

Opening Speech

By Mr. Issa Timamy, Chairman, NMK Board

at the ICOM MPR Conference and Training Programme in Mombasa, Kenya
7 August 2006

During the ICOM MPR Conference in Mombasa It gives me a great pleasure to welcome you all in Mombasa where we are meeting today and the next two days to discuss and exchange experiences about museum marketing and public relations. On behalf of the International Committee of Museum Marketing and Public Relations, I wish to thank you for having positively answered to our invitation to attend this important conference. You have travelled form near and far, and from all corners of the world.

This conference brings together public relations practitioners from different museums of the world and endeavours to help PR and marketing professions within the museum sector assess the latest standards and techniques of practice. The conference also aims at providing the necessary facilities to explore the means of increasing cooperation in the region as well as internationally.

Since its inception ICOM MPR has been highly instrumental in the promotion of higher standards and ethical conduct in the practice of public relations and marketing.

To try to stand out from the crowd, Museums world wide are stepping up their marketing and promotional activities. There was a time when most museums gave little thought to promoting themselves. They didn't have to. Funding came entirely from governments and competition among institutions was more or less unheard of.

You don't need me to tell you how much it has changed. In many countries, Museums are now as competitive as any business. We compete for visitors, for staff, for research grants, for donations - in fact; we compete for just about everything.

The result of this intense competition is that we who work in Museums are out there actively promoting ourselves. Our goal is to succeed in the intense competition for resources. That is why we have to market ourselves and carry out proactive PR campaigns.

I envisage, in the very near future, museum developing their own brands and advertising in print, on radio, in cinemas and on billboards, the back of buses and on the side of taxis. Indeed the National Museums of Kenya is repackaging itself and intends to embark on a marketing and PR blitz.

As the consumer of Museum services becomes more sophisticated, visitors will be more and more interested in what they are getting for their money. Communicating with our various target audiences is, therefore, vital if we are to educate and inform. Our marketing and public relations efforts should help to interest and attract publics. Indeed, the more information available to these stakeholders, the more sophisticated consumers they will become.

We are living in times that require accountability. And you can be sure that as night follows day, we will be called upon to justify our PR / marketing claims. And when that happens, the prizes will go to the institutions that actually deliver. What, then should we do to ensure that our marketing and public relations campaign is ethical and serves the public interest?

Ladies and Gentlemen, students, their parents, business and government all need accurate information about museums. It is up to us who work in them to ensure that the information they receive is fair and honest. We need to do this for their good but also for the good of our own institutions.

Let me end by expressing my heartfelt gratitude to the ICOM MPR, ICOM Kenya and NMK for painstakingly organising the very successful conference and congratulate most warmly John Odhiambo and his most dedicated team for their sustained efforts.

I wish you all a very fruitful conference with extremely positive results for the development of marketing and public relations profession in the museums.

Marketing intangible heritage to museum publics: the case of folklore

By Aghan Odero Agan - Zamaleo Arts & Culture Trust (ACT)

Presented at the ICOM MPR conference in Mombasa, Kenya
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ABSTRACT

Traditionally Museums are known to be spaces where material objects often of Natural, Historical and Cultural heritage are repackaged and re-represented for public appreciation through exhibitions. In tandem with this have been programmatic conceptualization and communication approaches within museums centered on repeated dependency on identification of heritage collections as unique objects and marketing them to a public attracted by the exoticism of another era, another world. No overemphasis can express the importance of the already on-going worldwide reconsideration of this organizational identity and functional relevancy of museums now and in the future.

The current great rise in focus about humankind's intangible heritage as a primary concern of museums worldwide has further compounded not only the need to quickly reexamine the institutions' fundamental reasons for existence but also their programmatic presentational methodologies. Identification, presentation and communication of intangible heritage to potential public audiences is therefore one of the most important concerns.

In my presentation, I argue for radical diversification of communication strategies in the process of marketing museums as spaces where various audiences can be interested in the identification and appreciative interaction with intangible heritage. Taking Folklore as a case in point, I argue for adoption of marketing strategies levered on critical analysis of contemporary social-cultural challenges of communities and designing new creative promotional approaches that would seek to contextualize folklore heritage within the daily lives of such audiences.

An illustrative case presentation of a performance based folklore exhibition will be offered for detailed discussion. The potential contained within this illustration for a multi faceted packaging for diverse consumer audience segments within a given community will be of particular interest.

Through the presentation, specific communication design approaches with a bias to creative interpretation and presentation of folklore heritage for audiences in contemporary socio-cultural contexts are presented and argued for through practical illustrations.

Author's Details: AGAN, Aghan Odero. P.O. Box. 13251 00200 City Square Nairobi Kenya. Email: aghano@yahoo.com

Promotional Challenges of the National Museums of Kenya

By Ali Chege, Head of PR, The national Museums of Kenya

Presented at the ICOM MPR Conference and Training Programme in Mombasa, Kenya
7 August 2006

This paper is about the Marketing and PR/ Communication campaign developed to create awareness and promote Museum in Change process and change public's perception about the National Museums of Kenya. During this period of NMK's expansion and change process that is aimed strategically presenting, positioning and establishing NMK as a leading center in the areas of heritage, culture and research, the role of marketing and PR is becoming increasingly important. Firstly to manage NMK's reputation. Secondly to help NMK become a self sustaining institution (the Government of Kenya has slashed budgetary allocation to NMK by 15%) and thirdly to foster understanding and good image of NMK among its stakeholders. The strategy will in the short term focus on intensive media strategy and have chosen messages to gain maximum media coverage and reach its target audience. It is envisaged marketing will take a more prominent role in the long term. The PR campaign is also drawn from NMK's Strategic Plan 2005-2009 that has put a lot of emphasis on corporate brand and image.

NMK PR & Marketing Department

The department of PR and Marketing was established in or around 1990. The philosophical goal of the department was to shape public attitudes towards NMK, to increase general public goodwill, marketing, community relations and fund raising. The department is mandated to build, improve and maintain good relations with the museum publics and give the museum a clear and well understood public image and identity. The department is also charged with the responsibility of informing the public of the activities of the museum, liaise with the media in presenting information to the public; and to effectively market the museums and its many facilities.

Performance

- * Onerous task yet capacity, resources and facility was not adequate.
- * PR was seen to be merely publicity and not strategic management function.
- * The department tended to be reactive
- * Need to redefine and streamline the operation of the PR and Marketing department.

Analysis

* In August/September 2005 a PR firm together with the department carried out an audit/needs assessment of the NMK PR department. * A more or less similar exercise was conducted for the marketing functions of the department with a leading marketing firm in Kenya. * An NMK perception survey was part of the above exercises * These exercises were inclusive and involved participation of top NMK management

Findings

- * There was poor understanding of the role of PR and Marketing in NMK
- * Marketing function is: seriously under-resourced in terms of personnel and funding to enable it undertake its functions effectively.
- * Unable to creatively develop its public products (exhibits, publications, merchandise, etc.)
- * There was no deliberate PR/ marketing/promotion of Museum
- * The PR/Marketing department was reactive
- * Need to redefine and restructure the PR/Marketing role

Perception survey of NMK: Where are now

- * Old fashioned/staid
- * Not relevant to today * Only for school children
- * Colonial and elitist * Limited awareness of NMK nationally
- * Low awareness and understanding of the NMK's role, even among the stakeholder

Where do we want to be

- * World class Museum
- * Exciting vibrant * Relevant for everyone
- * Increased understanding of the role of NMK
- * Increased understanding and stronger relationship with key stakeholders
- * Increased visitor numbers
- * Increased revenue

The results

- * The department has entered into a mentoring programme with one of the leading PR firms in Kenya
- * The department has also developed a marketing policy/strategy of NMK
- * Restructuring and capacity building of the department
- * Negotiating and intends to form a Marketing and Communication team drawn from media and private sector

Raising awareness, changing perceptions

- * Media- news articles, interviews, features and advertorials
- * Face to Face- Presentations and briefings
- * Brochures, annual reports, newsletters and website

Proactive Communication

The media campaign will focus on two key messages/themes

- * Discover- the NMK, its research departments, activities
- * Development- Museum in Change, the ongoing construction at the Nairobi Museum, new exhibition developments, the new heritage bill

MEDIA

- * Feature stories/articles about NMK, regional museums, departments and new exhibitions
- * Interviews with DG, Directors, HoDs
- * Fact sheets on NMK
- * Media breakfasts, press visits to NMK and regional museums
- * Interesting photo opportunities
- * Opinion pieces

The marketing effort will be a two-pronged approach:

- * Marketing NMK as an organization as well as
- * Marketing the products and services offered by NMK

Marketing objectives

- * Enhance a positive image for the NMK
- * Achieve sales growth in both volume and yield
- * Develop new and diversified products relevant to target market segments
- * Create awareness of the NMK's products and services
- * Enhance domestic heritage tourism growth
- * Create linkages with other international bodies and museums

Competition Analysis

- * Kenya Wildlife Service; Other Recreational parks (i.e. Nairobi Arboretum);
- * Private and other institutional museums; Theaters;
- * Other social facilities i.e. pubs, restaurants;
- * Media programmes in TV stations i.e. Cartoon network, movies and films;
- * Other research organizations

Marketing activities

- * Branding of NMK
- * Advertising
- * Promotional material
- * Networking with tour operators
- * Airports and Hotels- Tourist Information Channel and Kenya Airways

Conclusion

The NMK has since May featured in national newspaper and key magazines as a result the positioning of NMK as a dynamic institution is slowly gaining ground and its profile and reputation steadily being strengthened.

Some of the articles and feature story include

Development Stories

- * In the May 1-7 issue of the highly respected The East African, an article 'Marketing the museum' the writer reveals an institution that is becoming self confident, when he says 'the repackaging of the National Museums of Kenya is part of an ongoing effort to turn it from a non-profit government-run institution to a self reliant, profitable corporation.' Half a page
- * The Daily Nation May 9th 2006 'For museum, looking beyond antiquities'- Half a page
- * BusinessPost magazine, June/July 2006, Museums: A new, dynamic presentation

- * MarketingAfrica June/July: National Museum in drive to shed off its antique image 2 full pages
- * Nation TV Museum is Changing ; 4 minutes
- * Capital FM
- * Easy FM
- * Photo Ops in the Kenya Times and The People Daily

Discover Stories

- * The East African Standard, August 16th 2006, Expert who recreates past plant ecologies full page
- * The East African Standard, August 2nd 2006, Expert's love for water led him to study wetlands full page
- * Capital FM- Feature on Herbarium

Communication in culture projects

By Annelie Strömberg Fatty, Riksställningar, Stockholm Sweden

August 7th 2006 ICOM MPR Mombasa, Kenya

First of all I want to express my gratitude for letting me participate here at MPR Diverse cultures, diverse communications in Mombasa Kenya. I have been marketing manager at Riksställningar, Swedish Travelling Exhibitions, for the past five years. My previous working experience includes positions in the field of public relations as press officer and consultant.

Paul Mork did an excellent presentation of the key elements of a communication plan. So, with his presentation in mind I can move one step further and focus upon some practical examples.

Collaborations, networking and debates thru media are the key word in our communication plan. And the importance being a part of the project from the very beginning. Not when it is time for the posters and press releases. Then it is too late. In my talk I intend to give some recent examples of how the work of communication actually functions - and not functions - at a practical level.

But first, I would like to present the Swedish Travelling Exhibitions briefly so you can get an idea of what sort of institution we are. We are not a museum. But we do love collaborate with them!

Then, I would like to tell about one exhibition we been touring in east Europe and Russia. The other one is under construction and will tour in our special build Mobile Showroom.

I will also talk about one exiting project we are in a middle of with craftspeople from Senegal and Sweden. And about the problem you get when you are to fast in the beginning.

Four years ago I was fortunate to be able to hold a workshop together with the Swaziland National Museum and the Open-air-museum Kulturen in the southern Swedish city of Lund (close to Lena). The workshop was arranged and supported of SAMP, the Swedish African Museum Programme. And the task was to produce a marketing plan that was to be as usable in countries in Africa as it was in Sweden. Things you can not be without in your communication work, no matter talking culture, economy, knowledge in the field or where the museum is situated - in the City or on the country side.

Mouth- to - mouth is the best all over the world!

But you will neither have time nor economy to work with that yourself. But there are alternatives:

Collaborations and networking!

No advertising in the world can beat that!

Riksställningar

Riksställningar was founded in 1965 as a part of a state investigation. Today we are a government authority responsible in the culture sphere for producing and touring with travelling exhibitions as well as for disseminating information about the exhibition medium.

Communication plan - the practical aspects Power point

You have to focus on the communication plan in the very beginning of a project. And you have to make sure that everyone agrees. And it is necessary to meet each other so you can make the agreement at the same time!

PLAY! a serious exhibition

We maintain that play is a serious matter and that every child's right to his or her childhood should be top priority in the modern world regardless of social structure and political system.

There are two principal sources of inspiration in PLAY. Astrid Lindgren, the author of Pippi Longstockings adventures and other books. An early defender of children's rights. And the UN Convention of the Rights of the Child which both stipulates the child's right to life, care, play and rest.

In September 2004 the PLAY exhibition was shown at the New Tretyakov Gallery in Moscow. The day before the opening Russia was paralyzed by the hostage drama in a school in Beslan, an event which horrified a whole world. Innocent children died.

The opening became a manifestation of the child's right to life. On the next day, there were long queues of parents and children waiting to pass the security check, manned by the police, to see the exhibition.

The tour continued through 2005 when it was shown in Belgrade and Sarajevo in collaboration with SOS Children's Village.

But before we started the collaboration we invited them, and asked them, if they had any use of our exhibition in their everyday work. Could they lift one question a little extra during our visit?

The goal in Moscow was to develop the education for children at the Russian art museum. In Belgrade the creation of an Ombudsman for children in Serbia was stressed. The bombed neighbourhoods where many children live made the exhibition on the child's right to play even more relevant.

Husby-Dakar

We are also involved in a very exciting joint project involving craftspeople from Senegal and from Sweden. In December 2005 we visited Dakar together with four Swedish craftspeople. They spent a week working with Senegalese colleagues in their studios. And in May this year, we met in Sweden and the Senegalese followed their Swedish colleagues in their everyday work and life.

Husby-Dakar is being undertaken jointly with the Swedish institute. The aim is to focus more on what happens when craftspeople from different cultures meet and exchange ideas - with their mind and their hands - than on actual finished products. And how, or if, they use their work fighting for the free spoken word.

But we are handling some problem because there was not a 100% agreement between us before we started the collaboration with IAPDA the government own agency for craftspeople.

We did what is unacceptable from a communication aspect point of view. We had our plan ready when we met our participants. There must always be a win-win situation before you start your work together. Luckily the work is so fascinating and interesting so we can continue. But we had crisis meetings just because we did not understand each other and because we did not confirm the aim of the collaboration in the beginning.

A cup of coffee

We seek out local organizers in a traditionally Swedish manner by offering to look in on them for a cup of coffee. We are then able to present our aims to people who may be interested, and to discuss collaboration at various levels. By collaborating in the way we establish sustainable networks and facilitate the task of actually reaching the public. If they found our project and exhibition interesting for their own issues we will find a special local aim together. Often, they are using it for debates and discussion in the media. Like they did in Moscow, Belgrade and

Dakar. And I am not only talking about collaborating with the museum, but also sportclubs, hospitals, libraries and maybe the church or the mosk. It depends on the aim and how to get the strongest network in this specific village or region.

Why is it important with collaborations and networking?

Because they will help you with the job. - By the mouth-to-mouth method!

EXHIBITION DEVELOPMENT: EMBRACING PUBLIC CONCERNS

PUBLIC INPUTS IN THE PROCESS

By Simon Gatheru, The National Museums of Kenya, Nairobi Kenya

August 7th 2006 ICOM MPR Mombasa, Kenya

No	PUBLIC INVOLVEMENT ACTIVITY (Concerns and issues raised)	EXPLANATION	CONSIDERATION OF ISSUES IN EXHIBITION DEVELOPMENT
1	VISITOR SURVEY		
	a. Least interesting exhibitions to Kenyans. Asian African exhibition Tara	Colonial/ Single community Low awareness/ interest of value of rock art	Thematic approach that embraces most communities Introduction to History and culture exhibition showing our archaeological roots Use of diverse media and more opportunities for interactive learning
	b. Most interesting exhibitions Snake park	Intrigue live exhibitions	Effort to modernize underway
	c. Exhibition for inclusion in future NATURE Increase variety of animals and live animal exhibitions CULTURE African culture HISTORY Need for more Historic items/topics to be shown	Intrigue Identity- pride	Has been considered in the new nature exhibitions by focussing on the wealth of natural diversity in Kenya Expanded culture exhibits in preparation History of Kenya gallery will be permanent

	d. Need for guiding services and improve on reception services	Improved appreciation	Training proposed for guides and for staff in customer care
	e. Poor lighting	Dull rooms	New architectural plans have considered this
	f. Poor visitor flow	Difficulty in movement in gallery	New architectural plans considered this
	g. Joint / collaborative exhibitions with other organisations / groups.		Has been considered in draft Exhibition policy
2	EDUCATORS FORUM		
	a. Exhibition reflecting new and changing culture	Culture change	Cultural dynamism exhibition Cycle of life
	b. Catering for visitors with special needs		Provision of audio-visual facilities and interaction with museum objects (hands-on)
	Presenting sensitive and sometimes controversial subject such as history	Rational inclusiveness	Participation of Kenyan historians in our concept and storylines seminars/ workshops
	Topical/ current issues in history		Provided for under temporary exhibitions
	PUBLIC FORUM		
	Classification of history into categories: Pre-colonial, Colonial, Post colonial		Consultation with prominent historians in the country.
	Architectural structure (entrance) was perceived as 'non-african'/'non-kenyan'		Inclusion of Kenyan artists to use the spaces to create the Kenyan identity of the building (Face of the museum)

Communicating Cultural Heritage

Lena Millinger, Secretary MPR, Head of Marketing, Malmö Museums, Sweden.

Presentation at the MPR Conference & Workshop, Mombasa, August 7-9, 2006

Two weeks ago the Swedish National Television had a news reel on the fact that a group of Masai warriors, had been engaged by a Safari Park/Zoo in Swedish Kolmården. The group participated in the park's Safari nights, dancing and showing their customs and traditional handicrafts. Critics, in form of among others a University professor from Stockholm, said it was a colonial type of racism to use the Masais, whereas a representative of the group said he was happy to be doing this job, it was well paid and he regarded it as promotion. The responsible at the Safari park said something about the park's endeavor to save endangered species, which made quite a questionable impression on me. It also arose questions about cultural heritage, culture and marketing and communication of culture, and I would very much like to have discussions on these issues at our following workshop.

Was it because the show was put up at a Safari park that it triggered criticism? Could it have been shown in a museum without criticism? Why was it criticized at all? Could Swedish folk dancers perform in Africa even though Swedes no longer wear these costumes? Is traditional dancing a matter of in which context it is shown to be regarded as cultural identity. How can culture be promoted without being exploited and exotified, when this often is what the public likes? What is genuine and can the genuine be shown with respect and communicated? Where

is the fine line between nationalism/segregation and pride in your own traditions? Is there a difference between presentations in new nations and older established ones?

How can you market your culture without stooping to propaganda?

My name is Lena Millinger. I am the secretary of MPR and work with communication and marketing at the Malmö Museums in Sweden. I am a Master of Communications for Development and also teach a course at the University of Lund, entitled Museums and the Future - challenges and possibilities.

In this paper I mainly wish to raise points and ask questions about Cultural Identity, Cultural Heritage and Marketing.

When we talk about Cultural Heritage and Museums, a main point is WHOSE cultural heritage museums are to collect and present? Who decides what is cultural heritage and in what ways this represents the cultural identity of the population, our customers. This question is further complicated by the Intangible heritage, like at this football match, where not only the cultural pride flourishes in national anthems, flags and speeches but also in the initial parade of ethnic groups performing dances and music. Not at all criticized in Senegal where this picture is taken. On the contrary it is regarded as nation building and as strengthening of identity.

The Unesco convention takes us into a position where all phases of human life is intangible heritage.

"Intangible cultural heritage includes the practices, expressions, knowledge, and skills that communities, groups and individuals recognize as part of their cultural heritage." Including instruments, objects, artifacts and spaces.

This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history and provides them with a sense of identity and continuity." It is indeed a huge task to take on for museums wishing to represent a culture and a country, to be credible and responsible in handling this precious goods. Can we supply the TRUE story?

Let us look at some of the theoretical guidelines presented by the Swedish government on how to work with Cultural heritage.

Exerts from the Swedish Bill of Culture 1996/97:3

"Heritage" means that there is something that already exists handed down from previous generations. But the culture heritage does not have any defined time zones an already in our ife time we participate in creating our own as well as tomorrows cultural heritage."

- "To preserve and present = develop an interest for and participation in our cultural heritage through dialogue with the citizens."
- "To keep the cultural heritage alive, it must be used."

Let me give you some more examples of the complexity of Cultural Heritage.

In March this year the Swedish Minister of Culture returned a totem pole to the Canadian Haisla people. It had been bought, some say, by a Swedish ambassador and placed in the Museum of Ethnography in Stockholm. For 20 years this group of Native Americans had been requesting the return of the totem pole. Finally and in the new repatriation wave, the Swedish government granted the return in exchange for a copy of the totem pole, made by the Haislas. A Swedish ex ice hockey player was to accompany the pole on its way to Canada and he said on national television that "it obviously meant so much to those kinds of people". Cultural heritage and identity perhaps, and traditions around the pole. Patronizing, like We don't do this anymore?

Let me also briefly touch on the discussion in my master thesis "Does Africa Need Museums?" The Gorée island just outside Dakar in Senegal is place where tangible and intangible mixes to form a cultural heritage. Here visitors hear the mesmerizing voice of Unesco-prize winner Joseph Ndiaye, curator at the House of Slaves, tell the gruesome story of the many hundred years of slave trade in West Africa. Crowds gather every day to listen at the door of No Return. The museum is the house and the story but with very few objects. To remind those not being able to visit Gorée world famous Senegalese rap group Daara J have taken the unusual grip on the communication of cultural heritage by including the voice and presentation of the museum curator into one of their songs, called Dignity. Now history certainly reaches the young and new target groups, although I am not sure it was a decision made by the museum education department.

Another form of cultural heritage collection was used in a project called Keys to Memory and Migrating Memories, which I produced some 5 years ago in cooperation with among others Marjo-Riitta Saloniemi of the MPR board and her museum in Finland. Here immigrants in three European cities chose their most valuable objects, reminding them of their country of origin, and told the story behind it. The person to person encounter in this low key exhibition touched its audience and gave suit to many other projects based on the same model all over Europe. It brought new visitors to the museum and was shown in community centres, libraries, theaters and was named Best Practice by the sponsor EU. The cultural heritage of those, whose stories seldom are found in museums.

The main question raised in my thesis was whether traditional - and colonial - museums are the right forums for communication of cultural heritage and identity. For example the tradition of Sacred Forests serve as safeguards of cultural heritage both tangible and intangible in a different way. Can objects, places, spaces, stories and people live in other ways? And what about traditions that are harmful, how do we handle them? Are they still culture that needs to be cherished and safeguarded?

Nostalgia is still another issue, especially when Africa is in focus. I'd say that this also goes for nostalgic Swedes who want to preserve wilderness in the North thereby restricting the outcome of the sami reindeer trade and hunting.

And what is the difference between cultural heritage and the folklore? Does folklore imply a touch of racism as suggested by the Swedish critics of the Masai show? At the recent opening of the Biennale of Contemporary Art in Dakar, a fierce discussion about anthropology and African art arose. Is the European viewpoint a model for everything and the effort to shape all others to this form? Why is African art defined only from the word AFRICAN?

If we say that a museum must understand and anticipate the needs of its public and serve products to answer these needs - How do we do this?

In my study I came across many critical voices on the present day museums in Africa. Views that are also very much under discussion in Sweden at this time when museums undergo transformation - or have to in order to survive.

The questions and discussions are the same as I use for my university students. They are highly relevant for the future of museums and museums in future. What they have been, are and could be. Topics that question traditional, western museums dedicated to bust the walls of the museum and connect cultural heritage to the community and the people that own it.

Bearing this in mind, let me touch on the Communication of the Cultural Heritage. How can we make money from culture. It is necessary. Because as someone said, It is not enough to live your culture, you must also be able to live by your culture.

Marketing is in the name of our Committee.

Marketing has a bad reputation in many cultural institutions. Like SELLING out of the heritage. But earning money is not so bad. And earning a good reputation, building your image will bring good money and allow you to do more.

The most important thing: involve the marketing and communication aspect from the start! Even before you chose the topic of your project or exhibition. Or even before you start a museum. Ask yourself questions.

Alice in Wonderland in Lewis Carrols fairy tale came to a place where the road divided into two, she asked the rabbit:

Which way should I take?

and he answered, Where are you going?

I don't know.

Well then it does not matter which road you take.

You have to find out where you are and where you want to go. And how to know when you get there.

In building a strong identity for the museum, you will have to have a vision and a goal. Then pick out the uniqueness of your operation, communicate it and make the wrapping attractive. Meet your audience on a personal level. And do not forget internal marketing, as all staff of the museum, their families and friends are marketers of the museum and can influence the image. So analyze your surroundings carefully and take time and

effort to make them like you and engage. Communicate the whole museum product, not just exhibitions but make sure it is easy to find, to get to, agreeable to visit or encounter at the internet, on telephone etc. Make sure the Government understand how important cultural heritage is to its citizens and development. And follow up and learn by mistakes and successes. Always question whose heritage we are collecting, for what purpose, for whom, why? Find out what people respect and enjoy, what they think of your museum, whether they come there or not. Ask yourselves how free you are to take up hot questions, to touch on sensitive subjects. Does it affect your financing? Your support? Do your donors direct your choices of exhibitions or what you promote? Are you dependent? To what extent?

In my view, what we call a museum or a safe for cultural heritage can come in many forms, not necessarily within 4 walls of an imposing building. It can be places for remembering, the site where it all happened, a bank or storage from which anyone can borrow a piece of their cultural heritage for their purposes, a cultural centre and a meeting point, café or activity centre, even a shopping mall where you get to chose and pick whatever catches your fancy. And exciting and fun at the same time.

I may come forward as a museum critic, and I guess I am. I believe that museums can and must be developed and reviewed constantly just as the surrounding world always keeps changing. Cultural heritage and communication of cultural heritage is of utmost importance. But let's leave plenty of room for questions and doubts and for views from the real owners of cultural heritage. The people, your customers. So Listen to them! Communicate with them! Discuss and be open and courageous.

Thank you! L Millinger, MPR Mombasa 1/8

Key Elements of a Communications Plan

By Paal Mork, Chairman ICOM MPR

Presented at the ICOM MPR Conference and Training Programme in Mombasa, Kenya
7 August 2006

The intention of this conference is to produce a layout of a plan for communications for museums and cultural centres, where we take cultural diversity into consideration. During the Workshop tomorrow, you will work together and produce a concept, which is to be presented on Wednesday.

A communications plan can be made in many ways and with different content. You are of course free to do it the way you like. Some of today's speakers will present case studies. An idea is to suggest a communications plan for one of these studies, or to use your own museum as an example. You can also make a more general study without a certain case.

To start with, I will present to you a suggested grid for a communications plan. In the workshop, you can use this grid as a starting point, and develop a plan for a suitable case study. Or you might choose your own grid to make the plan more suited for the study you would like to present.

The grid I would like to present has six main parts:

- Mission and vision
- Situation analysis
- Market segmentation
- Objectives
- Promotional efforts
- Evaluation

I will discuss each part in detail later.

The communications plan describes all efforts made to allocate and reach out to an audience. Both the terms marketing and communications are used when it comes to the promotion of a message. It is important to bear in mind that marketing is not only the process of promoting a product to a market. Marketing is a holistic process, ranging from designing the product, segmenting the market, managing the promotion and finally researching the

customer's satisfaction. In museum terms, this means that selecting topics for exhibitions, promoting the museum and making visitor studies are all part of the marketing process.

According to modern marketing, products are designed to suit the needs and wants of a market. The customer himself decides what he wants, not the production manager. This is called marketing orientation, and is different from product orientation, where you start with the product and try to sell it to a market. In the marketing orientation, the customer's preferences is analysed as a part of the marketing process.

From a museum's perspective this means that the preferences of the audience should determine the exhibition programme and activities at the museum. To a certain extent it would be good, as long as the word audience is given a wide meaning, covering both visitors, but just as much the community, the state and the tribes presented in the museum. At the same time, museums have a social responsibility of presenting the heritage, so a full marketing orientation would not suit a museum.

The Communications plan

As I have mentioned, there are different ways of making a communications plan, and I will here only state an example. During the workshops, you can adapt this suggestion, or chose an alternative layout.

The communications plan is part of the strategic planning process of the museum. It describes the ideas of the museum, the markets, its objectives concerned with promotional efforts and how to achieve them. The communications plan is developed closely together with the strategic plan of the museum and all activities must be co-ordinated to reach a common vision.

Mission and Vision

Mission

The Mission describes the basic purpose of a museum or any other sort of institution. I suggest that you start with a mission statement where you define what the museum or cultural centre is all about. What kind of product do you want to promote, what service will you offer? For a museum, the mission is often connected to the collection, preservation and promotion of the heritage in a certain topic or region. These elements are found in ICOM's definition of a museum: 1. A museum is a non-profit making, permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, material evidence of people and their environment.

You will also find the same elements in the mission of ICOM: ICOM is the international organisation of museums and museum professionals which is committed to the conservation, continuation and communication to society of the world's natural and cultural heritage, present and future, tangible and intangible.

Vision

While the mission expresses the purpose of the organisation, the vision expresses the ideal situation where the organisation wants to become. It is the source for the long term objectives of the museum, and forms the ideas for the museum's efforts. A person's vision can be: If you stretch out for the stars, you might reach the horizon. An example of a museum's vision can be: Norsk Folkemuseum shall be the leading museum of cultural history in Norway. It shall be perceived as a museum for everyone and encourage knowledge and mutual understanding between cultures.

Situation analysis

Whether you are operating a totally new museum, or it is an institution with a long history, there is an environment that has to be taken into consideration in the planning process. Both internal, as well as external factors will influence the chances of success.

By analysing internal and external factors, you will get an overview of the organisation's capacities, and where it is most efficient to put the efforts.

Every museum's success is depending on a set of internal and external factors. In the strategic planning process it is essential to know the limitations and possibilities both inside the organisation and in the world around. Internal and external factors can be sorted out in a "SWOT" analysis, where you look into the Strengths, Weaknesses,

Opportunities and Threats facing the museum and the environment. The SWOT analysis is meant to make it easier to sort out which objectives are the most significant, and which strategies should be chosen to reach the targets.

Internal factors

In the SWOT analysis all internal factors are analysed in relation to whether they represent a strength or a weakness to the organisation. I would suggest you to first make a list of all the strengths of your organisation. A great collection on certain artefacts can be such a strength. A competent staff to handle a wide range of tasks is another. On the other side, you make a list of which weaknesses the organisation has. This can be such as a difficult economic situation or maybe the facilities for handling visitors are limited.

External factors

External factors are those that work on the museum from the outside. Using the SWOT analysis technique, they are analysed in relation to which Opportunities and Threats they represent for the museum. In the list of opportunities, you sort chances of success, like a potential for many visitors, the possibilities of huge grants from contributors and so on. Threats are the negative external factors, like competitive offerings from other institutions, the risk of losing grants from contributors and so on.

By being aware of the Strengths, Weaknesses, Opportunities and Threats and make strategic moves accordingly, some weaknesses can even be turned into strengths and threats to opportunities.

The audience - Segmentation of Target Groups

The theme for this programme expresses the importance of segmenting the audience into target groups. "Diverse cultures - diverse communications indicates that the approach to different markets has to match the specific needs and wants of each target group. The process of segmenting the market is therefore vital.

For too many years, museums have made exhibitions and audience programmes without a specific audience in mind. The choice of topics has been based on the range of artefacts within the museum, the staff's competence and their personal interests. These factors can be severe strengths for the museum, and should be utilized in the best way, but the efforts have to be directed towards a defined set of target groups. Today, the challenge for winning people's leisure time has become tougher. People travelling to Paris don't necessarily visit the Louvre. They might just as well go to Euro Disney. The range of leisure oriented activities is increasing all over the world and TV and the Internet are important competitors to museums - as it can be more fun to play a game or watch TV than to go out.

In this situation, museums must understand the cultural environment they are a part of. Which parts of the population is it most likely to attract? In the corporate world, every offer is made with a certain target group in mind. This all comes back to the marketing oriented thinking. You cannot define and fulfil the needs of a person without knowing who he or she is.

A potential audience should be segmented into specific target groups, and there are of course many ways to do it. I will present some categories of segmentation which can be used for defining target groups.

Geographical segmentation

To sort the audience according to their geographical origin is widely used. For example can local, regional and international visitors be divided into groups with different offers. A city museum or a locally based cultural centre might put all their efforts into reaching a local audience, while museums including typical tourist attractions have travellers as an important target group.

Demographic segmentation

Another common way of dividing the audience is made through demographic criterions. People at different ages have different priorities and desires. By diversifying the audiences in variables like age, sex, family constellation, occupation education and social class, target groups can be sorted out and offered special programmes.

Organisational segmentation

The museum's target groups are not only the visitors that come through the museum's door. It is just as well cooperating partners, like the government, research partners, sponsors etc. Even this kind of target groups should be segmented and approached accordingly. Many museums have wide experience in strategic targeting under this category. I am talking about targeting school children. For many years museums have developed school programmes made to suit specific topics on defined age levels.

Objectives

When the mission and vision are defined, you have analysed the market environment and pointed out the target groups, it is time to define the step by step way to fulfil the vision. This is done by specifying achievable objectives.

The objectives are the specified targets set for the museum during a certain period. They are an integrated part of the communications plan, and should be made to suit each target group.

While the vision describes the ideal situation the organisation is stretching out for, the objectives break it down to realistic and time limited efforts. Objectives should be SMART - Specific, Measurable, Achievable, Realistic and Time-related (Lancaster 2002, p. 239). Objectives can soon be too widely defined. "The museum shall increase the number of visitors" might be well meant, but is not easily used as guidance for the daily work. "The museum shall increase the visitation by young school children" is more specific and easier to live up to. And if you even add "by 10% within two years", it is measurable and can be evaluated. Objectives should be realistic and possible to achieve within a certain time period. There is hardly anything as uninspiring as totally unachievable objectives. After a defined period, the communications plan should be evaluated, and the attainment of each objective measured.

Strategy While the objectives pose what the museum wishes to achieve, the strategy is the way to get there. The strategy of increasing the number of school children by 10% can be achieved either by producing better school programmes or making the existing programme easier accessible.

Promotion

The final part of the communications plan I will discuss here, is the choice of methods you use to attract the audiences - the promotional efforts. Promotion is a communication process that requires action both by sender and receiver. The mission is not completed when the message is sent. It is only successful when the receiver accepts it and acts upon it.

The traditional promotion mix consists of advertising, public relation, direct marketing and different ways of sales. We can add the Internet as a form of communication with growing importance.

Advertising

Advertising is a paid published message in the commercial media - newspapers, magazines, radio and television - controlled by whoever pays for it. Since it is a paid service at often a fairly high price, the advertisement has to create interest by a broad audience.

Advertising has different purposes, and should be categorised accordingly. First awareness needs to be built through image-building advertising, where the name and key features of the institution is introduced. This is followed by ads giving the audience positive relations to the institution. The corporate industry can connect themselves to activities that stimulate the audience's preferences for the company, E. g. the logo advertisements on sport arenas. It needs to be said that only a limited number of museums can run such campaigns on an appropriate level. When the museum is well known, and the potential audience has established positive feelings for it, you can advertise a certain activity to offer people a reason to visit. This is the kind of advertisements that most museums run. Due to limited budgets, museums rarely run the whole image-building campaign through advertising.

Public relations What the press writes is decided by the editor. Anyhow, to a certain extent you can contribute with ideas resulting in press coverage about just your museum. This is called Public relations and is meant to encourage knowledge and attitudes about the organisation. The communications plan should include a chapter where you discuss how to strengthen the consciousness about the museum through public relations. Public

relations is a two way process. Today communications managers have an image of being honest, informative and available 24 hours a day. Their mission is to develop a positive personality of the company, so that even crisis can be handled in the most positive way.

For museums public relations is a channel of growing importance. While advertising is ideal for promoting a certain event, public relations are excellent for image-building. A great advantage of public relations is the high credibility. While most people are sceptical to what is said in an advertisement, they believe in what is written in the newspaper.

Direct marketing

Direct marketing is communication directed toward a specific set of receivers. The message can be adjusted directly to the needs of the receiver, and can therefore give a very high reply rate. Museums have used direct marketing for many years when they send out letter to museum friends, invitations to exhibitions and so on. But direct marketing can also be used to attract new customers if you address a new group with a certain potential. Direct marketing depends heavily on a database for storing and categorising information about target groups. The communications plan should describe a strategy for direct marketing, both the process of distribution, but also how to build up and not at least to maintain an extensive database of potential visitors.

The Internet

The Internet is a unique channel for communication. Enormous amounts of information can be distributed at a minimal cost, and the access is getting constantly easier for people all over the world. However, the Internet also has its limitations. While advertisements and direct marketing reaches out to the public, the public has to actively look for the information on a website. Anyhow it is becoming vital to be visible on the Internet. For tourists, particularly those from abroad, a check on the Internet is often the first step in holiday planning.

Evaluation

A chapter of evaluation procedures should also be included in a communications plan. After a given period, each part of the plan is evaluated, and objectives adjusted accordingly, A communications plan should be a dynamic tool for the organisation, where changes and new ideas are easily adapted.

End

I have given you a very rough suggestion for how a communications plan can be made. I started with deciding what the museum is all about, and what it wants to achieve. Then you should run a survey to check what is realistic, before you chose who the museum is made for. Then you can decide the objectives for your coming period, before choosing the channels you prefer to get your message out. And then it is time to see if it works! As I have said this is just one suggestion of many possible.

Heritage in Action: Meeting Challenges of Communication

Nina Zdravic Polic, ICOM MPR Vice-chairman

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First I should like to speak about the many roles museum can play today, before I start presenting some key points and guidelines for effective practice of museum marketing and building opportunities by highlighting some issues of communication strategies.

The Importance of Museums

Communication forms a significant part of our life. In the context of the present-day open society with highly developed communication and information technologies, communication represents one of the primary functions of museums across the world.

By conveying information about collections, contents and knowledge, museums influence our society - they are our cultural memory by which countries and people maintain their identity - a medium that has a potential to communicate with so many more people in so many more places.

This concept brings to the fore the importance of museum communications which uses different models, approaches and strategies taken over from public relations and marketing practice in order to promote, spread knowledge about culture, history and cultural diversity.

In the context of cultural concerns today raised by dramatic economic, environmental, political, ideological tensions and natural catastrophes ...imposed globalisation, museums that presently exist all over the world, regardless of their specific mission, geographical position and assets they preserve, acknowledge more than ever their traditions and the cultural heritage of mankind. They do so in order to create a climate of understanding and cooperation aiming at raising awareness about the diversity of cultures and inter-connectedness.

Speaking on behalf of ICOM - MPR, let me stress that ICOM has been committed to heritage for sixty years, promoting important guiding principles and ethics to be shared globally.

It promotes many relevant tasks relating to the protection of cultural heritage, among others important conventions (in cooperation with UNESCO). For example: present drafting of a convention on cultural diversity or the recent Convention for the safeguarding of the intangible cultural heritage (2003).

(It introduces new tasks for museum professionals. In addition to safeguarding real things, they must involve in what is ephemeral, in what is defined as traditional cultural manifestation and folklore - the collective creativeness of cultural community based on tradition and transmitted by oral means. For example: This convention introduces a new recognition of intangible cultural heritage fostering an understanding of the richness of the African culture).

Museums must therefore intensify cultural activity and demonstrate a growing interest in promoting heritage - museums celebrate life - parts of life encompassed by arts, history, traditions, diversity of cultures, science, natural sciences, ...

Creating visibility and opportunities across communication

In view of this, the museums have already seen a great increase in public activities and a great diversification of programmes and services.

- Today, the prevailing questions are:
- How to carry out changes in museums,
- How to make visitors appreciate collections,
- How to involve visitors and like collections,
- How to use museums as unique institutions for reshaping the sense of identities

Relevant marketing and public relations approaches and communication strategies are thus developed for addressing the public at and establishing new opportunities.

The role of marketing

To achieve the vision of museums four objectives are to be fulfilled by taking into account regional diversities and opportunities: experience, accessibility, variety and versatility.

Experience

According to Neil Kotler's book on Museum Strategy and Marketing there two view of marketing.

The first view is the conventional view. It involves benefits and costs, those incurred by visitors and by the museum management.

The second view is the one that emphasises the active designing of museums environments to enhance the visitor's experience, and the organisation of programmes and activities to make the experience attractive.

People are looking for stories, for innovation, for new experiences. People do not change so much, but technology does.

Experience is very important. It is a combination of emotions and intellect. It refers to sense perceptions and sensory stimuli (visual and sensory). Experience in one or another way influences visitors by means of: excitement, intense unusual emotions, an individual happening with special meaning, participating in events directly than merely watching them, getting something to know through senses - having a sensory experience.

Experimental element is taken seriously nowadays in the museum world. (It connects also with membership and patronage marketing (friends, donors, volunteers, sponsors, etc.). Experiences include also learning (workshops, special events) socialising (most people come to museums with their family, with friends, in groups), celebration (opening views of exhibitions, conferences, anniversaries), recreation (a lot of museums have shops, restaurants, parks), etc.

Learning can be most instructive and rich through sharing of research, knowledge and/or experience. (Examples: the natural history museum - learning about universe, nature, etc.; in scientific centres - faculty and students aides working together with visitors for faster understanding of scientific experiments).

A category of learning experience is creative experience. Museums can encourage art in studios, scientific experiments, and work with curators, etc.

In terms of marketing, these different experimental modes constitute forms of positioning in the area of museums. Positioning consist of special strengths of a museum; finding a position that distinguishes a museum from other museums, building a position that will incorporate in the visitor's mind positive associations about the museum.

Outreach to the Visitor

In addition to the above mentioned, marketing communication strategy requires a plan:

How to expand the outreach to the visitor by taking into account the visitor's needs and aspirations, and by setting priorities and targets.

Some outreach ideas:

- Plan a programme plan how to attract the visitor,
- Plan advertising for schools, teachers, organisations, special groups of people,
- Plan visitor's research and a clear pricing policy,
- Plan public information material so as to accurately describe the nature of experience and offers.

Quality of Service in Museums: organised access, versatile and varied activities

Every effort should be made for good visitor care and for high quality services, such as: Access for all, attractive and enjoyable exhibitions, training of staff and other. An effective two-way communication should therefore be in place.

At this point, let me turn a bit to exhibitions and interpretation

Exhibitions and interpretation

There is never a right answer, there is good and less good (John Veverka)

Interpretation is a communication process, one that provokes, relates and reveals the message or story to visitors using different media. It is designed to reveal meanings and relationships of our natural and cultural heritage to the public, through first hand experience with objects, artefacts, landscapes, or sites.

The basic principles of interpretation are: (According to Freeman Tilden)

- Provoke the interest of the audience
- Relate to everyday lives of people

- Reveal the main point through unique ending or viewpoint
- Address the whole (focus on the illustrating theme)
- Strive for message unity (use the right illustrations, vocabulary, etc.)

In developing an exhibition the following steps must be realised: and interpretive objectives determined.

Ask yourself: Who is this for? (Divide audiences: focus groups, use questionnaires)

Test: Why would the visitor want to know this information and how it can be used? (If the information is irrelevant why would they then want to remember). Structure the exhibition in a way that visitors understand, include stories: provide the idea and relate it to our lives; include interactive exhibits: e.g. the exhibits that move and the visitors move and do something. (In general we remember most what we do (10% what we hear, 30% what we read, 50% what we see, 90% what we do).

Determine the load of exhibits and types (curator's work). Type of objects: the real thing with historic background, replicas that have no history and can be touched, graphics, photos, verbal description.

Implement: Convert the ideas into an exhibition-designer's and architect's work

Translate the information into terms and concept. A theme is a central or key idea of any exhibition or presentation.

Evaluate: make visitor's analyses.

Once all these steps are accomplished and interpretive objectives determined a separate plan of objectives must be created for:

- Exhibition objectives - learning objectives about exhibited material
- Behavioural objectives: how they behave (voices, growing, singing for animals objects)
- Emotional objectives: the visitor must leave the exhibition with higher appreciation of heritage treasures

By way of conclusion, let me briefly add a description of communication strategy.

What is communication strategy?

It is the "why, what, who, when, where and how" of relaying information. Communication strategies help you to plan related communication with the public, visitors and your colleagues. Good communication helps marketing experts to receive information from their target audience. It provides a structure that identifies events (e.g. issues, problems and actions), it develops vehicles to deliver information, it considers target audiences, it helps you to think about and plan community involvement. A successful communication strategy should ensure rapid information exchange and it should be based on a plan.

Considering the use of communication in museums, its goals among others are:

to provide information, increase awareness, encourage action, change behaviour and promote community / visitors participation.

Necessary steps:

- It is important to identify potential audiences and to consider the varied audiences who are likely to attend the events.

- Consider options when and where and for what purpose the message is best delivered:

(Weekdays or weekends, at work or at home). Leaflets/invitations, newsletters must be sent in advance. (Purposes: sessions, open day doors, special events, community, schools, visits, focus groups, friends of museums, donors, media, public meetings, public or private schools, museum workshops)

All meetings, presentations and gatherings held at a museum must meet the requirements.

To conclude this brief description of some specific steps to communication strategy, an assessment of your communication efforts by means of analysis should be made at the end, exploring whether the messages have reached the goals or rather key stakeholders. Some of the vehicles and tools for communicating the message include: briefings, exhibitions, internet, mailing information, presentation, public notices, telephone, public meetings, special events, video shows, informal activities, cross-cultural communications, etc. Last but not least a communication strategy should not be too complicated or too elaborate; it should not replace actual communication with customers and should be flexible.

NZ Literature:

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