

Developing a Marketing Plan

Marketing is an essential part of how museums, galleries, and other culture and heritage organisations operate. This guide suggests some simple, practical steps that can be applied by everyone to define your marketing strategy and produce effective marketing campaigns.

What is marketing?

Often, when we think about marketing, the first thing that comes to mind is advertising. But marketing is much more than that . . .

Marketing is:

- understanding your customers' wants and needs
- tailoring existing products and services to match your customers' needs
- developing new products and services that meet your customers' needs
- telling customers about what you are offering.

Marketing is about always keeping your customers at the top of your mind.

Effective marketing should be grounded in a thorough understanding of your customers – who they are, what they need, and what drives them. It requires a thoughtful, strategic approach mixed with a good dose of common sense.

**GOOD MARKETING IS ABOUT BUILDING PRODUCTS
AND SERVICES THAT MEET CUSTOMERS'**

NEEDS AND EXCEED THEIR EXPECTATIONS.

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Museums, customers, and *marketing*



Who are your customers?

You often hear people talking about 'customer focus', but what does this mean? Who is the customer?

For a museum there are all sorts of different customers. The group of customers who usually come to mind first are the everyday visitors who come during opening hours. There are many other customers as well. There are the volunteer workers, the donors and sponsors, local iwi and community groups, news reporters, businesses who supply goods and services, trustees, local government, even competing organisations.

Understanding the different needs and motivations of each of these customer groups will ensure that both your customer and your organisation gain as much as possible out of the relationship.

Why do a marketing plan?

If any of the following statements apply to your museum then you need a marketing plan to give strategic direction to your actions.

We need to:

- know who visits our museum and why.
- attract more support from visitors, donors, community groups, or political networks.
- make sure that all our staff and volunteers know what our mission is.
- determine whether potential visitors are interested in an exhibition we are planning.
- find out whether visitors think an exhibition has given them value for money.
- make sure that our attractions are well publicised.
- have good relationships with our local newspapers and radio stations.
- have good relationships with people who provide us with goods and services.
- work together with other visitor attractions in our area.
- work together with tangata whenua in our area.
- plan for people's comfort – physical and psychological – when they visit us.
- put customers at the forefront in our decision-making.

Who does the marketing at your place?

Most museums are like small businesses – they cannot afford to have a marketing specialist. That means that everyone in the organisation needs to be aware of how their operation and services are perceived by customers. But even in organisations where someone has specific responsibility for marketing, all staff need to be thinking about what they can do to help develop the best possible products and services for their customers, and then make sure customers know about them.

Marketing starts with knowing all about your customers and developing excellent products and services that meet their needs and exceed their expectations. Positive word of mouth is then one of your most powerful communication tools, and it's free.



A note about **products**

In marketing, the word 'product' is often used as shorthand for what your organisation has to offer. For museums the product may be the organisation as a whole, or a single exhibition, or an event or series of events; it might be a museum shop or a tour behind the scenes; it could even be a single item from the collection.



What market are museums in?

All sorts of people go to museums for all sorts of reasons. To develop and deliver effective marketing plans you need to understand the needs of these different groups. Ask yourself:

- what motivates them?
- what may stop them visiting?
- what other things compete for their attention, time, and money?

People often spend their leisure time in places like museums and art galleries, but there are lots of other things that they could be doing in that time. Taking the kids to rugby, going to the zoo or movies, having a picnic, visiting friends, going for a walk or a bike ride, going to the gym, going to the theatre, having dinner out, and so on. The opportunities are hugely varied, and that's just one group of visitors.

Schools look to museums to provide opportunities for children to learn outside the classroom, but there are only a limited number of times that they will be able to take a trip each year. There are lots of other organisations trying to encourage those schools to visit them too.

Then there are the researchers, local iwi, community groups, donors and sponsors, volunteers, news reporters, and more.

If you have a really good understanding of these customer groups, you can tailor your offer so that it matches their wants and needs as closely as possible. Then you are much more likely to succeed in persuading them to visit.

How the **marketing plan** fits with other plans

Some of the plans your organisation may have developed include strategic plans, business plans, and marketing plans. Each of these plans can be applied to your organisation as a whole or to a specific product (e.g., an exhibition, event, or souvenir shop) within your organisation.

- **Strategic plan** Sets the overall direction for your organisation or product for the medium to long term (three to ten years).
- **Business plan** Specifies what you will actually do – usually over the next 12 months but may extend to three years.
- **Marketing plan** A sub-set of the business plan that identifies how you will find out more about your customers, how you will develop existing and new products and services to match their needs, and how you will communicate with them.

The marketing *plan*

Elements of the plan

Taking time to write a marketing plan will ensure that all the elements are thought through strategically and all opportunities are considered. Being disciplined will ensure that your marketing resources are used as effectively as they can be.

Here's a template that will help structure your plan and ensure all essential elements are considered and included if appropriate. The left-hand column describes the plan's various elements, the right-hand column shows you a worked example.

MARKETING PLAN ELEMENTS	WORKED EXAMPLE Marketing plan for StoryPlace @ Te Papa
Product Description	
<p>Explain exactly what it is that you are marketing. Is it the organisation as a whole? Is it a specific product or service that you currently offer or plan to offer – your museum shop, a new exhibition, a behind-the-scenes tour? Include a description of the product or service, how much it costs, where it is, and when it's available.</p>	<p>StoryPlace is a slice of Te Papa life specially designed for children five years and under. Themed around New Zealand's natural environment it provides a safe, well-equipped area for children and their caregivers to learn and enjoy time together.</p> <p>StoryPlace is open 365 days a year, with five programmed sessions during the week and six on weekends and public holidays. All sessions are 45 minutes long. The programme theme changes every three weeks.</p> <p>Admission to StoryPlace costs \$2 per person. It is free for children 18 months and under.</p>
Situational analysis	
<p>Briefly summarise the current situation. Is it a new exhibition or product? If it is an established business, how is it currently performing? What are the key strengths and weaknesses? What are the key opportunities and threats? What external factors may impact on its performance (e.g., economic or political factors)?</p>	<p>When StoryPlace opened in 1998 admission was free. Three years ago a charge of \$2 per person was introduced and as a result visitor numbers dropped substantially. A small marketing campaign was developed to raise awareness and visitation. Just over 1% of Te Papa's visitors currently go to StoryPlace.</p> <p>The space and facilities within StoryPlace are of high quality and specially designed for children. Parking and access for buggies is good.</p> <p>As part of Te Papa, StoryPlace has a large family audience and a wonderful variety of other facilities and experiences on its doorstep. However it is hard to find within Te Papa.</p> <p>The staff are experienced early-childhood educators. They are caring and friendly. They offer programmes in both English and te reo Māori.</p>

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Competitive analysis	
<p>Who are your key competitors (e.g., organisations targeting the same visitors, operating a similar business, competing for the same leisure time and/or dollar)? What do you know about them – what are their key strengths and weaknesses? How do you compare with these competitors on price, quality, image, etc?</p>	<p>Competitors within Wellington include other exhibitions and facilities within Te Papa, other gallery and museum programmes for children, Capital E, libraries, the Zoo, swimming pools, parks, playgrounds, movies, community playgroups, and even fast food restaurants like McDonalds and KFC.</p> <p>Most of these have no limit on how long parents and children can spend in the facilities. Parks, playgrounds, and libraries are generally free and are often handier to home. McDonalds and KFC are international brands with multi-million dollar marketing campaigns.</p>
Target market/s (the customer)	
<p>Who is mostly likely to be interested in visiting your exhibition or purchasing your product? What are their demographic characteristics (age, gender, household income, education, ethnicity, etc)? What are their psychographic characteristics – what types of things do they do and what motivates them?</p> <p>This is the core target that your programmes are directed towards. It is more specific and usually a sub-set of your total user base.</p>	<p>The target market is predominantly female and aged between 25 and 39 years. Specifically they are:</p> <ul style="list-style-type: none"> • parents with family/children between six months and five years, visiting in a family group • caregivers and early childhood organisations in the Wellington region, including casual childcare, kindergartens, childcare centres, kohanga reo, Pacific Island language nests, and play centres • staff working in community-based organisations such as libraries and recreational centres • children six months to five years.
Core visitor experience	
<p>Describe the core things that you would like people to experience when they visit your exhibition or experience your product.</p>	<p>When children visit StoryPlace they will feel stimulated and safe. Caregivers will feel good seeing their children having fun while being educated. Both children and caregivers will enjoy participating in activities together.</p>
Brand positioning	
<p>What is your brand name and tag line, if you have one? What are the values of your brand? How do these values position your brand relative to your competitors?</p>	<p>StoryPlace</p> <p>our big outdoors for 5 years and under te ao nui – mō ngā tamariki</p> <p>StoryPlace’s brand values include being:</p> <ul style="list-style-type: none"> • stimulating and safe for children five years and under and their caregivers • educational with activities based on New Zealand’s unique natural world • warm, bright, and comfortable • bicultural • caring, experienced, and friendly.

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Marketing objectives	
<p>You need to specify what you want to achieve through the implementation of the marketing plan. To be of use, these objectives should be measurable, so include a time frame and particular outcomes, and make them realistic (see also 'Measuring your marketing effectiveness' on page 10).</p>	<ul style="list-style-type: none"> • Achieve revenue of \$20,000 excl GST this financial year. • Achieve total visitation of 12,000 visitors this financial year. • Achieve an average customer satisfaction rating of 8 out 10.
Marketing strategies	
<p>Based on all the information you have gathered, what is the main strategic approach that you will take to achieve the marketing objectives?</p>	<p>The research indicates that there is currently a high level of customer satisfaction so no product development is considered necessary this financial year.</p> <p>Given the defined target audience and small marketing budget, marketing activities will be highly targeted and will include direct marketing, targeted press and magazine features, internal promotion, and participation in local events targeting the same audience.</p> <p>Activities will be implemented that give StoryPlace long-term visibility among the target audience, increase awareness for StoryPlace among visitors to Te Papa, and encourage repeat visitation among existing customers.</p>
Pricing	
<p>What price will you charge for your exhibition or product. Include the full range of prices, e.g., adult, child, concession, members, groups, families, schools. (See also the section 'Practical pricing hints' on page 14.)</p>	<p>StoryPlace costs \$2 per person (both adults and children). It is free for children 18 months and under.</p> <p>To encourage first time users, 2-for-1 vouchers will be used at targeted family events in Wellington.</p>
Strategic alignments	
<p>Think about other products or organisations, both internal and external, that you could work with to help achieve your objectives. The most successful strategic alignments will be those that are of mutual benefit.</p>	<p>Internal: Foodtrain family café, Te Papa's Treasure Store, Discovery Centres, short-term family exhibitions, Te Papa hosts, and the education team.</p> <p>External: early childhood centres and kōhanga reo, community-based organisations, libraries, Plunket, children's stores, family event organisers.</p>



MARKETING PLAN ELEMENTS	WORKED EXAMPLE Marketing plan for StoryPlace @ Te Papa
<p>Promotional activities</p>	
<p>Detail the specific things you will do to implement the plan. Include paid activities, free activities, and give-aways. Always keep in mind who your target audience is and how cost effective each media type is in reaching that audience.</p> <p>Under each heading identify whether the activity will be used and why. Be as specific as possible – where, when, how often, how big, how much you will spend, etc.</p> <p>Promotional media may include:</p> <ul style="list-style-type: none"> • television: local, national, international • cinema: mainstream, boutique • magazines: from broad general audience to highly targeted • newspapers: local, community, regional, national, weekend • radio: local, commercial, national, talkback, iwi, youth, rock, etc • outdoor: posters, banners, billboards, buses • direct mail: mailing lists (yours and others’), mail box drops, brochure distribution • electronic: websites (yours and others’), e-mail • internal: signage, posters and brochures, staff training, member newsletters, staff notice boards and newsletters • co-promotions: things you will do together with other organisations or products – both internal and external. 	<p>Promotional mail-out</p> <ul style="list-style-type: none"> • Develop a colourful, high quality promotional brochure and A3 poster, and distribute them to early childhood organisations, kohanga reo, children’s entertainment facilities and community-based organisations such as toy libraries, community centres, doctors and dentists waiting rooms, Plunket, Wellington Zoo, etc. • SmartFax and e-mail updates direct to creches, pre-schools, kohanga reo, and community newsletters. <p>Direct marketing</p> <ul style="list-style-type: none"> • Develop a presentation kit and visit at least two early childhood facilities each month. <p>External events</p> <ul style="list-style-type: none"> • Attend the Wellington Parent and Child Show, Cuba Street Carnival kids zone, and Christmas Parade with Te Papa costume characters handing out 2-for-1 vouchers to encourage first time visits to StoryPlace. <p>Website</p> <ul style="list-style-type: none"> • Develop a StoryPlace page for Te Papa’s website and identify other websites, targeting a similar audience, to link to. <p>Internal</p> <ul style="list-style-type: none"> • Train Te Papa hosts regularly on the programme content and general facilities within StoryPlace to act as walking, talking brochures. • Include information on StoryPlace in generic Te Papa promotional material. • Display the brochure and poster internally in the Discovery Centres, Te Papa’s Treasure Store, foodtrain, the baby change rooms, and at the information desk. • Increase size and improve placement of directional signage to StoryPlace. <p>Public relations (PR)</p> <ul style="list-style-type: none"> • Identify upcoming early childhood features in press and magazines – contact the feature editors and supply them with information and good images. • Develop ongoing relationships with the editors of children’s and family press and magazines, particularly those with family activity sections.

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Budget	
<p>What is the total budget for implementing the plan? Give details of how you plan to spend it. It will need to cover design, copywriting, production of materials, printing, mailing and distribution, installation, casual staff, etc.</p>	<p>Total budget for the financial year is \$5,000 and includes:</p> <ul style="list-style-type: none"> • replenish resources • 5,000 copies, four colour, DLE promotional brochure = \$2,000 • 300 four colour A3 promotional posters = \$750 • two mail-outs and four SmartFax = \$500 • presentation kit = \$250 • participation in local events = \$1,500.
Performance measures	
<p>How will you measure your objectives and who will do the measuring? Examples of things to measure may include visitor numbers, visitor awareness of the exhibition, product sales, spend per person, media coverage, customer satisfaction. Ways to measure these may include customer surveys, door counts, till receipts, scanning newspapers for free coverage. (See 'Measuring your marketing effectiveness' on page 10.)</p>	<ul style="list-style-type: none"> • Visitor numbers – do a manual count of tickets sold by StoryPlace staff and of group bookings. • Revenue – produce a weekly report from the Posware system at the Information Desk. • Success of specific marketing activities – tracking numbers by month against activities undertaken. • Success of PR activities - monitoring press coverage. • Survey usage, attitudes, and satisfaction of visitors as part of Te Papa's monthly exit interviews.



Measuring your marketing *effectiveness*



Setting marketing objectives

Setting marketing objectives and measuring them will ensure that you continuously improve the effectiveness of your marketing spend.

The golden rules

- Make objectives measurable.
- Give them a timeframe.
- Make them realistic.

Here are some examples of objectives and ways to measure them:

- 80 per cent of visitors to the museum are aware of the exhibition, measured through a face-to-face survey of visitors as they exit the museum.
- 10,000 visitors to the gallery during the exhibition, measured by counting visitors as they enter the museum.
- sales of \$50,000 through the museum shop this financial year, measured through till receipts.
- an average customer satisfaction rating of 8 out of 10 or higher measured through a face-to-face survey of visitors as they exit the museum.
- achieve 10 positive media stories for the exhibition by the end of the month, measured by using a media monitoring service or scanning the media yourself.

Bangs for marketing bucks

By asking visitors as they leave how they found out about your exhibition, you can identify the type of media that people most used to get that information, for example, in the newspaper, word of mouth from friends, on the radio, on the television news. So if you spent 80 per cent of your promotional budget on newspaper advertisements, but only 20 per cent of your visitors heard about the exhibition that way, then you might question spending that much next time.

Another way to look at cost effectiveness is to calculate how much it cost to get each visitor by each media type. For example, if you spent \$1,000 on a radio campaign, and 500 of your visitors said they heard about the exhibition on the radio, then it cost you \$2 per visitor using radio advertising ($\$1,000/500 \text{ visitors} = \2). On the other hand, if you spent \$2,400 on a big banner outside the museum and 600 visitors found out about the exhibition through that banner, then it cost \$4 per visitor ($\$2,400/600 \text{ visitors} = \4), making the radio advertising more cost effective even though slightly fewer visitors heard about the exhibition that way.

Marketing

to niche groups

Tips for marketing to schools

by Catherine Donovan, Rotorua Museum of Art and History

Build relationships

- Have a specific contact at the school and build a close relationship with this person, e.g., head of department or curriculum leader. Use this person as a distributor of general information and as an advocate for the services you have.

Communicate with the right person

- It is important to know that information you distribute is reaching the right teacher. If you have a very specialised programme, phone ahead and get the name of the teachers most likely to want your services.

Provide the right information

- Find out as much as you can about the programmes that are run at the schools in your area and ensure your programmes relate and link to those of the schools.
- Speak their language – use terms that show your programmes will fulfil a need. Remember a school visit is usually planned to achieve specific learning objectives (SLOs). Therefore tell them how they will do this by undertaking your programme.

Be understanding of limitations

- Be aware of the timing of the school year. Plan special programmes for the most convenient time of the year for the teachers, not for your museum. For example, is it end of term one for primary schools? Beginning of term three for Year 12?
- Be aware of what time of the day you are able to communicate with teachers. It may be only at lunchtime or after school.

Make it easy

- Teachers will be more responsive if you can make their visit as easy as possible. This may require a bit of extra effort on your behalf. You could:
 - suggest pre-visit activities
 - provide simple pre-visit resources
 - direct teachers to other resources they can use for their programmes
 - provide as much detail as possible in your programme proposals
 - determine the most effective and convenient form of communication for the teachers. For example, it may be convenient for you to communicate by e-mail, but not all teachers have direct access to e-mail – a fax might be better for them.

Useful websites

- www.tki.org.nz (Te Kete Ipurangi, the Ministry of Education's online learning centre)
- www.minedu.govt.nz (Ministry of Education's official website)
- www.edgazette.govt.nz (Website of New Zealand Education Gazette, the Ministry of Education's official twice-monthly circular)

Essential tips for marketing to a Māori audience

by Lillian Hetet-Owen, Māori Treasures

Who is the Māori audience?

Māori are a diverse group of people. They range from those who identify strongly with their culture to those for whom being Māori is simply a label of ethnicity. For some, strong links with iwi (tribe), hapū (sub-tribe), and whānau (family) is important. For others, a church, kapa haka group, or Māori urban authority may well be the modern day equivalent.

Compared with the general population, a significant number of Māori belong to lower socio-economic groups. The Māori population is also on average younger than the general population.

While Māori may not be a homogenous group of people they share a common ancestry, language, and general culture that is indigenous to Aotearoa New Zealand. Understanding the uniqueness of Māori is essential to developing products that meet their needs and communicating effectively with them.

Why market to a Māori audience?

If your exhibition, event, or other product has some relevance to Māori or involves Māori in some way, then Māori are an obvious audience to market to.

Furthermore, Māori youth form a large and growing number of what will become tomorrow's audience. Cultivating their interest and loyalty now will encourage their participation when they are older.

Six tips on marketing to a Māori audience

1 Build and maintain long-term relationships with Māori.

Identify the key Māori communities in your area. These may include iwi authorities, local marae committees, kohanga reo, kapa haka groups and/or sports clubs. Consider having representatives from these groups on your governance, management, or project teams.

2 Involve Māori from the start.

Projects that involve Māori from the start are more likely to be successful. Support and guidance will exist throughout; help will be at hand for any issues; the networks of people involved will be interested in attending; and assistance with exhibition openings or a formal ceremony may be willingly provided.

3 Involve Māori communities in the storytelling.

Museums are places where stories are told. Storytelling about Māori histories, mythology or experiences should involve Māori in some way to ensure authenticity and integrity as well as support for the project.

4 Use Māori networks and organisations in your communication.

As well as local iwi networks, contact organisations such as Ngā Puna Waihanga (National Māori Artists Network), Māori Women's Welfare League, Toi Aotearoa (Art New Zealand), and Māori Writers Roopu (group). Advertising channels include *Mana* magazine, iwi newspapers and radio stations, Te Puni Kōkiri newsletters, and other Māori government agency circulars.

5 Remember the principles of inclusion and reciprocity.

It is important to be inclusive. Consult widely amongst different Māori groups and organisations. Begin with the tangata whenua (local people), then widen your net to include other Māori organisations and groups who have a vested interest in your programmes or projects. Remember that it is probably unfair to burden an individual with the responsibility of acting as a Māori consultant.

Reciprocity is another important and fundamental principle in Māori society. You should make sure that you find some way of giving back to people for their contribution to your project. This need not be monetary. Think broadly and creatively about how you can reciprocate.



6 Seek feedback from Māori communities about your performance.

As with any project, feedback is a valuable way of assessing your performance and ensuring future growth and improvement. It also provides an opportunity for Māori to be involved in the ongoing development of your organisation and its programmes.

Ten steps for attracting international visitors

by Roger Mulvay, Director Hawke's Bay Cultural Trust

By making local heritage accessible to international visitors you are providing them with a valuable service. But international visitors have high expectations, so before doing anything else you need to make sure that your museum is up to scratch. International visitors are also a valuable source of income. However, succeeding in attracting them can take a long time.

Is your museum ready?

Firstly you need a product or service that will appeal to international visitors – a wonderful collection, an interesting exhibition, a great local story to tell. Then your facilities need to be up to scratch. At a minimum you need toilets, a café on the premises or nearby, good parking, signage on the road and at the museum, and be open seven days a week. Your facilities don't have to be grand – just clean, tidy, and working.

The ten steps

- 1 Find out which international visitors currently come to your region and what experiences they are looking for. Talk to other museums, your local tourism organisation, and tourism operators.
- 2 Develop a quality, eye-catching brochure. Include details of your museum, give a good reason to visit, include how to get there, opening hours, and admission costs.
- 3 Distribute the brochure where international visitors are most likely to see it, e.g., information centres, local accommodation, the local tourism organisation, and Tourism New Zealand. Follow up every three months to see if more copies are needed.
- 4 Create a good quality marketing booklet. Include up to 20 A4 photos with a brief sentence alongside each image. Take the booklet with you when you distribute your brochures.
- 5 Get your museum listed on collective websites, e.g., your local tourism organisation, Tourism New Zealand, and New Zealand Museums website (www.nz museums.co.nz). If you can, develop your own as well.
- 6 Get listed in key travel guides, e.g., your regional tourism organisation's guide, the New Zealand editions of the *Rough Guide* and *Lonely Planet* books. *AA Guides* and Jason's brochures can also be worthwhile, but they cost.
- 7 Go and visit tour companies. Take your brochure and marketing booklet with you.
- 8 If you're really serious, attend TRENZ (Tourism Rendezvous New Zealand) – a trade show that attracts tourism operators from around the world.
- 9 Contact established networks for opportunities. Talk to your regional tourism organisation and Tourism New Zealand, join the Tourism Industry Association (TIA) and possibly the Inbound Tour Operators Council (ITOC), and contact Museums Aotearoa and Te Papa National Services Te Paerangi.
- 10 Think strategically, be persistent, and think long term – this kind of development can take three years or more.

Useful websites

www.purenz.com (Tourism New Zealand consumer site)
www.tourisminfo.govt.nz (Tourism New Zealand industry site)
www.tianz.co.nz (Tourism Industry Association)
www.itoc.org.nz (Inbound Tour Operators Council)
www.nzmuseums.co.nz (New Zealand museums' portal)

Practical pricing *hints*

The following are some things to think about when you are setting a price for a product.

- Identify all the costs associated with producing the product.
- Research the prices for similar products.
- Get a sense of how popular your product is likely to be.
- Will the time of year affect who buys your product and what they are prepared to pay?
- Make sure your customers get value for money.
- How much revenue do you need to make? A contribution towards costs, break-even, or a profit?
- Account for GST – costs usually exclude GST and the ticket price usually includes it.

Discounting

- Avoid regular discounting if you can – it tends to lower the customers' perceived value of your product.
- If you discount too often, people will wait for discounts rather than paying the normal price.
- Discounting can be useful to move old stock or sell products that are nearing the end of their life, e.g., calendars, and exhibition merchandise towards the end of an exhibition.
- Ongoing promotional pricing can also be effective in encouraging specific groups without devaluing your brand, e.g., seniors, students, friends of the museum.

Adding value

- Adding value can increase yield, create an extra incentive to purchase, or even create another sales opportunity.
- Examples of adding value include providing a free exhibition catalogue or coffee with the ticket price (the coffee may create the opportunity to sell them something to eat as well), giving an artist or curator floortalk in the gallery, or having a book signing in the shop.

Packages

- Packaging two or more products together can have a number of benefits including increasing the average value of each sale, as well as increasing the perceived value for money for customers.
- You can create packages using your own products (e.g., entry to an exhibition and a guided tour or 10% discount on museum store merchandise), or working with others (e.g., entry to an exhibition for children and to the local zoo).





A final note

Positive word of mouth is the most effective form of marketing. Satisfied customers can be your walking, talking brochures. To achieve this you need to know your customers thoroughly – their underlying needs and motivations. Then you must ensure that the match between what they want and what you have to offer is perfect.

Further reading

Dickman, S. (1995). *The Marketing Mix: Promoting Museums, Galleries, and Exhibitions*. Melbourne: Museums Australia. (An easily read, practical 130-page handbook, available from National Services).

Marketing Magazine. Published monthly – by subscription or available wherever magazines are sold.

Museum of New Zealand Te Papa Tongarewa, National Services He Rauemi Resource Guides:

- 1: 'Working with the Media'
- 2: 'Tapping into Funding Sources'
- 3: 'Know Your Visitors'
- 4: 'Introduction to Visitor Surveys'
- 15: 'Developing a Strategic Plan'

Ries, A. and Trout, J. (1986). *Positioning: The Battle For Your Mind*. New York: McGraw Hill.

Tourism New Zealand. *100% Pure Support Marketing Guides:*

- 'Creating effective marketing resources'
- 'Developing valuable relationships'
- 'Identifying and understanding your customer'
- 'Packaging products to capture new markets'
- 'Perfecting the art of product pricing'
- 'Trade show tips'
- 'Understanding international product distribution'

Tourism Research Council New Zealand (2001). *Understanding the Dynamics of Tourism*. Wellington: Tourism Research Council New Zealand.



Glossary

Kaitiakitanga Guardianship, but also in a wider sense the responsibility of iwi and hapū to exercise care and management for taonga and other resources.

Policy A statement of commitment to mission, mandate, and purposes in relation to a particular museum function.

Strategy An approach to key issues affecting a museum.

Taonga Treasured resources, objects, or property.

Wāhi tapu A place set aside for the performance of sacred rites.

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Te Papa National Services He Rauemi Resource Guides are published by Te Papa National Services in support of its work with museums, galleries, iwi, and related organisations throughout New Zealand to enhance the museum services offered within communities.

For further information or to discuss training opportunities related to this topic please contact:

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