Unintentionality in market shaping – A multiple case study of touring exhibitions from New Zealand, Australia, and the United Kingdom

1. Introduction

Market driving organisations aim to attract and influence market actors within their selected markets (Humphreys & Carpenter, 2018; Jaworski, Kohli, & Sahay, 2000). They see markets as emerging, malleable ecosystems, constantly in the making (Ekman, Röndell, Kowalkowski, Raggio, & Thompson, 2021), changing their market characteristics (Nenonen, Storbacka, & Windahl, 2019), thus, ripe for market shaping (Kleinaltenkamp, Conduit, Plewa, Karpen, & Jaakkola, 2021). Market shaping is an empirical phenomenon in which one or several actors, in an attempt to influence market change proactively, make deliberate efforts, rather than re-acting, to transform methodically and re-shape the business landscape (Gavetti, Helfat, & Marengo, 2017). Literature on market shaping stresses the importance of intentional acts in achieving desirable outcomes. For instance, Baker, Storbacka, and Brodie (2019) describe how markets are shaped by market actors' intentional activities that create shared identities and normative networks, while Fehrer et al. (2020) postulate that between actors and institutions their deliberate efforts trigger engagement processes that in socially construed markets collectively drive market change. Mele et al. (2018) study how actors in deliberate attempts to influence the shaping of service ecosystems, in interactions with other actors, integrate resources; these intentional actions are naturally associated with achieving superior levels of competitiveness.

However, it has also been recognised that despite the intentionality of actions, sometimes the outcomes are not as they were originally intended. For instance, Nenonen et al. (2014) argue that different types of markets respond differently to market shaping power, thus intentional actions might deliver, one way or another, varying outcomes. In fact, Nenonen and Storbacka (2018) acknowledge that market shaping outcomes respond to a combination of deliberately designed influences as well as random emergences. For instance, some outcomes might emerge from applications of new technology brought with the intention of creating a new offering, but when leveraged by other market actors, serve as platforms for market shaping (Kaartemo & Nyström, 2021). This paper studies both the intentional and unintentional outcomes of market shaping in the context of touring exhibitions, with the objective of explaining how variances occur between intentionality and unintentionality.

To achieve this aim, multiple case-study research was conducted examining touring exhibitions organised by museums in New Zealand, Australia, and the United Kingdom. All three touring exhibitions concerned non-Western artefacts and were displayed in different museums both within their countries and overseas. Results of these exhibitions were observed under a framework conforming to intended market shaping actions, such as aiming overall for an increased number of visitors to the museum, and therefore increased revenues, while also delivering unintended outcomes, mostly positive, but not as originally planned. For instance, one of the touring exhibitions prompted reactions from overseas museums, such as returning objects that the country of origin had been claiming as their property for years without any success.

The study also draws on previous academic discussions on unintentionality, with special attention to bifurcation points (Peters, Nenonen, Polese, Frow, & Payne, 2020), representational practices (McIntyre & Smith, 1989), and shared mental models (Morgan & Berthon, 2008) , that in market shaping underlie self-organisation and reorganisation, as well as contributing to social equilibrium, whilst adopting a metaphor of an energy system where the effects of parties' interaction lead towards particular outcomes, which are limited by the parties' shared mental models and the objects that these can represent. As new parties enter the system, new forms of interaction and collaboration emerge, changing the energy in the system, ultimately leading to a point of bifurcation where diverse outcomes of these interactions occur. The changes of energy challenges shared mental models, that in turn allow the emergence of new market representations where different outcomes to those initially planned, have become an option. We believe that market shaping actions open doors for new parties, and therefore, could potentially reach a point of bifurcation where outcomes neither planned nor expected have been realised. Nevertheless, we also find that some unintended outcomes might not always be observable.

2. Literature review

2.1. Market shaping and intentionality

The very principle of market shaping starts with thinking of markets as complex systems composed of a number of parts including institutions, actors and interactions, offerings, practices and discourses, and monetary exchanges (Nenonen, Storbacka, & Frethey-Bentham, 2019), thus are prone to change and are open for transformation (Baker & Nenonen, 2020). It is through planned and executed acts that market driving institutions aim to influence the market structure (shape the market) to enhance firms' competitive advantage (Stathakopoulos,

Kottikas, Theodorakis, & Kottika, 2019). These actions, designed to shape the market, are underpinned by the expectation that desired outcomes are achieved over time (Bratman, 2018), and that plans provide a reason-giving force (Chia & Holt, 2006) . This implies that intentions define a state of mind, influenced by previous experiences, that arise prior to taking action (Pacherie, 2006). For instance, Windahl, Karpen, and Wright (2020) explain that market shaping is the consequence of purposeful intent of collective collaboration.

The Oxford Dictionary defines intentionality as deliberate or purposive; to aim at. This is consistent with most of market shaping view. Taking a more philosophical view of intentionality, McIntyre and Smith (1989) explain the idea of existence-independence, where an act is independent of the existence of its object; elaborating on the difficulties of explaining intentionality from a purely objective external point of view. Further, McIntyre and Smith (1989) maintain that intentionality of an act depends not just on which object the act represents but also on a certain conception of the object represented. That is, intentional acts cannot be planned and executed on objects of which their existence is unknown. However, we note the implication for market shaping is that the party that plans and executes shaping initiatives can only envisage outcomes within the realm of their intentionality.

Market shaping, however, is not only subject to change through intentional acts. In fact, intentionality may not always contribute to change, it may only aim at maintaining currently instituted market structures. Therefore research on market shaping acknowledges the notion of not everything can be planned and controlled, hence it represents a different view to market driving (Carrillat, Jaramillo, & Locander, 2004; Kumar, Scheer, & Kotler, 2000) which draws on an assumption of control.

Unintentional outcomes of market shaping actions might also be influenced by the involvement of multiple actors (Storbacka, Brodie, Böhmann, Maglio, & Nenonen, 2016). Hawa, Baker, and Plewa (2020) argue that market shaping can alter involvement functions and social positions, and that the involvement of multiple actors can result in unexpected occurrences. In another study, Nenonen, Storbacka, Sklyar, Frow, and Payne (2020) contend that timing in obtaining market shaping results also matters. To elaborate further, an act that occurs in the present may have had radically different outcomes to those in the past, thus, the timing of actions and those resulting actions should also be recognised as vital factors in market shaping. Intentional and unintentional outcomes of previous acts can serve jointly as the basis of a coordinated future action.

Market practices are performative, and the performativity stream on market practices that seeks to comprehend the construction of the performance of organisations, acknowledges both intended and unintended consequences of market shaping (Mason, Kjellberg, & Hagberg, 2015). Although market shaping outcomes may result as planned and expected, it might also be unintentional (Nenonen, Storbacka, & Windahl, 2019) ; actors' strategies should then account for both. Thus, unintentional consequences can then be utilised as part of market shaping. An illustration of unintended consequences occurred following the collapse of the Australian recycling industry affecting all Australian recycling exporters, but also the wider business ecosystem when regulation changes introduced by the Chinese Government jeopardised Australian markets (Diaz Ruiz, Baker, Mason, & Tierney, 2020) .

The study is structured as follows: the literature review section covers market shaping and intentionality, as well as shared mental models, and object representation is also reviewed. This is followed by the introduction of the context of touring exhibitions at local and international levels. In the methodology section our case study approach is outlined and provides details about three touring exhibitions originating from New Zealand, Australia, and the United Kingdom, respectively. Key findings highlight insights about the explored intentional and unintentional outcomes in each of these touring exhibitions illustrating how those outcomes inform our knowledge of market shaping. The discussion section presents both theoretical and managerial implications, followed by a section on conclusions and future research directions.

2.1. Market shaping and shared mental models

Market shaping actions are market interventions with which successful diffusion depends on the innovator's capacity to alter the existing widely held mental models (Morgan & Berthon, 2008), as well as an ability to institutionalise different ones. Mental models, in Mathieu, Heffner, Goodwin, Salas, and Cannon-Bowers (2000) language, are 'organised knowledge structures' that allow individuals to interact with their environment making it possible to predict expectations and behaviours. While mental models are part of cognition, along with learning processes, where motives, and strategies, and their consequent configurations influence its fixed or malleable nature (Nenonen et al., 2014). Noting that mental models can be intentionally changed and often inherently acquired can also influence market actors' actions in subliminal ways.

While mental models allow individuals to interact with their environment, they might also act in hindering change. Mezirow (1991) elaborates on how mental models, which he refers to as 'meaning schemes', might not prepare individuals to make sense of a particular situation, as experience of previously successful schemes reinforce the tendency to use them again, where incorporating additional data into the mix of re-evaluation could change an individual's perspective. Thus, only the recording new sense-making in the learning process that is fundamentally transformative would revise the current structure of meaning. However, Storbacka and Nenonen (2015) stress that new learning requires pro-active unlearning of key normative processes. Therefore, the generation, distinction, distribution, and interpretation of new ideas that Morgan and Berthon (2008) call generative learning, may result in interruptions of regular activities and practices, but importantly lead to a change in organisational meaning.

Shared mental models within an organisation enable teams to interact with their environment, but are often difficult shibboleths to change. Shared mental models are normally regarded as dominating ideas (Normann, 1977) or dominating logics (Prahalad, 2004), which are sometimes implicit assumptions that drive firms' behaviour (Storbacka & Nenonen, 2015) . Thus, market shaping activities aim to influence these mental models (Storbacka & Nenonen, 2011a). Notwithstanding, long-held beliefs may draw on institutionalised market logics, anticipations, techniques, or tools (Schneiberg & Soule, 2005). Kjellberg and Helgesson (2006, 2007), in support, demonstrate that it takes numerous and frequently conflicting attempts to shape markets, at varying levels of exchange, often overlaid with different representational or normative practices where multiple versions of the market may co-exist and may need to be reconciled (Azimont & Araujo, 2007).

Market shaping therefore requires overcoming institutionalised practices with the creation of new/renewed shared mental models. That is, current understandings, interpretations, and forms of action which may result in adopting widely accepted dominant designs (Srinivasan, Lilien, & Rangaswamy, 2006), when mixed with new industry recipes (Spender, 1989), new structures and types of order may emerge unexpectedly. For example, Peters et al. (2020) argue that shared mental models are vital for market shaping, maintaining they underlie self-organisation and reorganisation, as well as contribute to a social equilibrium. They cite the now famous shared mental model 'that timber is an important eco-friendly building material that should be adopted more widely' motivating market actors to re-embrace this building material, and in self organising, adopted an entirely new market system. In fact, the power of shared mental models may trigger comprehensive change in market systems (Storbacka & Nenonen, 2011b).

Coskuner-Balli and Ertimur (2017) demonstrate another example within the change in mental models through cultural phenomena. These researchers cite the shift of yoga from religious practices to that of wellness. Borrowing from Coskuner-Balli and Ertimur (2017) the globalisation concepts of deterritorialization and reterritorialization, within a perspective of market shaping, this is an important illustration of how (1) market logic plays a vital role in reterritorialization strategies, (2) in neutralising responses, (3) in reducing tensions that come with the reterritorialization and multiplicity within the market (for instance, practices and ideologies), and (4) in hybridisation of practices that creates sources of legitimacy. This multiplicity of markets also appears in the work of Diaz Ruiz and Makkar (2021), especially in relation to how singular seemingly cohesive consumer practices break down (for example, from surfing to stand-up-paddling), adopting various local variations, which can then trigger the formation of a number of new markets. Kjellberg and Olson (2017) cite another case study concerning the development of legal cannabis markets in the United States, developing the argument that interrelations between different markets contribute significantly to establish social systems within regulated markets.

Thus, if changes in mental models cause disorientation among the parties, then changes in shared mental models as more parties participate might also lead to even more profound consequences. Taken to the extreme, in situations where more than one organisation intervenes in the preparation of a market offering, it could be argued that shared mental models, might never emerge. And where shared mental models do not emerge, the actions of different parties might lack alignment in their intentionality, while teams might face difficulties in working together.

2.2. Shared mental models in object representation

Kjellberg and Helgesson (2006) broadly define market practice as all activities that contribute to constitute markets. Among these practices are representational practices that depict markets and how they work. These market representations are similar to depicting an English garden in its current state, and to picture how it could be cultivated within the limits of the norms of its possible development (Kjellberg & Helgesson, 2007). Deshpandé and Zaltman (1982) also explain market representations as coherent, yet simplified views of what a market is and how it works. Managers need these representations because markets are generally too complex, involving multiple people conducting multiple trades, at separate times, at multiple locations, and for a variety of reasons. For Day and Nedungadi (1994) it is about imposing order in com-

plex environments through separating market features that deliver competitive advantage. Nevertheless, Grazzini (2013) argues it is how this simplification is defined that affects the firms' ability to enable moving along the market shaping path. Thus, participant market representations (their views of the market) are limited to actors' previous experiences, where strategic actions tend to be guided around those representations. So shaping strategies start with an organisation's shaping mentality, as Hagel, Brown, and Davison (2008) argue. That is, potential participants perceive where there is market opportunity, an incentive to participate is offered, the outcome expectations are likely to be bound to individual and shared mental models.

In making a parallel between shared mental models ruling the generation of market representations, where driving strategic actions with laws that rule energy systems in thermodynamics, Peters et al. (2020) explain that dissipative structures are considered structural characteristics of many systems. These structures are also able to spread as they occur within shared mental models or regulations, and through the introduction of new or novel resources, system properties and institutionalised order, they may predict the emergence of new markets that through the emergence of new market structures signal 'winds of change.' Peters et al. elaborate further by arguing that within these energy systems a point of bifurcation is reached, thus, "…as new markets emerge mainly through bifurcation, the old market system continues to exist in parallel to the new, thus market-shapers should try to avoid – or manage – possible retaliation by actors in the old system" (p. 8).

2.3. Relevant literature on touring exhibitions

In the context of our study touring exhibitions are organised by a museum in order to improve its market position (which we also use to explain how market shaping outcomes occur), and in this section we briefly review relevant literature to this industry. Institutions such as museums, and with an even greater geographical reach, their touring exhibitions, all play a vital role in the emergence and institutionalisation of mental models within a broader geographical reach (Branstad & Solem, 2020). Here shared mental models include commonly accepted ways of interactions as well as less spoken ones, such as postcolonialism, racial disparities and patriarchy. Exhibition curators and organisers work with various underlying assumptions both in static exhibitions and in touring ones. For instance, there is often an assumption that children and young people – as opposed to adults – would know how to use interactive digital educational games, such as interactive quiz like games surrounding exhibition artefacts (e.g., games concerning real vs. fake Egyptian antiquities; Hetherington, 2015).

Compared to traditional museum settings, several touring exhibitions have adopted a do-it-together (DIT) mental model that due to highly competitive market factors, such as video games, encourage more intense interaction between the exhibition and its audience (Brown, Jackson, & Mulholland, 2018). Cummins (2016) identifies an interesting shift in the display of materials in the early-mid 2010s, whereby instead of following a single strictly designed narrative, some museums introduce flexibilities giving the audience the job of making their own connections among exhibited artefacts, thus making interactions easier for some visitors. Exhibitions also have the ability to perpetuate and also to challenge stereotypes. For instance, in the representation of artefacts from the African continent, the common categorisation under the 'African category' can be in itself problematic. Artefacts from different religions, economic systems, and social preconditions could be inappropriately amalgamated into a cohesive whole (Cummins, 2016). Emberling (2020) for example, criticises the racist undertones of an exhibition in the 1990s that presented archaeological findings from Egypt on (black) Nubians, as if they were *"...poor cousins of Egyptians, culturally dependent on Egyptian technology and religion, rather than as people who had agency in their own right"* (p. 519). From an anthropological perspective, Nubians and Egyptians came from the same region, and that for people of ancient Egypt, physical difference through a notion of race was not an issue, as discussed by (Keita & Kittles, 1997).

Out of these complexities, Keita and Kittles (1997) argue that the organisation of exhibitions is a privilege as well as an obligation to offer narratives that avoid discrimination through object representations. When viewing the market as a formable system, in the conceptualisation the ideas of Kullak, Fehrer, Baker, Woratschek, and Sam-Cobbah (2022) one of the layers of market systems is the system of representations that help to make the market real through terminology, information, media discourse, and symbols – representations that contribute to the creation of social value and social transformation. So, in the case of touring exhibitions our study is interested in the exploration of how change in shared mental models occurs either as a consequence of shaping initiatives, or as facilitators of market shaping. In sum, two interrelated themes emerge from literature in the context of touring exhibitions: (1) the changing of mental models, and the role of unintentional and/or intentional market shaping; (2) the representation of exhibitions and the effects on changing shared mental models leading to potential unintended market shaping effects.

3. Methodology

3.1. A case study approach

Data from case studies of three different touring exhibitions provide insights into relevant market shaping activities and outcomes with special regards to shared mental models, intentionality, and bifurcation points. The case study method allows empirical enquiry of a phenomenon within its real-life setting (Yin, 2013), and builds an understanding of the dynamics present within the observed setting (Eisenhardt, 1989). Case studies are appropriate for exploratory investigations where a substantial understanding is required (Voss, Tsikriktsis, & Frohlich, 2002) , and researchers are seeking to find answers to questions of 'how' and 'why' (Yin, 2013).

A multiple-case study approach was preferred over a single-case study because multiple-case studies are normally considered more robust (Voss et al., 2002). A multiple case study approach allows for an in-depth investigation of a phenomenon and its dynamics (Eisenhardt, 1989) as well as theory-building purposes (Meredith, 1998). An abductive systematic combining approach (Dubois & Gadde, 2002) has been applied by combining interview and other empirical findings with theories in an iterative process leading to generate plausible explanations for our observations. The initial theoretical framework of the study was further developed through matching the empirical evidence of the study to relevant literature, with the formulation of conceptual contributions (Siggelkow, 2007).

3.2. Data collection approach

To achieve an in-depth understanding of market shaping activities, a combination of different data gathering strategies proved to be optimal (Woodside & Wilson, 2003). This included primarily in-depth interviews with experts, and additionally participant observation, examination of publicly available documents, and exhibition catalogues, together with the use of multiple information sources. After a careful selection of the cases, data were individually gathered by each researcher in Australia, New Zealand, and the United Kingdom. The three countries chosen have traditionally strong cultural links in organising touring exhibitions: for example, they have common international exhibitions' insurance programs (International Council of Museums, 2015), and in recent years several exhibitions have been toured around them, for example the Light Show, an exhibition of illuminated installations and sculptures (Southbank Centre, 2014). The shared cultural dimensions of the Commonwealth as well as the traditional and

existing professional links in art management across these countries make their touring exhibitions comparable. The case selection criteria within the countries were based on genre (cultural heritage and arts), timeframes (ongoing touring exhibitions), and the nature of inter-organisational relationships (i.e., very few large museums that organise touring exhibitions using exclusively their own collections with no or limited help from other organisations were excluded). The creative industry provides a fertile context for market shaping, and other industries can incorporate some market shaping insights that derive from this industry. For instance, Hietanen and Rokka (2015) point out that owing to the contradictory relation between mainstream mass markets and the countercultural scenes of the music industry, there exists a continuous interplay of market-shaping and market-restricting practices. Also, through the example of the 'fatshionistas,' Scaraboto and Fischer (2013) provide insights into how activism can shape the market: plus-sized customers made an effort to influence fashion designers to embrace a more inclusive approach towards different body types. Similarly, all three chosen touring exhibitions tackle representational practices that directly or indirectly affect mental models, and all of them being aimed at attracting a wider public where discourse is central to each touring exhibition's objective.

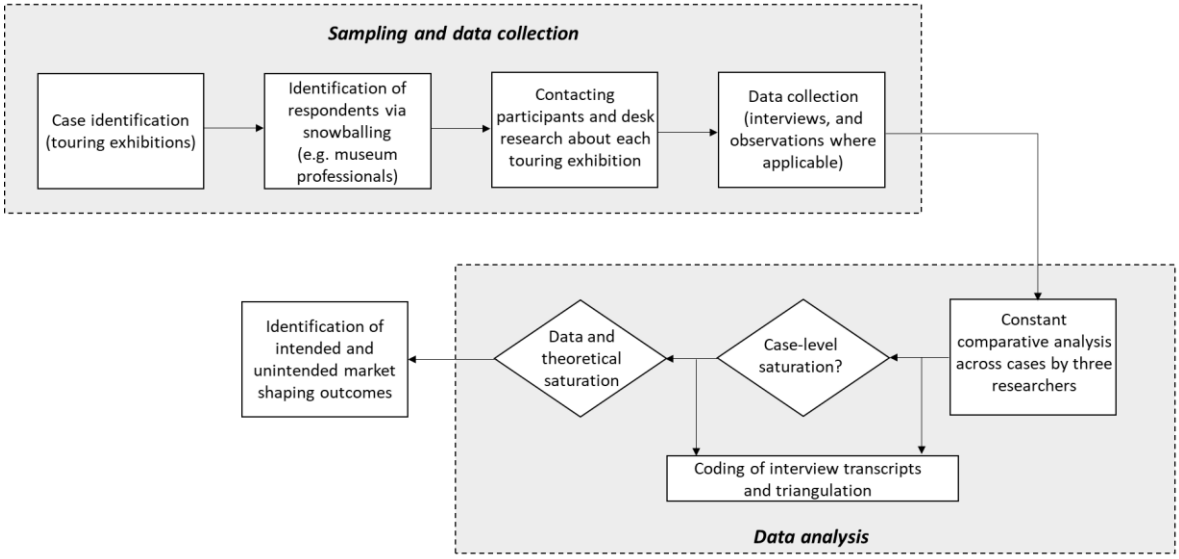
Twenty-four face-to-face in-depth interviews with experts involved in organising the examined touring exhibitions were conducted. In conducting these interviews, the ethical guidelines of the first author's university were followed. The titles of the touring exhibitions were changed to maintain the confidentiality of the participants. The interviews lasted between 50 and 90 minutes, were audiotaped and transcribed. Although data were gathered individually across the three cases (each researcher collecting data from one of the countries included in this study), the researchers applied a common data collection strategy. First, based on their positions and expertise, key experts were identified at the museums involved in organising the studied touring exhibitions. Secondly, once interviewing began, the snowball technique was employed to contact other professionals who played a significant role in the organisation of the touring exhibitions. Researchers continued data collection until theoretical saturation was reached, i.e. reaching the point at which incremental learning became minimal (Glaser & Strauss, 1967). Finally, drawing on Denzin (1989) and Beverland and Lindgreen (2010) work, data triangulation was carried out. This included but was not limited to the review of printed materials such as exhibition catalogues, marketing presentations, advertising materials, press releases, and

online information sources such as detailed information shared on the touring exhibitions' websites. In addition, observations were undertaken in the exhibition places (in the UK and Australian cases the observation was extended to pre-opening events as well).

Analysis of the text was guided by theoretical considerations, drawing on constructs extracted from the theory discussed earlier in this study. This theoretically derived template coding, however, was extended with open codes; cross-case patterns between the three touring exhibitions were also considered. Data were analysed in reiterative loops between within case and cross-case analysis, identifying overarching themes that for all cases were put forward. Concepts such as market representations and mental models were of high value in our interpretations of results. Intended and unintended outcomes have been distinguished on informants' shared experiences. Information on parties' interactions was also interpreted and its association to creating or modifying shared mental models.

Figure 1 provides an overview of the research process from sampling and data collection to data analysis. Saturation had to be reached for both individual cases and across the three cases. Regular discussions took place between the three researchers to achieve these, to agree on coding and conduct comparative analysis. The design of the research process is inspired by (Nenonen, Storbacka, & Frethey-Bentham, 2019).

Figure 1. Overview of the research process



(adaptation from Nenonen et al. 2019)

3.3. Case overview of the three touring exhibitions

The following table provides a brief overview of the three touring exhibitions. Information is provided on the core themes, collections, initial locations, and touring locations.

	Whales & the Māori	**Contemporary Aboriginal**	**Egyptian Animal Mummies**
Country of origin	New Zealand	Australia	United Kingdom
Core themes	A presentation of knowledge of whales and its unique relationship with humans in NZ	Contemporary Australian aboriginal artists need to be heard	The use of animal mummies in ancient Egypt
Collections	A combination of interactive science and cultural story telling	As a 10-week supplement to each gallery's standing exhibitions	Three museums in Manchester, Liverpool and Glasgow
Touring locations	More than two years of exhibitions in USA and Canada	7 regional galleries in New South Wales, Australia.	Across the locations of the three collaborator museums as well as London, France, and further European destinations
Stakeholders	A major museum in New Zealand, Māori tribes, First nation tribes overseas	State government through Arts (NSW) and the artist	Arts Council, museums and galleries in the UK and mainland Europe
Interviews	Five interviews with museum directors and curators	11 interviews with directors and curators	12 interviews, with museum directors, curators, and funders

Table 1 Overview of the three touring exhibitions

3.3.1. Whales and the Māori Touring Exhibition, New Zealand

The *Whales and the Māori* touring exhibition in New Zealand featured two fully-articulated sperm whale skeletons (one of which is 58-foot long), and tracking systems that have mapped the migration of whales through the Pacific Ocean along with various specimens from the underwater world. Besides the scientific discovery, the exhibition also showcases traditional Māori and contemporary artefacts from people of the South Pacific inspired by whales. The

Māori culture has a strong connection to whales as their folklore portrays their ancestors arriving in New Zealand on a whale's back. Every year hundreds of whales and dolphins are stranded on New Zealand shores: more than 9,000 whales and dolphins have stranded since 1978 with only a quarter being saved (Childerhouse, 2010). In the early 2000s an unusually high number of whales were stranded on New Zealand shores, an event that Māori deemed a significant signal of their relationship with whales. This provoked the Māori community to lend the skeleton of a large Sperm Whale to a museum to complement the extant understanding about whales. The museum showed a willingness to accept the conditions of the donation, that consisted of keeping the Māori – especially the Iwi tribe – informed about the places where the touring exhibition would be hosted and giving them the right of veto if they found the place unsuitable for the exhibition. The active inclusion of the Māori in the exhibition proved to be more beneficial than expected. Māori Elders participated in the opening blessing of the exhibition wherever it travelled. As Māori are very committed to respecting the people of the land, when the exhibition travels to a new place, a Māori representative goes in advance to contact their representatives. For instance, in the US native Americans settled in their areas long before colonisation. Typically, local museums did not have relationships with native Americans, but this traveling exhibition worked as an initiator of such relationships, and that since continued to form. This underpins the importance of the touring exhibition's guiding principle on people that goes beyond the objects and increases the involvement of not only Māori organisers but also local First Nation tribes.

3.3.2. Contemporary Aboriginal Touring Exhibition, Australia

The Contemporary Aboriginal Touring Exhibition was built around the oeuvre of a contemporary Aboriginal artist and toured around museums and galleries in New South Wales, Australia. Here the state government arts program offers a choice of a number of annual touring exhibitions that allows provision at nominal cost to the participating museums. Furthermore, regulatory procedures in Australia make it mandatory for galleries to exhibit a number of Aboriginal-themed exhibitions if they are to qualify for essential grant funding. The exhibition was organised and co-ordinated by a government funded arts organisation through the collaboration of the galleries, the artist, and a visual arts centre. While the touring exhibition draws on Aboriginal art, it consciously intends to depart from stereotypical framing within the paradigm of Aboriginal desert painting (also known as 'dot painting'). While national and regional policymakers in Australia cultivate Aboriginal culture and local arts through encouraging the creation of vibrant, and distinctive Aboriginal arts through professional development and funding, these

policies can favour more traditional approaches, such as 'dot painting,' that can hinder contemporary Aboriginal artists in finding their own voice amongst that of modern Aboriginals. Thus, this touring exhibition frames Aboriginal art within a contemporary narrative; while at the same time, it provocatively integrates expressions of cultural, political, social, racial, and economic disenchantment emerging out of the relationship between Aboriginal people and colonial migrants in Australia that is rife with tensions. The touring exhibition marking the 50th year anniversary of the so called Freedom Rides, focuses on issues relating to Aboriginal political empowerment. It encourages Australians to create discourse, and through that reconsider their views of Aboriginal contribution in Australia. In tandem the galleries working with Indigenous communities are encouraged to think about themselves as a present-day proactive community, rather than a reminiscence of an archaic society. The latter view used to be the 'dominant logic' that informed various aspects of life on the continent: Australia used to have an established legal basis to even enforce segregation, through the widespread removal of children of indigenous or mixed descent from their Aboriginal mothers and communities that continued into the 70s, placing them in church-run missions and white foster families to be assimilated to the Anglo-Australian culture. Against the dark past, this touring exhibition aims to evolve visitors' understandings of Aboriginal art by shifting the presentation from archaic, traditional, and secondary towards contemporaneous and (post)modern. In essence, the presented approach is for political activism and against the prevailing racism and the ethnicisation of Aboriginal arts.

3.3.3. Egyptian Animal Mummies Touring Exhibition, United Kingdom

The touring exhibition of the Egyptian Animal Mummies was born from the collaboration of three museums in the United Kingdom, to bring together ancient Egyptian collections relevant to votive animal mummies that played an important spiritual role in ancient Egypt, but had until now received much less attention than human mummies. Two of the museum directors had strong personal relationships. However, because of the geographical proximity between the museums, their preference was to involve another museum as an intermediary organisation - with their involvement as the second destination among the three museums and with well-timed touring, the potential cannibalisation of each other's visitor markets has been avoided.

The interest in animal mummies and expertise in their preparation was a common thread between the three museums. Back in 750 BC votive animal mummy preparation was a booming industry and of spiritual importance: animals such as cats, jackals, hawks, and crocodiles were

considered more significant than other animals because their characteristics amongst the ancients evoked analogy with those of their deities. However, in the late 18th century cat mummies in their thousands exhumed in Egypt were used as ballast on British ships and were subsequently being sold to farmers as soil fertilizer. It was not until the late 19th and 20th centuries that a few archaeologists and museums began to assign much greater significance to animal mummies, attended auctions, and purchased large quantities. This touring exhibition became a market shaping initiative by shading light on the role of votive animal mummies that were historically important in ancient Egypt, but hitherto overlooked in British museums. The effects of the exhibition were apparent in how the visitors changed their views of these objects. The animal mummies exhibition is vocal about all artefacts excavated in Egypt having to remain in the country, and thus may be borrowed but never again to be acquired by British or foreign museums (McKnight, 2015), while underscoring the importance of continuity of their Egyptological investigations.

4. Findings

4.1. The repatriation of Māori heads following the Touring Exhibition

While the Māori play an important role in New Zealand's political system, the artefacts forcibly taken from them can be found across the museums of the world. These artefacts include human remains such as preserved heads of their ancient tribal leaders that Māori community intends to bury and pay their respects towards. The challenged postcolonial interpretation that Māori heads and other artefacts belong to museums to be exhibited to the public is the mental model in this case that clashes with the Māori's spiritual belief that these human remains should be buried in New Zealand soil. This touring exhibition has been organised with the active involvement of the Māori that allowed their voices to be heard to a greater extent, further at an international level. The theme of the exhibition was built around whales and based on a Māori belief that they arrived in New Zealand riding on the backs of whales.

The Māori's agreement to lending their artefacts and the whale skeletons for the touring exhibition included conditions. That they would be allowed to open and close (*"put to sleep"*) the exhibition; and they would have veto power over moving the exhibition to specific venues if they found those venues spiritually inappropriate. Subsequently, they requested that the exhibiting museum facilitates contact with the local indigenous community who were then invited

to take part in the opening/and closing ceremonies. New Zealand scientists traveling internationally with the exhibition, also benefitted with the opening of a research dialogue and longer-term bilateral interaction.

From a market shaping perspective, the outcomes of this exhibition were as expected. A number of museums around the world, particularly Canada and the US, showed interest in hosting the exhibition. This increased the New Zealand museum's revenues and contributed to spread the knowledge of its culture in other countries. However, additional benefits not originally expected, emerged from this exhibition. The composition of artefacts led to bifurcation points that include the activation of knowledge, and new approaches to how indigenous artefacts are seen linked with Māori tribes (Iwi) self-identification, thus harnessing the motivational forces of self-expression and consistency. At the same time, unexpectedly, the touring exhibition helped the tribe to make sense of whale stranding, and to decode different meanings. The newly reconstructed narratives of the Māori people became an inherent part of the exhibition, as the director of the organising museum explained: *"[they tell] specific stories and they are manifested in the exhibition in a number of ways… videos where Iwi members tell their own story about Iwi interaction with whales (whereas) riding to New Zealand…"*

Importantly, the exhibition served as a catalyst in the recovery of the Māori collection. As one of the Māori organisers explains it: *"We had a problem of repatriation of treasured Māori collections around the world. When the exhibition went to the American Museum of Natural History, we also had a Māori blessing and we just became very close friends with the museum… we just build a very deep friendship, so the American Museum of Natural History made the decision while the exhibition was on display to return those heads… so I think those exhibitions have a capacity to build very deep levels of friendship and collaboration."* The return of these important Māori artefacts, including a well-preserved head of an ancient tribal leader at no cost and on a permanent basis to the museum in New Zealand, was the result of a collaboration that prompted some European museums to follow the example of this museum in the United States and return other precious artefacts to the Māori. This was an unintentional outcome of the Whales touring exhibition.

The positive reputational and country image impact of this touring exhibition has been celebrated, as the organiser museum's managing director recalls his personal experience: *"we were with my wife in San Francisco at a tourist attraction and were asked where were we from…. we said New Zealand the person said "Kia Ora" [hello in Māori language], so we asked if the*

person had visited New Zealand …she responded that [she had] not, but had visited the [Whales and the Māori] Touring Exhibition." As the marketing manager of the New Zealand museum reveals: *"There is a mission about taking New Zealand to the world for the museum"* but also *"it is perceived as a revenue stream."* The New Zealand government made a significant NZ$3.8 million investment in organising this touring exhibition, because besides the entry fees, they forecasted a consequent increase in tourists visiting New Zealand.

While the financial value created through this touring exhibition cannot be ignored, the non-financial benefits may even exceed that. Touring this exhibition has directly led to the creation of a network between various indigenous communities, that despite the original intention of establishing contact with first settlers, was largely unexpected and would have been very unlikely to occur otherwise. It is noteworthy that a substantial part of this network formation, especially the new connections between the Indigenous First Nations communities, was then integrated into the market shaping and related activities through this touring exhibition. For instance there was a transformation of markets for museums that reach beyond the Maori and Whales exhibition only, a number established, perhaps for the first time, relationships with Indigenous communities that later would change the context and content of their work in a newly formed market environment.

The repatriation of the Māori heads from the US museum – that we construe as a bifurcation point – was likewise unexpected, and it is remarkable how it triggered a network effect at an international level among several other museums becoming supportive about the previously declined repatriation requests. In the case of the Whales exhibition, we saw emergence regarding the repatriation process as well as the new connectedness between indigenous communities, both of which have been consciously embraced by the touring exhibition organisers, but to the lesser extent none of them were expected.

4.1. Contemporary Aboriginal artists going beyond traditional dot paintings

The Contemporary Aboriginal Touring Exhibition in Australia challenges the uneasy relationship between Aboriginals and white people that can be considered as a relational mental model. It also breaks the stereotype that contemporary Aboriginal art is all about 'dot painting' and 'the dreaming.' Other contemporary Aboriginal exhibitions typically depict Aboriginals as victims and white British expats as criminals, that at times offends white peers as for most of them

an awareness of mistreatment of Aboriginals, while known from history books, is largely ignored. The Contemporary Aboriginal Exhibition takes a new turn by constructively criticising Indigenous people and, as a video production, departs from the traditional dot painting approach by an artist who is an Aboriginal person and activist himself. The artist made himself available for discussions at the museum, which is of strategic importance to its mission in taking a step towards a dialogue between the Aboriginals and migrant Australians: *"[The artist] was a strategic decision…Aboriginal practice is something that [our museum] is heavily invested in…it's part of our strategic plan to actually critically discuss, debate and showcase contemporary Aboriginal art."*

The design process of the touring exhibition was primarily managed by an arts and culture institution in New-South Wales, the organisation of which commenced about two years prior to opening, where building up communications rapport between artists, museum/gallery professionals, and various other people who play a relevant role in organising the touring, is deemed to be important. This is a business that has prior experience in curating and touring exhibitions that is characterised by strong personal relationships, mutual understanding, and professional trust, as this example demonstrates: *"… the relationships we have with people like Rachel, that she can send projects through (in) out line… It's good we're already part of the conversation in the sense that (I won't) take anything. So, I won't have to say, 'that's a bit too cutting edge for our audience'…so that, the trust that's there … is really strong as well."*

The exhibition spaces of certain galleries and museums also influence how their inter-organisational relationships evolve. As a senior curator states, *"Networks are important. Partly to do with our new venue, our sleek modern space big space 706 square meters, (we) now have bigger shows and longer shows, to break up differently relationships here for 18 years, but the venue is more important, seen as cutting edge in the regional and we service a large area of the state, putting us on another level. Bigger facility and larger institutions are a lot more confident."* Beyond artistic practise, the organisation has accumulated visitor experience expertise, for instance, in public relations and the creation of interactive educational material for visitors. A senior gallery manager lauded this touring exhibition as it *"provides key opportunities for public programs and educational components we are unable to develop and provide due to very limited resources and budgets."*

Other experience has led to significant professional changes in ways of working. The touring exhibition has provoked sometimes drastic reactions that have meant temporary museum closure. The tensions between Aboriginal and Western culture in Australia are long-standing; Aboriginal art is still typically associated with 'the dreaming' and 'dot painting' that hinders contemporary Aboriginal artists in the development of their voices, but can also provoke victimisation and accusations of racism as a consequence. While the protests surrounding the subject matter have resulted in negative media exposure, unexpectedly it resulted in increased visitor numbers. The director of the respective museum recalls: *"...we had a protest, we actually had to shut the exhibition down for that day... […] But then I opened it up the next day, and left it open for the rest of the exhibition run, which caused a huge media furore... I have to say there were some parts of the media that said, 'It's about freedom of expression, the underlying stories, it needs to be told,' other members of the media said, 'It's offensive to Aboriginal people.'"*

Exhibitions that are controversial are considered to be key to a museum's mission. The fact that contemporary art is confrontational and can be shocking and even offensive and has led to media and community criticism in certain areas required to be addressed. The closure of museums based on the reaction to adverse publicity towards confrontational exhibitions insensitive to Aboriginal people have created media contagion, and consequent negative word-of-mouth has had profound network effects. A gallery director explained that a number of galleries have lately worked together to address a better visitor experience and enhance outcomes when potentially confronting material is exhibited. He outlined this example, *"…a number of galleries worked on an exhibition that became huge. It was actually quite ground-breaking in terms of both the cooperative nature of the way it worked, but also the subject matter itself and how it was dealt with. They formed a community – a council committee with the parents of the subject, but people from law enforcement and people from social welfare, there were all sorts of people involved in this committee to discuss how the [touring] exhibition would come together."*

Consequently, regional galleries using the community involvement practise established through these experiences, now involves important elders and key representatives from their respective communities who act as intermediaries. These influential folk also act as sounding boards for up-coming touring exhibitions where interactions pave the way to enhanced community understanding, placing contemporary art in context, for instance within local primary

and secondary schools, and in health related exhibitions, local health professionals, as well as gaining support from locals, but importantly embracing local Aboriginal groups.

While the Contemporary Aboriginal Touring exhibition makes a social statement amongst the wider public, in tandem it is designed to spread cultural knowledge and understanding between further afield art communities. These communities have largely maintained a traditional artistic dot painting style. Importantly, interactions with specific Aboriginal artist communities provide the field for market shaping. As a curator explains: "…*although our local artists here […] tend to still fall into the habit of creating dot paintings because that's what the market wants and that's what the perceived notion of contemporary Aboriginal art is. Richard for us was a deliberate way of growing our regional artists as well and showcasing that actually contemporary Aboriginal art practice is more than dot painting and even more than just painting on a canvas"*.

The Contemporary Aboriginal touring exhibition with a humorous and provocative nature has opened further dialogue promoting enhanced social understanding, that reversed the stereotype by poking fun at itself, and was successful in provoking dialogue amongst Aboriginals and the general public (i.e., migrant population), rather than outrage. Humour included a critical stance on traditional painting methods, and at its core, controversial topics surrounding aboriginal oppression. Thus, this touring exhibition conveyed through it video presentation some challenging social messages in its attempt to break the cycle of accepted thinking. As a curator explains, *"About twenty middle-aged white women came to his floor talk and he was fantastic. I think some people expect him* [the Aboriginal artist] *to be quite confrontational as a person, but he was really generous with our audience that night. He was great, we (all) got a message from it."* While the humorous disposition of the studied Contemporary Aboriginal Touring Exhibition case proved to be divisive, it has arrived at a bifurcation point, where Aboriginals and non-indigenous people in Australia prompted a discourse around important topics that have included victimisation, racism, and equality, well beyond the original intentions of the exhibition.

It is important to note that government has also supported the use of art to provoke conversations beyond the stereotypes to further appreciation between art communities, as well as to ensure that up-coming Aboriginal art communities are heard beyond the traditions of dot painting and the dreaming. The initial public outcry about the exhibition content that evolved into a demonstration was unexpected, as the intention was to provoke conversations at best, but not

such an adverse reaction. What is more, although negative, the exhibition actually helped to raise more awareness surrounding deeply held resentments, while at the same time setting the scene for more contemporary post-modern Aboriginal art.

4.2. Shifting postcolonial mental models: The Egyptian animal mummies

There appear to be different concurrent mental models that are challenged in the case of the Egyptian Animal Mummies touring exhibition: particularly amongst the three collaborating museums as organising a touring exhibition is a completely new experience to all of them. At a macro level, it appears that there is a shift in representations, (i.e., the shift from presenting Egyptian artefacts as mere exoticism), instead towards giving voice to what, according to the latest scientific advancements, ancient Egyptians held to be important to them.

The museum that initiated the touring exhibition has a long research tradition in Egyptology, with a strong research background on animal mummies, that reached a point where the dissemination of knowledge for a wider, non-professional audience became the focal point of interest. They sensed the demand for an Egypt-themed exhibition. In the recent past, other museums offering Egypt-themed exhibitions were attended by sizeable audiences offering scope for a profitable venture, if costs could be shared. Their managing director complained that since the global financial and economic crisis museum budgets became even tighter and *"We were expected to do more for less. Instead, I'd say, we can do things differently for less."* Although they intend to *"be a cultural counter point to London"* this goal was becoming inconceivable due to budgetary restrictions. However, a touring exhibition with another venue offered the prospective advantage of co-creating value together, increasing the ability to reach more visitors as well as cut production costs. A nearby museum with whom the initiating museum had good personal relationships joined as a partner. This second museum possessed several unusual artefacts (animal mummies) that were relevant to the planned theme, while also possessing a unique photographic collection documenting excavation works in Egypt in the 19th century.

The second museum's Egyptian gallery had been planned to become permanent at the time of organising the touring exhibition. So according to their curator, they sought long-term opportunities to increase the awareness of their Egyptian collection. The third museum was welcoming towards the collaboration with the other two because they had an agenda to create a vibrant cultural sphere in the city, and to make a shift from what their head of Collections described as the previous *"dirty, violent image of the city."* According to the managing director of the third museum, the city is more famous for their industrial heritage than their love of art, but people

still like to visit museums on a regular basis, and *"especially when the weather is not very nice."*

The three museums faced some challenges as they have very different gallery spaces for the display of the same exhibit. The third museum is the biggest while the initiator museum is the smallest. Despite these internal tensions, an overall collaborative atmosphere was maintained; as the managing director of the first museum explained: "*well, maybe competition shapes with whom you collaborate but in case of touring exhibitions, it's much more about cooperation.*" As explained by one of the museum directors, all three museums intended to challenge their audiences' implicit assumptions that votive mummies are unimportant artefacts, that an Ancient Egyptian is exotic and remote, and also the presumed primacy of British archaeology over the efforts of local archaeologists in Egypt.

There are certain types of value that interviewees identified in relation to the touring exhibition: knowledge-sharing with visitors, knowledge-sharing between organisations, attracting more visitors, developing research, increased income, cost-cutting, reducing risks, geopolitical benefits (i.e. bringing arts out from London or creating arts elsewhere than London), educational impact, and social impact, for instance, people who do not normally visit museums and people from areas that generally have a low take-up on exhibition visits can be mobilised by touring exhibitions. Sometimes media/sponsor intends to be associated with the exhibition, although this mostly occurs in London: *"If you are based in London, you don't necessarily want to sponsor something that is taking place in the North. (…) I do feel for local museums: it is really hard to find a sponsor and meet their interests (…) but touring exhibitions have a very positive impact in the regions"* (Head of the Leading National Art Organisation in the United Kingdom who has overlooked the organisation of this touring exhibition). In terms of market representations, it was intriguing that the director of the third museum, based in Scotland, had opened conversations regarding touring the show internationally, whereas for the two other museums based in England they had considered it only within-country, while the two larger museums to take up their larger exhibition spaces started sharing their photographic collections and educational materials.

All three museums started on the same page, of focusing on what ancient Egyptians were believed to assign significance to, for instance, the spiritual role of votive animal mummies. Also, besides making references to the British archaeological tradition, contributions and archaeo-

logical opinions from Egypt-based organisations are also well-acknowledged and communicated. From a bifurcation point of view, in the case of the Egyptian Animal Mummies, it does appear ancient Egypt-themed exhibitions are slowly but steadily changing postcolonial mental models. An example being the cooperative activities of the three museums changed the views of what value to the market is by changing the views of visitors towards the significance of these objects. With a stop for easy access of artefacts from Egypt, museums with ancient Egyptian collections in the United Kingdom have engineered a refocus. Access to relevant artefacts from Egypt is fraught with problems that surround repatriation. Artefacts cannot be easily obtained, which means the standing collections of Egyptology in the UK have gained value and status. With increasing academic study, and more discoveries being made, especially in Egypt, the more public interest has been triggered. This has led to restoration of Egyptian (and other countries') artefacts that are often stored, quite literally, in their basement (as was the case at the initiator museum), as well as the successful collaboration between the three museums studied. Potential future touring opportunities currently being discussed offer additional scope. In addition, the way evolvement has occurred around how ancient Egyptian belief systems are treated with a new respect, and that Egypt-based archaeological organisations are now communicated as contemporary equals to British organisations, signal important changes relevant for market shaping. The emergence process that leads towards equality in this context is deep-rooted and cannot be assigned to this specific touring exhibition, yet this touring exhibition is an inherent part of that evolution. Also, in terms of audiences, there was a shift towards the 'working class,' which was an important market shaping effort: *"Attending the exhibition is now regarded as normal for working class people in [city] and the diversity of our offering in part is key to that much more diverse audience, and a wider opportunity to see things which people may have encountered somewhere else and would be of interest to them and it is not simply about representing our own collections in the museum"* (Head of Museums and Collections). The significance of museums beyond touring exhibitions only has entered a previously unexplored market.

4.3. Cross-case comparison

The three touring exhibition cases have various similarities but also show distinctive patterns. Similarities include the intentional effort to raise awareness and pay tribute to cultural, societal, and spiritual approaches other than the mainstream. There is also a compelling network formation aspect across the three cases, sometimes motivated by budgetary restrictions but also

as a result of non-mainstream spiritual approaches. All these exhibitions have an active Indigenous element and have presented narratives promoting deeper understandings of Indigenous environments. The increased awareness through these touring exhibitions (at least partly) prevents the exploitation of Indigenous communities, and this includes the abuse of their spiritual artefacts, whether Māori heads or Egyptian votive animal mummies.

All three touring exhibitions were created with the intention of attracting audiences, creating revenue, and sharing knowledge through value propositions made to the public, entirely consistent with each museum's mandate. These objectives were fulfilled, and the museums' revenues increased while audiences have become knowledgeable of other cultures. For example, demand for the Maori and Whales exhibition has emerged from several countries around the world. In Australia, more people than anticipated attended the Aboriginal art exhibition and people who never before visited a museum went to see the Egyptian animal mummies in the United Kingdom. However, the benefits of the exhibitions extended beyond these objectives. Several stakeholders became involved in collaborative efforts to form these offerings (the touring exhibitions) through the breaking of shared mental models. It is apparent that the artefacts on display and the themes extolled have evoked meanings and played roles that no one could have accurately envisaged.

Both in the case of the Contemporary Aboriginal and the Māori Whales exhibitions there were important unintentional outcomes, such as media controversy surrounding exhibitions as in the Australian case, and in the New Zealand case, the new collaboration networks established between First Nations people in New Zealand and in the United States, beyond the original intention of simply creating a link with American natives. These unintentional outcomes have later been incorporated into their marketing actions and thus broadened the shaping strategies of the respective museums. The touring aspect of all three exhibitions represents a catalyst in extending the scope of geographical and cultural reach.

	Whales & the Māori	**Contemporary Aboriginal**	**Egyptian Animal Mummies**

Dominant mental model and 'old' structure	Māori artefacts are exotic additions to large collections in the Western world. Indigenous people do not have interest in museums, hence no relationship has evolved	Aboriginal arts are about 'dot paintings' and Aboriginals as victims	Ancient Egyptian artefacts are exotic additions to large collections in the Western world; primacy of British archaeology
Alternative mental model and 'new' structure	Māori artefacts belong to the Māori and their belief systems should be respected. Indigenous people are interested in arts	Aboriginals have a contemporary voice and presence and communications can be improved between them and others. Establishment of elder mentors, acting as community intermediaries results in enhanced visitor experience/ understanding	Increased importance of Egypt-based institutions with less access to artefacts, increases emphasis on UK standing collections
Bifurcation point(s)	First Māori head repatriation following the touring exhibition	Protesting the exhibition	Ancient Egyptian artefacts held in UK, results in renewed attention for ancient Egyptian artefacts (e.g., votive animal mummies);
Unintentional outcomes	Māori heads repatriation. Relationships establishment between indigenous communities and American museums. Increased connectedness	Outcomes included Aboriginal elder inclusions and liaison with local tribes folk thus process improvement embraced by the market ie. all regional galleries where relevant. Also better liaison with authorities such as police, and relevant council communications staff and volunteer guides.	Emerging connection between the second and third museum among the organisers; more diverse audience such as the 'working class'; "bringing culture out of London"

Table 2 Market shaping across the three touring exhibitions

All three cases can be explained by a model of energy change drawing on the points of the bifurcation metaphor initially proposed by (Peters et al., 2020). Three stages of market are like three systems with different levels of energy. At the starting point, $system_0$ (i.e., $market_0$) is observed when the parties start planning and preparing a marketing action, which could be an exhibition, but also an advertising campaign, a new offering, or any other communication strategy targeted at their selected market. A dynamic equilibrium exists where the intervening parties have known each other, they have developed mental models from previous interactions, have been able to articulate their representations of what the marketing action is deemed to achieve, who the target audience is, and what value they expect the marketing action will create for their firms and for stakeholders. Consistent with their mental models and previous experiences, the intended effects of their market shaping activities have been envisaged and discussed.

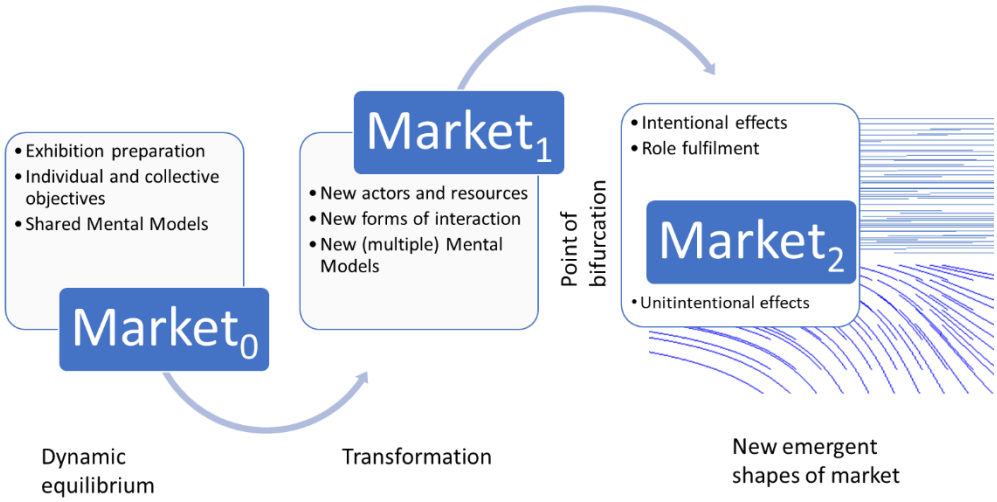
$System_1$ (i.e., $market_1$) occurs when the marketing action is instigated, for instance the exhibition starts touring. This makes an effect in the environment that triggers a change of energy with the introduction of new parties' actions and interaction with previously existing parties, which potentially transform the parties' representations. For example, their thoughts about the purpose of the marketing action and the value it could create. The effects of such interaction include the creation of new mental models for individuals and new shared mental models for parties, thus potentially a few new shared mental models emerge, all in a new context where new actors and new resources are in place. $Market_1$ is a market in shaping where the intentionality of parties' acts starts to become apparent, where some outcomes are known and others are yet to be known.

$System_2$ (i.e., $market_2$) is when the outcomes of those acts and resources are noticed. The intended effects of shaping initiatives become apparent, for instance, increased revenues, new market segments creation, for instance greater outreach of the museums' offerings, and increased visitation. In sum, firms instigate marketing actions to fulfilling their roles. However, the unintended effects of market shaping actions start to emerge. For instance, long-term effects of the touring exhibitions' impressions made on visitors, as in the case of Australia leading visitors to reconstrue the value of Aboriginal art, or in the case of the UK reaching audiences beyond expectation, or as with the Whales exhibition, prompting actions from host museums

to return artifacts that were in their possession for several years, and were not being returned despite New Zealand's appeals for repatriation. These were not going to be returned if it were not for the unintended effects of the Whales exhibition which modified shared mental models of the host museum and other foreign museums. These unexpected effects are the result of a point of bifurcation, prompted in the system by the new energy created through the actions and resources introduced by this touring exhibition. At this point of bifurcation both intended and unintended effects of market shaping initiatives become apparent, as is illustrated in Figure 2.

Beyond the cases described above, the museums' market has been reshaped in diverse manners. From enlarged markets to more open-minded visitors, to international collaboration networks and new roles of formerly ignored stakeholders, to new horizons for artists facing broader definitions of indigenous art. Due to the emergence of new shared mental models that paved the road for new market representations, the parties potentially make changes to the original shaping actions, thus new outcomes are achieved. These outcomes were originally unintended, but later resulted in modified intended outcomes, for instance, the development and adaptation of diversity and equality-related practices. Still, some outcomes of the original actions that initially could not be envisaged will continue to be deemed unintended by the parties, until interactions with new actors form new shared mental models where occurrences of market shaping actions make sense and can be construed as modified intended outcomes.

Figure 2. A Model of Unintentionality of Market Shaping



5. Discussion

5.1. Theoretical implications

In planning and executing market shaping initiatives both individual and shared mental models drive action. However, parties can only anticipate the effects of their intended actions because objects' representations of the unknown are not possible (McIntyre & Smith, 1989) . Once a market shaping initiative is instigated it is likely to affect the parties' shared mental models, (Storbacka & Nenonen, 2011a) suggest. New models take form in individuals' minds as they share experiences with other parties, giving way to the emergence of new shared mental models that drive new behaviours, changing the energy of the system, and potentially triggering a point of bifurcation that results in the emergence of new shapes of market (Peters et al., 2020), which could not be represented and therefore are deemed unintended. Unintended occurrences are of utmost importance for understanding market shaping; we propose that the strategic consideration of unintended occurrences constitute a distinguishing feature of market shaping from market driving (Jaworski et al., 2000). In market driving, market structures and behaviours are either given or are capable of being strategically shaped. Across the three touring exhibition cases it is demonstrated that there are network structures and behaviours that form parts of market shaping efforts that appear to occur serendipitously. Nevertheless, we would like to draw attention to such unintended occurrences that can be an inherent part of market configurations, which have been defined by (Storbacka & Nenonen, 2011b) as more or less markets in terms of their maturity, norm stability, price formation mechanisms, and definition of offerings. We contribute by arguing that these occurrences are inherent, but are unknown due to the challenges and restrictions that teams face in either attaining, or attempting to obtain, equilibrium in terms of shared mental models as they are limited to their previous experiences individually and collectively. It is only when new parties and new resources are put in place that new mental shared models emerge, where unintended occurrences have the ability to 'shake up' certain market practices, and also to help the stabilisation of other market conditions (e.g., anti-racist practices). The unknown, due to the lack of shared mental models, has prompted researchers to argue that the direction of change is impossible to determine in advance (Polese, Payne, Frow, Sarno, & Nenonen, 2021), however the emergence of new shared mental models eventually permit the visualisation of the direction of change, restoring the equilibrium of the system that Diaz Ruiz and Makkar (2021) argue lacks of structural fit when a point of bifurcation is reached.

We extend academic discussions on market shaping into the interconnections between diverse Indigenous cultures and Western cultures that are underpinned by different dominant mental models. Indigenous cultures have developed unique ways of life and rich cultural traditions

that offer different – and at times clashing – approaches to that of Western cultures. For instance, indigenous cultures do not have the historical consideration of hierarchies of 'races,' and the sensory dimension of artefacts such as sounds, tactility, and scents often play an important role, and present a different approach, to connectedness, nature, and time (Classen & Howes, 2006). We demonstrate how the manifestations of the historically suppressed Indigenous mental models in Western cultures can change the dominant mental models, or at least make ingrained Western stereotypes more susceptible to change. In some cases, the change in mental models has triggered a network effect that showed patterns of contagion. As (Barsade, 2002) shows, contagion influences individual and group-level outcomes, such as cooperativeness, conflict, or task performance. For instance, an old mental model made the beheadings of Māori leaders, as well as the collection and public display of their remains in museums acceptable at one time. Whereas in the case of the Whales exhibition we have seen the reverse of this, along with the contagion in the network around repatriation of the Māori heads, a more recent phenomenon that signals a radical change in prevailing mental models across the museum world. Another old - colonial - mental model is that the contributions of archaeologists based in Egypt and in the recent past entirely overlooked, and also that ancient Egyptian artefacts used to be taken from their original environments without careful consideration, and at times, forcibly. However, special attention being paid to the acknowledgement of Egyptian archaeologists throughout the Egyptian Animal Mummies touring exhibition, emphasised that certain exhibited artefacts were being lent by Egyptian museums for a contained time-period.

5.2. Managerial implications

Managers of either for-profit or not-for-profit organisations know that every time a marketing action (market shaping action) is performed, a change in the market could be expected. They are able to plan for increasing market share, sales revenues, grab the attention of a particular market, and introduce a new offering. However, a more systematic view of the market that operationalises it as fluid and malleable is still to be internalised. This new view gives room for the creation of shaping strategies where markets are not defined, but shapeable. To figure out the shape, managers are able to make market representations of present situations as well prepare for future expectations, typically these are based on experiences of the past and beliefs of what works and what does not work. However, they are less likely to anticipate other potential effects of their actions, that their actions might result, for instance, in nurturing extended networks. Suggesting the anticipation of shaping initiatives' effects has some limitations. The

reasons for these limitations relate to the intentionality of their acts, and the boundaries imposed by organisations' shared mental models and the possibilities they could represent. Organisations often 'do not know what they don't know.' The earlier managers could identify potential stakeholders for market shaping, so the more likely they could anticipate the effect of their strategy. Market shaping initiatives such as organising a touring exhibition, create the grounds for new parties and resources to intervene. Parties interact, as if they were part of an energy system that might reach a bifurcation point where two different outcomes become apparent, the expected and new ones. Thus, managers should also be open towards the unexpected effects that their shaping strategies might trigger for example, various stakeholders entering the system. We suggest strategic consideration be especially given 1) to low chance but high impact occurrences, and 2) to potential impacts to all parties involved. Crucially strategic considerations, other than those normally expected, should include a review of potential behaviours occurring in the network, and whether there are any outstanding issues with stakeholders that shaping initiatives might initiate. At all times, managers should remember that intervention influences involvement amongst different parties, and interaction leads to changes in both markets and mental models, although most are intended, many are unintended. As the unintended effects are often beneficial and potentially significant, all efforts should be taken to identify how outcomes might look and which steps the organisation could take to incorporate them for market shaping.

6. Conclusions and future research directions

This paper illustrates three different important aspects associated with market shaping initiatives. Firstly, that organisations, particularly not-for-profit, but arguably also for-profit, instigate market shaping initiatives with the intention of fulfilling their role, achieving their objectives, and generating financial resources to cope with ever shrinking budgets (this is particularly true for museums), whilst in tandem having intentions of raising awareness of cultural, social, and spiritual aspects that may or may not include native artefacts. While in the current study artistic and social values play a key role, especially considering the nature of the studied touring exhibitions, the importance of inter-organisational relationships continues to be vital for market shaping, similar to how B2B aspects appear in the market shaping study of (Kullak et al., 2022) with its emphasis on social value. Secondly, those initiatives are driven by shared mental models regarding the utility of their offerings, however those shared mental models are challenged through the experiences lived by the stakeholders to whom the offerings are aimed,

where alignment between them is essential. Thirdly, that the intentionality of the market shaping activities is potentially surpassed by outcomes far beyond the organisation's original strategic goals. Novel forms of markets can be created unintentionally through feedback loops that reshape the very definition of what the role of the organisation is, questioning elements of the offering, their components, and who their stakeholders actually are.

The Aboriginal art exhibition in Australia made a social statement that broke the relational mental models of parties on several levels, using contemporary Aboriginal art forms to move the conversation from racism and victimisation to opening new opportunities for Aboriginal people, but also for a wider gambit of Aboriginal themed touring exhibitions and more provocative artistic events in the future. It has created longer lasting positive effects on peoples' attitudes towards contemporary post-modern Aboriginal art. The market shaping effects provoked by this exhibition, initially drastic and prompting negative media exposure, later prompted positive increases in visitor numbers. A point of bifurcation occurred in the votive animal mummies' exhibition in the United Kingdom, when instead of showing exotic Egyptian artefacts, the exhibition of animal mummies has been used to demonstrate the advances of knowledge on ancient Egyptian belief and culture from within Egypt itself. The studied museums in the United Kingdom instigated market shaping activities because they were expected to do more with less, so were challenged to think 'out of the box', thus a new perspective of their standing exhibits created a viable way to recast the story in a way that captured the attention of a more diverse group of visitors.

New Zealand's request to recover the Māori heads and other artefacts from museums around the world had been an unresolved issue for years. Though somewhat unrelated to the Whales exhibition, and extending far beyond whales' skeletons and carved bones, the significance of the artefacts on display and the overall effects of the exhibition on the public's perception of the Māori culture has been profound. The spiritual connection between whales and Māori tribes has been so powerful that it has triggered the repatriation of Māori heads from the American Museum of Natural History, an example now followed by other museums in Europe and USA. These are spiritual and cultural benefits neither sought nor expected, but of great significance. Of equivalent importance were the new networks that the Maori and Whales exhibition facilitated. In the creation of the exhibition, Māori participation was encouraged, just as it was in the participation of Māori elders in the opening of the first exhibition in the United States. These particularities turned into facilitators of interaction between local American natives and New Zealand museums, as well as natives and American museums that previously did not have

any relationships. This has laid the groundwork for future collaboration of those parties, and therefore the emergence of new markets.

The effects of the three touring exhibitions shaped the market in unexpected, but positive ways. This did not imply trade-offs between incumbent and emerging markets, but a change of mentality being initiated amongst diverse stakeholders and their understanding of what the role of a touring exhibition is and how it affects audiences. Many of these effects were not in the original plans and could not be envisaged. They were indeed organic outcomes of market shaping activities to which deeper understandings have begun to emerge.

Market shaping consists of intervening in markets, which are formed by institutions and individuals that have adopted some form of accepted practices as their modus operandi, that have delivered some type of discourse continuum. When a firm instigates a shaping strategy the dynamics in the market are stimulated in one way or another. However, some shared mental models are entrenched (e.g., long-held beliefs), that have created institutionalised logics about what is possible and what is not. Thus, the aim of the organisation should be to achieve coordinated action between a diverse number of parties to accomplish desired results, yet be ever-ready for unintentionality where those actions go beyond that may have more profound consequences than those anticipated. It is the jolts to those mental models that trigger change in market systems, allowing the emergence of new industry recipes that open up and create multiple versions of markets, where the establishment of a 'new normal' within the cases we have explicated has had beneficial effects.

Although we draw on touring exhibitions, the outcomes of this study are arguably relevant beyond the area of museums and exhibitions. Future research could look at industries beyond this sphere to verify if and how unintended elements of market shaping have occurred and how they were combined with intended elements. It could also look at the limits of shared mental models and how are they formed, and questions as to how they may be modified, without having to wait for new parties' interactions that will change the energy or constitution of the system. Are there specific conditions for new mental models to emerge? How can they be modified/influenced through internal organisational changes? A firm that manages shared mental models to allow for change could build innovation capabilities that are currently frustrated by the limits of representation that these fixed or accepted mental models impose.

7. References

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