Also not mentioned are exhibition and program evaluations that would aid to further tailor services to provide customers with what they want when they visit the BALTIC. These types of evaluations empower staff and visitors. Wal-Mart’s Sam Walton has said that it is those staff interacting directly with the customer that really knows what is happening within an organization (Khalife 2002). Frontline staffs are the people to be getting to know for ideas, identifying issues, and resolution. BALTIC could ask its staff what the museums strengths and weaknesses are, what questions customers ask them, and what frustrates visitors the most. In-depth interviews, focus groups, and surveys are common marketing evaluation methods (Scott 2000).

Such evaluations can facilitate BALTIC’s research partnerships with universities, both locally and internationally, as well as with other cultural institutions (Scott 2000). Overall, such activities would only benefit the visiting public, as the communication of the meaning of the art would be more refined. A museum needs to build long-lasting relationships with a network of entities and customers (Bennis 2000). A network approach represents key partners as nodes in an interrelationship of modern industry survival.

The BALTIC does though; fail to inform the visitor of where the museum wants to be in the future. It appears to have no strategic plan. Also, if the BALTIC has a corporate identity, or brand, that represented the uniqueness of BALTIC, it was not evident. As such, from a marketing point of view, the BALTIC appears to lack engagement with people in general, and especially its local community. The BALTIC may need to adopt a more marketing –orientated approach (Bennis 2000). Using segmentation to provide its “message” to many different groups (Bennis 2000).

Branding may be essential to position museums in the 21st century. Branding is defined as engineered perception (Mukujee 1998). A brand audit is a process of reviewing an