection (5%: exhibited 3%: not exhibited)	5%/3%	3%	5%	5%	5%	5%	5%	5%
Exhibitions	5 %	5%	5%	5%	5%	5%	5%	5%
Programs/ activities	5%	5%	5%	5%	5%	5%	5%	5%
Guided visits	5%	5%	5%	5%	5%	5%	5%	5%
Audioguides in different languages	2%	0%	0%	0%	0%	0%	2%	2%

Guided visits in different languages	4%	0%	0%	0%	0%	0%	0%	0%
Store	1%	0%	1%	1%	0%	0%	1%	1%
Restaurant	1%	0%	0%	0%	1%	0%	1%	1%
App	2%	0%	0%	0%	0%	0%	2%	2%
Place	5%	5,00 %	5,00%	5,00%	5,00%	5,00%	5,00%	5,00 %
Schedule	2,5%	2,5%	2,5%	2,5%	2,5%	2,5%	2,5%	2,5%
Location/ access	2,5%	2,5%	2,5%	2,5%	2,5%	2,5%	2,5%	2,5%
Promotion	20%	0	20%	20%	20%	20%	20%	20%
Is in the destination touristic offer.	20%	0%	20%	20%	20%	20%	20%	20%
TOTAL	100 %	50%	74%	77%	83%	80%	81%	84%

Source: Author's own creation

This study showed that the MOMA from New York is a great example in the way it manages the activities, the collections, the services, the exhibitions and the visitors. In the other side, the best example in the university museums is the “Museo de Arte Contemporáneo de la Universidad Autónoma de México” even if it's young, it's a tool for teaching, useful for professors, students and is an important element for the local community, and it managed to be a touristic attraction for the city. The MAUN has the lowest score with a 50%, none the less it has a great potential that might be used with good management and marketing strategies.

With this benchmarking is possible to see that a museum with a strong management basis can be useful for the community, having a positive impact and at the same time, it can have an international and touristic image.

2. Guide for the integral management of university museums

The guide was developed with the research and the benchmarking in the previous steps. It aims to offer museums a

basis from which they can develop their activity and become more efficient in providing their services to the community and proving the tourism function of the museum.

For Gail and Barry Lord the museum planning is “the study and practice of facilitating the preservation and interpretation of material culture by ordering all those components that comprise a museum into a constructed or renovated whole that achieve its functions in a sustainable way with optimal efficiency” (2012: 9); this guide adds the touristic variable to the planning, seeing the museums not only as social institutions for social inclusion (Sandell, 2012) but also as touristic attractions. The aim is to improve competitiveness, without abandoning the essence with which the museum was created.

Besides, the museum needs to understand the needs of the actual and the potential visitors (Lord & Lord, 2012) – national and international – because “museums without visitors would be like lifeless, empty halls with no purpose” (Walzl, 2006). The guide was build based on the authors named in the previous chapter, mixing the theories of strategic planning, in order to make a guide capable of answering to the needs of contemporary museums in a contemporary world; is made up of seven steps for museums to follow.

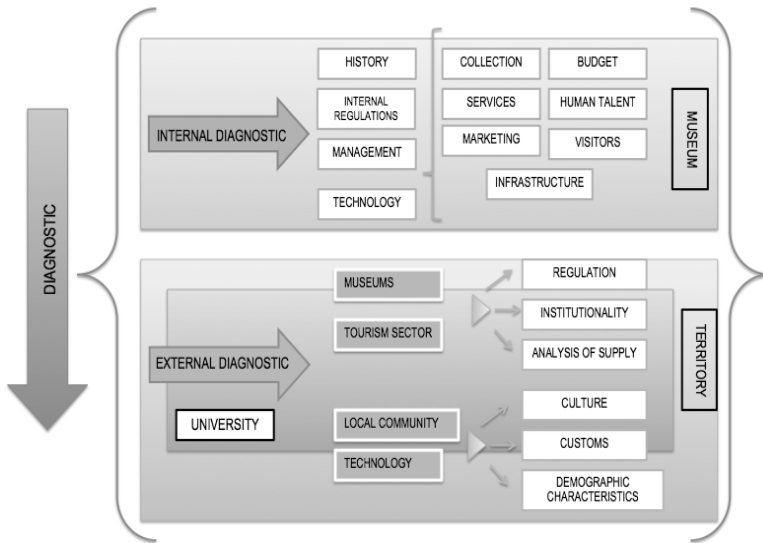
Step 1: the study and analysis of the internal and external context of the museum

In order to strategically plan a museum, the study and analysis of its internal and external context should come first, because every organization is impacted from different factors (Kotler, 2001; Lord & Lord, 2012). The internal analysis should start with: the study of its history and the foundations on which it was created, the philosophy and objectives with which the museum began its activity, the internal regulations on which the museum stands, the museum’s management, the model on which its activity is based, the marketing model it uses, its annual budget, the services offered should also be studied, as well as its collection, the type of

technology used by the museum and the way it is used in the exhibitions; and the infrastructure of the museum. It is important to include in this analysis, the study of demand: the number of visitors, their motivations and satisfaction.

Then the external analysis: the museological setting and the tourism background of the destination, the regulations, legislation and institutional rules by which it is regulated. Similarly, the offer of cultural and touristic activities of the destination should also be taken into account using a benchmarking and to analyse the current state of the competition (Figure 1).

Figure 1: Diagnostic, author's own creatio



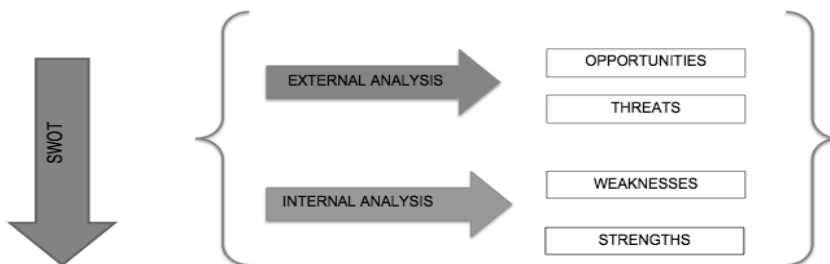
Step 2: SWOT analysis

The second step is to carry out a SWOT analysis (strengths, weaknesses, opportunities and threats), is an “institutional situation analysis” (Lord & Lord, 2012) based on the information from the internal and external diagnostic in step 1. The diagnosis is a very

important step included in strategic planning, because is the one that gives the photograph from the present of the organization (Lord & Lord, 2012; Newman; Bravo, 1995; Kauffman, 2003, cited in Flores & Gómez, 2008). This analysis should take into account the nature of the museum and its pillars of operation (Figure 2). The SWOT analysis is simple to apply and the investment needed is no high (Kong, 2008), which makes it perfect for museums as non-profit institutions, and also with limited human resources.

Figure 2: SWOT, author's own creation

Step 3: formulation of principles, values, mission, vision,

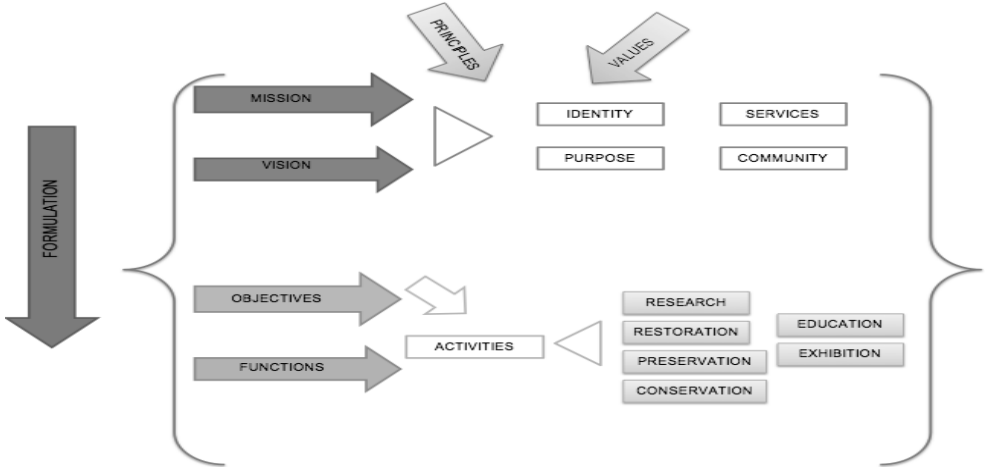


objectives and functions of the museum

The third step is the formulation of the principles and values on which the museum will be founded. For Barry & Dexter Lord these are main elements from the organization (1998). Even if the museum have already this elements, they need to evaluate them taking into account the internal/external analysis and the SWOT analysis, because times changes, society evolves and the museum need to move forward (Kotler & Kotler (2001). The museum's mission and vision should be established, bearing in mind what the museum is, and what it hopes to become. Objectives should also be formulated, based on what the museum hopes to achieve, similarly, functions should be determined. At this point, it is important to

define the gap between the current state of the museum (SWOT) and future hopes (vision, objectives) (Figure 3). This step is very important because as Martin (2012) argued is vital for the institution to know itself.

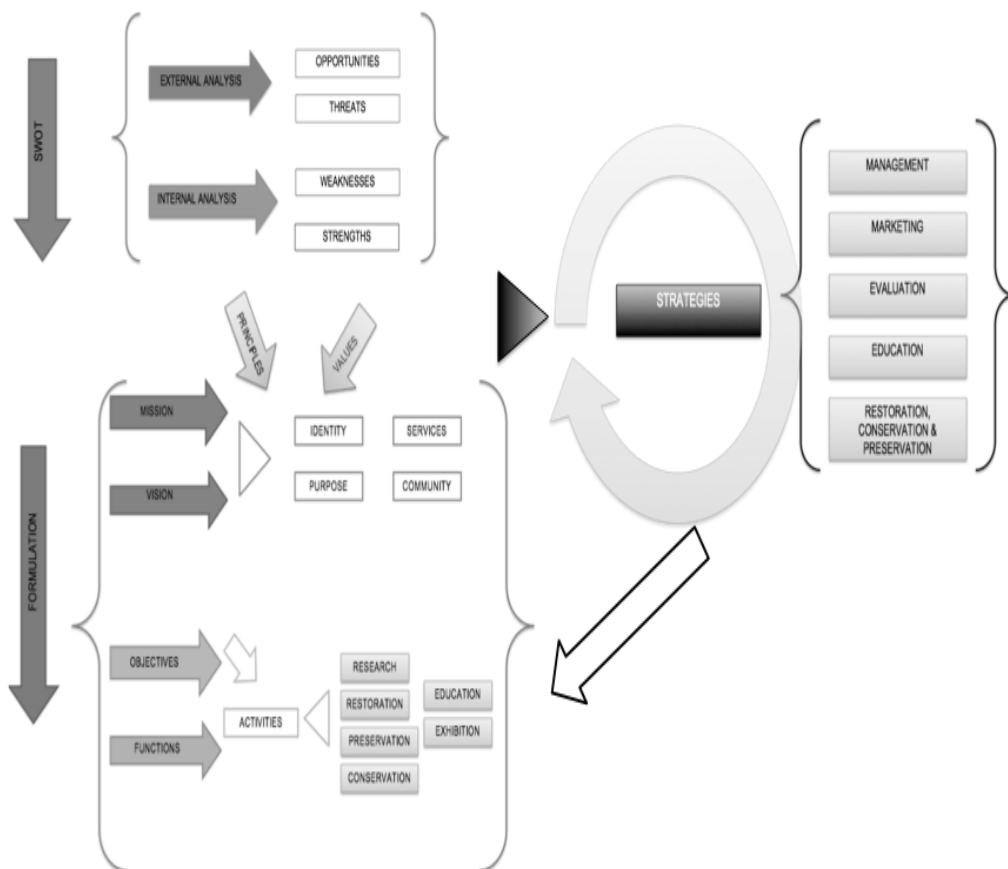
Figure 3: Formulation, author's own creation



Step 4: implementing strategies

Once the museum knows where they want to go and where they are at the moment, the strategies create must be created and will help the museum to reach its goals (Kotler & Kotler, 2001). In order to do this, activities are created, as well as the budget that would be required to carry out the desired activities. The strategies must be the fruit of the SWOT and the formulation of the mission, vision, objectives and functions; though they must also lead to the effective implementation of the different activities (Figure 4).

Figure 4: Strategies, author's own creation



Step 5: organisation of museum resources

The next step is the organisation of the museum's resources and human talent. The exhibitions should be planned for the year and the activities to be carried out in a specific period of time (Figure 5).

The organization of the staff is critical: everybody needs to work for the same goals in the organization. The effective work of the staff as a team is vital for the fulfilment of the goals (Lord & Martin, 2012).

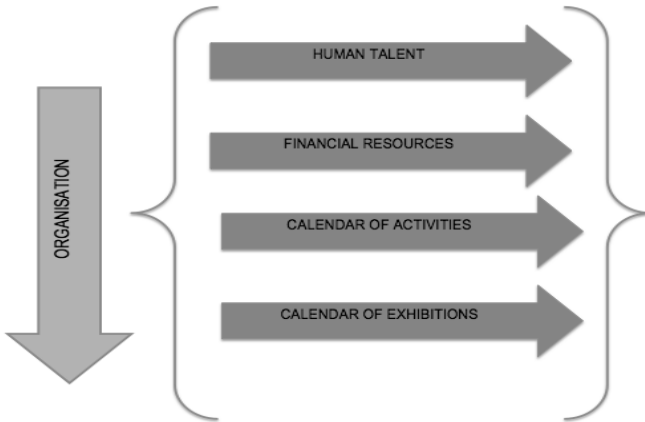


Figure 5: Organization, author's own creation

Step 6: motivation and socialisation of the plan

Next, a period of motivation and socialisation of the plan should take place. It is important to integrate the museum staff during the whole process of strategic planning, make them work as a team (Lord & Martin, 2012); besides, innovation and creativity should be promoted, in order to ensure continuous improvement (Figure 6). In fact, to produce a new exhibition, profound, educational and better, a team is needed, conformed by curators, designers and educationalists (Miles, 2001), also the commercial and managing team have their roles too.

Figure 6: Motivation, author's own creation



Step 7: control and evaluation

Once the plan is organised and working, there must be control and evaluation in order to ensure constant improvement of the process. The objective of this evaluation is to improve the planning and the performance of the museum (Martin, 2012). In addition, the museum must adjust its operation to the flexible world in which the museum works, and is changing constantly; this makes it necessary to carry out studies and reformulations of the plan, to be able to compete in the market and understand the new generations of tourists and other members of the community; also be able to provide services in accordance with their interests.

In order to evaluate the process implemented, at the end of each year of activities, the museum can apply an evaluation system based on indicators that evaluate the management, marketing, exhibitions, visitors and the importance of cultural tourism for the museum (Table 2).

Table 2: System of indicators to evaluate the management of the museum. Taken from: Gomez, Monroy & Rueda, 2012, unpublished.

Museums													
Innovation										Cultural Tourism			
Management					Marketing	Theme				Visitors		Importance	Operations
Planning	Organization	Costs	Motivation	Control	Promotion	Exhibition	Communication	Areas	Technology	Tourists	Local population	It is a touristic attraction	Cultural interpretation
The museum has a mission	The museum has an inventory of patrimonial material	The museum has a financial plan	Percentage of staff who know the museum's mission	It has a scheme for follow-up/evaluation	Promotion campaigns in the month for the permanent exhibition	The museum offers guided tours	Educational activities/people who participate in them	Area in m ² devoted to repair workshops / m ² exhibition per day	Visits to website	Number of visitors/day x m ² of exhibition		Objectives towards tourism	Number of languages in which exhibitions are offered
The museum has a vision	Number of people who work at the museum	Total operation costs / / m ² exhibitions/day	Percentage of staff who know the museum objectives	Museum general aims are achieved	Promotion campaigns for temporary exhibitions	Temporary exhibitions		Area in m ² temporary exhibitions / m ² day	The museum has virtual exhibitions	Degree of satisfaction from museum visit		Considered a touristic attraction	Has appropriate signage
The museum has objectives						Number of visitors / m ²				Total no. tourists to museum	% public school students		
										Museum attitude towards development of tourism	Total no. people from local population who attend museum		

3. Application of the guide to the maun

The application of the proposed guide to the “*Museo de Arte de la Universidad Nacional*” (MAUN) can be carried out only partially. Only the first four steps were analysed and studied and they were presented to the museum. The actions proposed are common and simple strategies, which can help the museum to be efficient and sustainable in a long term.

Step 1: the study and analysis of the internal and external context of the museum

The MAUN was founded in 1970, and conceived as a museum for the analysis and critique of art (Chacón, 2008). Today, the museum is not well-known by the local community, nor by the tourists that come to the city of Bogotá. It does not have a very marked development, although it makes high quality exhibitions. The Museum has a permanent collection that includes diverse and unique objects like paintings, sculptures, ceramics, photographs (MAUN, Colección), though it is not exhibited. The history of the MAUN has been marked by the context of the University. Some years it had the development of a great number of activities and exhibitions, while during others, activities were limited, due to different circumstances (MAUN, unpublished documents). Its exhibitions showed a great cultural richness and the acquisition of the Pizano Collection was a considerable achievement for the Museum (Arcos Palma, 2009). It has the ideal architecture for modern art exhibitions, and the rooms are maintained at the perfect temperature for the conservation of the pieces on exhibition (O. Foronda, personal communication).

Museums in Colombia are regulated by the Ministry of Culture and the Ministry of Commerce, Industry and Tourism. In Colombia, there are more than 450 museums throughout the national territory (Ministerio de Cultura, 2002 – 2010). Bogotá has 50 museums (Bogotátravelguide, 2013 & Bogotá Cultural, 2013), showing art, history and customs, and among these, the museums that form part of the city’s tourist attractions are the *Museo de Oro*, the *Museo*

Nacional, the *Museo Santa Clara* and the *Casa Museo Quinta de Bolívar*. There are only two museums in Bogota that could be considered direct competition for the MAUN: the *Museo de Arte Contemporáneo el Minuto de Dios* and the *Museo de Arte Moderno de Bogotá*. The majority of these museums are exhibition houses (Política Nacional de Museos, 2008), they fulfil the objectives of conservation and exhibition, but not of education or research, nor do they have a real commitment to society, or hold open communication, and neither have they continued to research the history of their objects.

The MAUN is located in the city of Bogota, the local population are potential visitors to the museum's exhibitions. In terms of tourism developed in Bogota, the most active sector of tourism in the city is business tourism (32%) and events (3%); 38% come to Bogota to visit friends or relatives and 17% for recreation and holidays (Instituto Distrital del Turismo, Observatorio de Turismo de Bogotá, 2010). The most important tourist attraction in the city is the Museo de Oro, followed by La Candelaria and Monserrate (El Tiempo, 5th June 2010)

Step 2: SWOT analysis

Table 3: SWOT from the MAUN

EXTERNAL ANALYSIS	
OPPORTUNITIES	THREATS
The cultural policy of Colombian Museums supports these cultural institutions and provides a regulatory framework for their activity.	Cultural activities have little recognition among Bogota's population.
Nowadays, people look for more cultural activities to fill their free time.	The competition with which museums are faced within the market of free time activities is highly varied and very strong.
Although there are many institutions in the cultural tourism sector, and a lot of competition, very few have a national/international image.	The MAUN is located within the <i>Universidad Nacional</i> , limiting people's entry.
An art museum has the potential to become one of the most important attractions in the city, due to its permanent exhibitions and varied temporary exhibitions.	The disturbances that take place in <i>Universidad Nacional</i> limit entrance to the museum and give a negative image of both the University and the Museum.

New technologies applied to cultural institutions can create a new atmosphere of communication between the museum and its visitors.	The students want the museum for the development of their own activities, and do not consider it a place to create open dialogue about modern art.
The foreign tourist who visits Bogota is an educated person with a university background; a target in the market that is appropriate for the development of cultural tourism.	The little importance that museums hold for the general population.
New museum theories, directed towards the population and to the visitor, are an opportunity to change the way of exhibiting and museum activities.	In Bogota there are 50 museums, which, although there are only 3 that exhibit modern art, are considered direct competition.
Tourism can help museums to become known internationally, which can attract better exhibitions and artists.	The little regulation regarding museums in Colombia, despite there being a Policy, is not enough to regulate their activities, nor to give them a space in the cultural tourism.
INTERNAL ANALYSIS	
WEAKNESSES	STRENGTHS
The museum's organigram is highly complex, and decision-making depends on many people.	The museum does not charge for entry to the exhibitions, nor to its activities.
The museum staff is too limited to efficiently develop a wide range of activities.	
The temporary exhibitions are too separated one from the other, and their assembly takes a long time.	<i>Divulgación Cultural</i> (Cultural Dissemination) is responsible for attaining private financing for exhibitions, and they manage to collect the money necessary for their efficient development.
The local population and the tourists are unaware of the museum and its activities.	Guided tours are booked one week in advance, and are prepared according to the characteristics of each group.
The publicity carried out is very limited and reaches very few members of the community.	The museum depends directly on the National Office for Cultural Dissemination of the Universidad Nacional, which provides an ally in cultural development.
The museum is not managed based on a strategic plan, nor does it have a marketing plan.	The museum's permanent collection, the Pizano Collection and many more works, could be exhibited permanently in the museum.
Studies of the museum visitors have not been carried out; no one has asked what they want, nor what they think of the museum.	The exhibitions are of a high level of artistic quality and represent both national and international art.
The museum archives are full of documents, but they are not open to the public, nor do they have	The museum offers students at the University the <i>Laboratorio Cano</i> : an annual

any established organisation.	exhibition where students are the curators and artists.
The opening times of the museum are limited to those of the university.	The museum's physical space has unique characteristics and conditions appropriate to hold both the works of art and visitors.
There are no age-specific activities.	It is located within the Universidad Nacional and enjoys its support.
The museum's permanent collection is not exhibited; it is kept in storage.	
Guided tours must be reserved, which means that tourists who turn up cannot receive one.	

Source: Author's own creation

Step 3: formulation of principles, values, mission, vision, objectives and functions of the museum

The elements such as principles, values, mission, vision, objectives and functions were not invented, they are the result of the analysis of the information from the museum and the current mission, the elements were modified and classified

Principles and values: Responsibility towards the heritage, valuing the heritage, social responsibility, respect, self-sustainability, commitment to quality, participation, equality, cooperation, organisation, supporting the community, professionalism, equity, leadership, strategic planning.

Mission: The MAUN already has an established mission. No substantial modifications were made; some parts were omitted, as they were considered to be part of the vision or the objectives. "The MAUN collects, conserves, studies, restores, recovers and exhibits works of Colombian modern art; it carries out teaching and cultural functions, as well as promoting new artists and carrying out research in art history and theory. The MAUN constitutes one of the most important exhibiting spaces for artistic proposals in the country, since, as part of the *Universidad Nacional de Colombia*, it collects the most diverse aesthetic and visual trends, studies them and presents them to the public, bearing in mind their value and cultural importance, leaving aside any political, social or economic motivations. The MAUN is an institution dedicated to the study and

promotion of museology and artistic education, of the diverse expressions of modern art and the presentation of the most important collections in the field, as well as national and international exhibitions that allow the university community and the general public to enjoy.” (Museo de Arte, Misión).

Vision: In the year 2020, the MAUN will be recognised at the national and international levels, as the “core of the modern art dynamic in Colombia” (Museo de Arte de la Universidad Nacional, Misión), fulfilling teaching, cultural and research functions.

Objectives

- Complement teaching in the Universidad Nacional and of the academic community in general
- Present innovative artistic proposals and provide a space for young artists
- Promote the construction of knowledge through research in matters of art, art history, museology and related subjects and share them with the community through the exchange of experiences.
- Conserve, restore, protect and exhibit the museum’s permanent collection
- Organise temporary exhibitions of national and international modern art.
- Offer a space for discussion and analysis of Colombian modern art, through conferences, workshops, courses and other activities.
- Be a tourist attraction in the city of Bogota, recognised on the national and international levels, thanks to the quality of its exhibitions and the open communication with its visitors.

Functions

- Collect and conserve the museum’s permanent collection.
- Research into art, art history and museology.
- Hold high-quality exhibitions of national and international modern art that constitute attractions for both the local population and tourists.

- Educate students and the general population about new trends in art and create open dialogue among visitor, museum and exhibitions.
- Open a space where students can compare ideas about modern art.

Step 4: implementing strategies

The proposed strategies are common actions to various institutions and organizations, they are simple but useful for the museum. The strategies for the MAUN should be aimed at management, marketing, technologies used by the museum, education and the inclusion of tourism within the daily development of its activities.

Management strategies

- Carry out an annual strategic plan with the museum staff.
- Create a permanent exhibition with part of the permanent collection, using pieces from the Pizano Collection in one of the museum's spaces; an exhibition that can change each year to rotate the pieces exhibited with those kept in storage.
- Create a monthly schedule of activities and upload it to the webpage.
- Join the two webpages that the Museum currently has (Dirección de Divulgación Cultural and Sistema de Patrimonio y Museos), centralising information.
- Annual studies of visitors should be carried out, to understand their needs and expectations of the museum, to be able to plan activities based on the creation of knowledge, focused on these people.
- Create an application with all of the information on each exhibition, so that visitors can see this information as they visit the museum. They can also discuss the exhibitions in real time.
- Sign agreements with the faculties of the Universidad Nacional to carry out research projects related to modern art and museology. Agreements could also be signed with any other

universities that are interested in research projects around these subjects.

- Publish books with the most relevant research papers, taking advantage of the support offered by the Universidad Nacional publishing department.
- Create a Museo de Arte loyalty program, with benefits for its members, thus ensuring that some visitors will indeed return in the future.
- Create a database with the visitors of the museum, to carry out satisfaction surveys and to send e-mails with information about museum activities.

Marketing strategies

- Carry out an annual marketing plan.
- Create a QRC (Quick response code) with the most important information about the museum or a code for each exhibition with the most important and relevant information.
- Keep the webpage up-to-date, with current news, videos and photos.
- Create a Facebook page and update constantly, create dialogue and discussions about art and related subjects, thus reaching the young community. Upload photos and videos.
- Create a Twitter account to keep in constant contact with people interested in the museum.
- Send invitations to schools and universities in Bogota for the exhibitions and different activities offered.
- Invite companies to carry out recreational activities for their staff at the museum.
- Sign agreements with universities from Bogota, so that the museum's exhibitions form part of their cultural agenda.

Education strategies

- Design creativity workshops for children, to promote art from an early age in the local community.

- Create an application (app) with games for children, didactic activities for young people and information for adults about modern art.
- Hold conferences about art, art history and museology, as well as other topics of interest for the community, even when there is no temporary exhibition at the museum.
- Carry out activities for groups of public and private school children, in parallel with the visit to the exhibitions, to stimulate creativity.
- Invite colombian artists, not only to exhibit their work at the museum, but also to give conferences about modern art and their experience.
- The museum could create activities aimed at the whole community, about environmental sustainability and the responsibility we have as human beings, using art.
- Organise forums with artists and art critics, to provide a space for open dialogue between participants and experts in the field.
- Organise field trips for art students to the different universities in Colombia, especially to the different branches of the Universidad Nacional.

Strategies to include the museum in the tourist activities of

Bogota

- Offer guided tours in Spanish and English for the tourists that wish to visit the museum.
- For the museum to become a tourist attraction at the national and international levels, the first step should be to become well-known and have a more positive image at the local level. If the population of Bogota recognises the MAUN as one of the best museums in the city, then it will be easier for it to become well-known elsewhere.
- Include the museum in the offer of cultural and touristic activities of Bogota.
- Have the webpage in English, as a second language.
- Include the MAUN on Bogota tourism webpages, and offer it as a tourism attraction.

- Invite travel agencies and tour operators to visit the museum, so that they can sell it within Bogota tourism packages.
- The MAUN is not currently included in the inventory of tourist attractions from Bogotá.
- It would be interesting to sign agreements with the Museo de Arte Moderno de Bogotá – MAMBO, to hold modern art events together, or travelling exhibitions.
- The city of Bogota is home to several festivals during the year: music festivals (jazz, rock, hip-hop, salsa), gastronomy, cinema and opera, (IDT, 2014); it would be interesting to hold a Modern Art Festival in conjunction with the IDT and other modern art museums in the city (the MAMBO and the Museo de Arte Contemporáneo del Minuto de Dios).
- The Universidad Nacional, and more specifically, the MAUN, could be included in one of the touristic routes from the city.

Bogota celebrates the day and month of Colombian Cultural Heritage in the month of September. The MAUN could participate in the scheduled activities, with the Pizano Collection or with special exhibitions during that month.

CONCLUSIONS: IMPLICATIONS FOR MANAGEMENT IN UNIVERSITY MUSEUMS

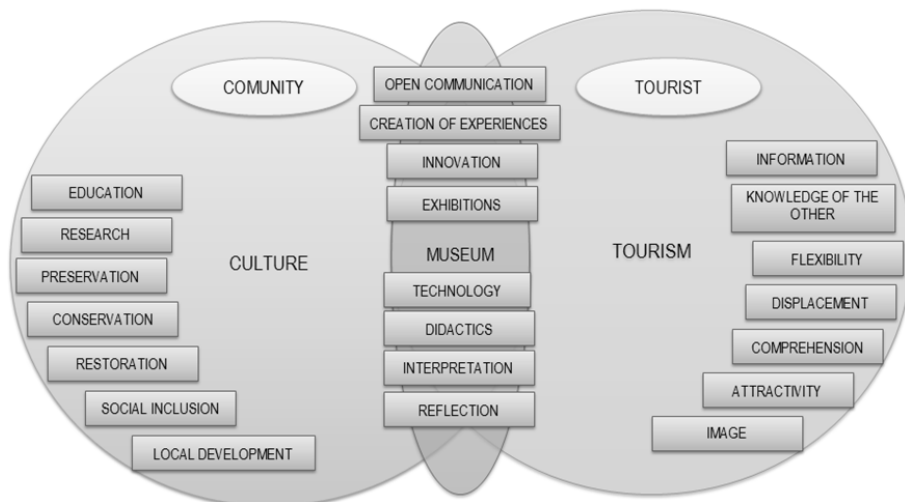
There has not been a marked development in Colombia's museums over the years, and today, they continue to apply the principles of old museology. The time has come for them to look to the future and consider themselves part of the community and the region. They are no longer isolated from the local reality; they should be active members of the community, offering a service to society beyond exhibiting collections. Moreover, they should form part of tourism, bearing in mind that tourism creates beneficial movement in the museum, and that being a tourist attraction in a city creates a national and international image that can create boundary-breaking dialogue.

Nowadays, the university museums face a challenge: to attract visitors from outside the academic community, such as the local community or the tourists. As is the case for any museum, university museums must work on their management, in order to become self-sufficient. They must use strategic planning as a tool to offer their services more efficiently, and to a higher degree of quality, for visitors, tourists, students and teachers. It is important to take into account that university museums cannot be managed in the same way as an independent museum, since, as well as having a commitment to the academic community, they must also support activities such as research and teaching.

The museum should establish its objectives and functions, and focus all of its activities on their achievement. It should develop a strategic plan and a marketing plan, which are necessary for the development of an institution's yearly activities. It should carry out a study of the market and understand the type of visitors that attend their exhibitions, as well as a study of the visitors that allows them to know what expectations they have of the museum; for this, all visitors should be counted, and an annual study should be carried out, with surveys to help focus the following year's activities.

Museums in general, and university museums specifically, must find a balance between the culture that they teach, the management theories that they apply, and the tourism that they attract; in this way, they can create an image in the local community, which can be promoted both nationally and internationally, in order to become a tourist attraction. They become uniting institutions, between culture, teaching and tourism. They should be valued and enter the sphere of the city's tourism; they should find their place within a specific region, become involved in the city's activities and proposals and create new ones to help society (Figure 7).

Figure 7: The culture-museums-tourism relation, author's own creation



The MAUN was conceived to create open and constant dialogue among artists, the exhibitions and visitors; this museum has a lot of potential and could be developed as a tourist attraction at both the national and international levels. However, it needs to become known in Bogota – it must improve its marketing and try to surpass the academic community, taking advantage of the high quality of its exhibitions and the name of the *Universidad Nacional*.

This article opens a window on the reality of university museums and their role in society. It proposes new tools that can be used for the continued improvement of these institutions, which have extraordinary potential and face an academic and scientific challenge, they must become aware of the changes they need to make to survive in the modern world.

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