

Transforming Future Museums:
International Museum Academy Greece

Audience Development Toolkit

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International Museum Academy Transforming Future Museums

Museums and galleries in Greece are experiencing change, rapid growth, and transformation. These changes accelerate the need to train a new generation of museum leaders. In response to this need, the British Council launched **Transforming Future Museums** (January 2016 – July 2018), an intensive professional development programme designed to boost the museum and heritage sector in Greece by enabling it to respond to the challenges and possibilities of a new era.

The programme offers organisations and individuals the necessary support and tools to test new ways of working: build tactical collaboration channels, and: generate long-term working relationships based on peer-to-peer learning and exchange of good practice. The core part of the programme is the International Museum Academy, taking place in Athens and Thessaloniki, in October and November 2016 and 2017.

The courses comprising the first International Museum Academy in Greece were:

- Project Management for Museums
- Developing Exhibitions
- Fundraising and Income Generation
- Audience Development

<https://vimeo.com/217152476>

In order to add value to face-to-face training courses and to widen the knowledge shared in those sessions with a wider audience we have commissioned these digital toolkits.

The Transforming Future Museums programme is a British Council initiative supported by the Stavros Niarchos Foundation.

Course introduction

Audience Development

The toolkit aims to equip participants with the inspiration, knowledge and practical tools needed to develop audiences for a museum.

It provides ideas and examples of audience development approaches used in other museums, along with resources, models and tools the participants can apply in their own organisation.

Tutor biography

Sarah Boiling is an independent consultant, with over fifteen years' experience working across the museum, heritage and arts sectors. She started her career as the first ever Marketing Officer for a group of six local authority museums – a memorable experience, which provided useful insights into the audience challenges and opportunities of museums. For the last eight years Sarah was Deputy Director of The Audience Agency (the national audience development agency for England and Wales). She led a number of large museum and heritage projects, including establishing Visitor Finder, a national audience development and data tool for museums; evaluating the impacts of contemporary art programming for a partnership of the National Trust, Forestry Commission and the Canal and River Trust and undertaking consultancy and research for a variety of museum clients.

As an independent consultant Sarah advises a range of organisations on how to understand, connect with and grow their audiences. She also leads training programmes and workshops in the UK and internationally. Sarah is an accredited Action Learning Facilitator and has a first class degree in Art History and an MBA.

Learning outcomes

After working through this toolkit, you will be able to:

- Understand the principles of effective audience development and how to apply them in your museum
- Create an audience development plan which allows your museum to identify, engage and sustain your audiences
- Use a series of tools and practical approaches to understand and communicate with your audiences and stakeholders

Activity

You can work through this activity on your own or with a partner.

Write down **five bullet points** for what you would like to achieve from the course. If you are part of a group, you can discuss and feedback to your facilitator.

At the end of the course, refer back to these objectives and reflect or discuss with a partner: Did you fulfil your goals? How will you be implementing them in your own museum?

Five things to know about audience development

- 1.** **It is an attitude and philosophy** of looking outwards and valuing visitors as much as it is a set of tools.
- 2.** **It encompasses everything you do** from exhibition planning and education activities to publicity campaigns.
- 3.** **Don't make assumptions about who your visitors are or what they want:** research, meet and listen to them.
- 4.** **Small things can make a big difference**, how you welcome visitors to your museum for example.
- 5.** **It is not just a one-off project**, it is ongoing.

“Audience development is about identifying who you want to engage with your heritage project, and taking proactive steps to attract and retain their interest.” Heritage Lottery Fund

“...a planned, organisation-wide approach to extending the range and nature of relationships with the public, it helps a cultural organisation to achieve its mission, balancing social purpose, financial sustainability and creative ambitions.” The Audience Agency

01 Principles of audience development

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What is effective audience development?

- It involves the whole organisation and is leadership-led
- It is planned and strategic and flows from your organisational objectives
- It is about talking and listening to audiences – not making assumptions
- It is about relationships, not transactions – ongoing and long-term
- It has a clear return on investment – social, cultural or financial

Audience Development is made up of **two** components:

- 1. The philosophy of valuing audiences** and bringing them closer to the centre of your organisation
- 2. Practical tools** to reach and engage them

Why have an audience development plan?

- The plan will help guide your activities, ensure that they are coherent, and that they align to work towards the same objectives
- The plan will help you think about how you will prioritise activities. Will you give priority to those with the most impact in number of visitors, revenue, exposure, etc.? Or the easiest to achieve in the short term?
- The plan will help you allocate resources to these activities according to their priority
- The plan will help you create a shared understanding inside and outside your organisation

What is in an audience development plan?

It is important to note that there is no ‘one size fits all’ solution. Scale and detail will depend on the size of your organisation.

Your development plan should include:

The bigger picture:	Why are we doing this? Does it fit with our organisational purpose and aims?
Where we are now:	What do we already know about our visitors? Who is missing? How can we evaluate how our current offer engages audiences? What is working well and not so well?
Where we want to get to:	What will success look like? What are our objectives?
Who we want to reach:	Who are the intended audiences? What do they want? What is motivating them? What is stopping them from visiting us?
How might we engage them:	What will we offer? What methods and style of communications shall we use? Which partners should we work with?
Action plan, timetable and budget:	Who will be doing what and when?
How we will know it's worked:	What are the evaluation measures we will use?

Read more

Glasgow Life has made its audience development plan for the Riverside Museum available online, along with the research and data.

www.glasgowlife.org.uk/museums/about-glasgow-museums/projects/riverside-museum/visitor-research/visitor-studies/pages/default.aspx

02 Mission, purpose and role of museums today

Before you continue building your audience development plan, it might be beneficial to take a step back and take a fresh look at your museum's mission.

A mission, a vision or a purpose – it doesn't matter what you call it – it matters that you have one and that it is understood and shared across your organisation.

Your mission should articulate why you exist and what difference you want to make.

This will allow you to:

- Manage the long-term goals of your museum by considering the value of your mission
- Create unity around a common vision and identity
- Make it clear to internal and external stakeholders what your organisation is (and isn't) about
- Create an overall sense of purpose, strategy and action

A good mission statement is:

- Distinctive and different
- Inspiring and motivational
- Focused
- Comprehensible
- Believable
- Internally consistent – the parts fit together and don't contradict each other
- Appropriate to the organisation's aspirations and values
- Not just PR

Activity

Are you able to answer each of these questions?

Don't worry about writing comprehensive answers –
note down a few bullet points for each question.

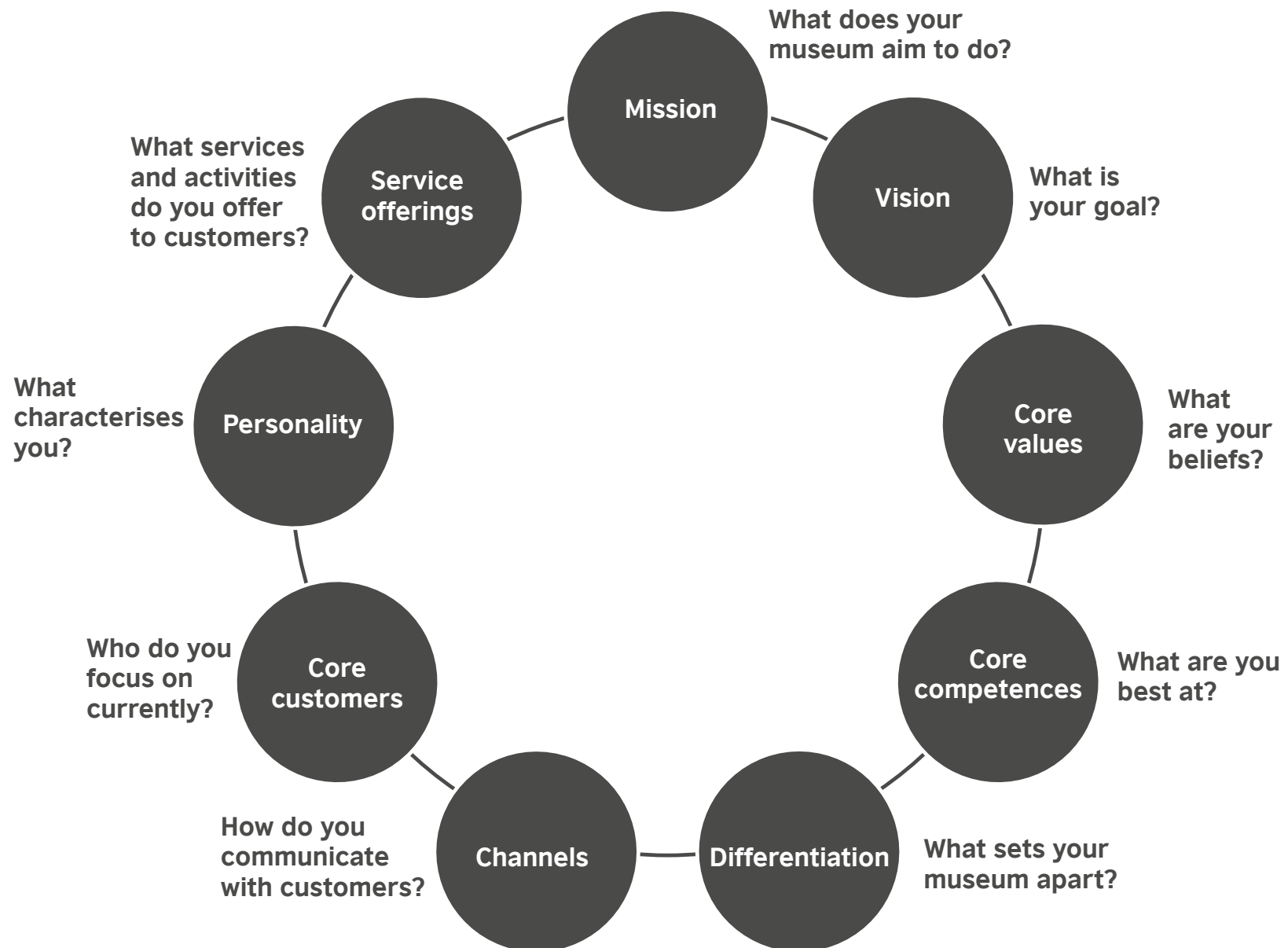
Has your organisation previously defined a set of values?
Did you already know them? Are they reflected in your
organisation's work? Do they reflect the work you do?

What would you suggest as your organisation's set of values?
Research the mission and values of other museums in your
city or sector.

Refer to the Service Wheel tool on the following page.

Tool: Service Wheel

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03 Understanding audiences

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A solid audience development plan needs to rest on an in-depth understanding of visitors – existing and potential.

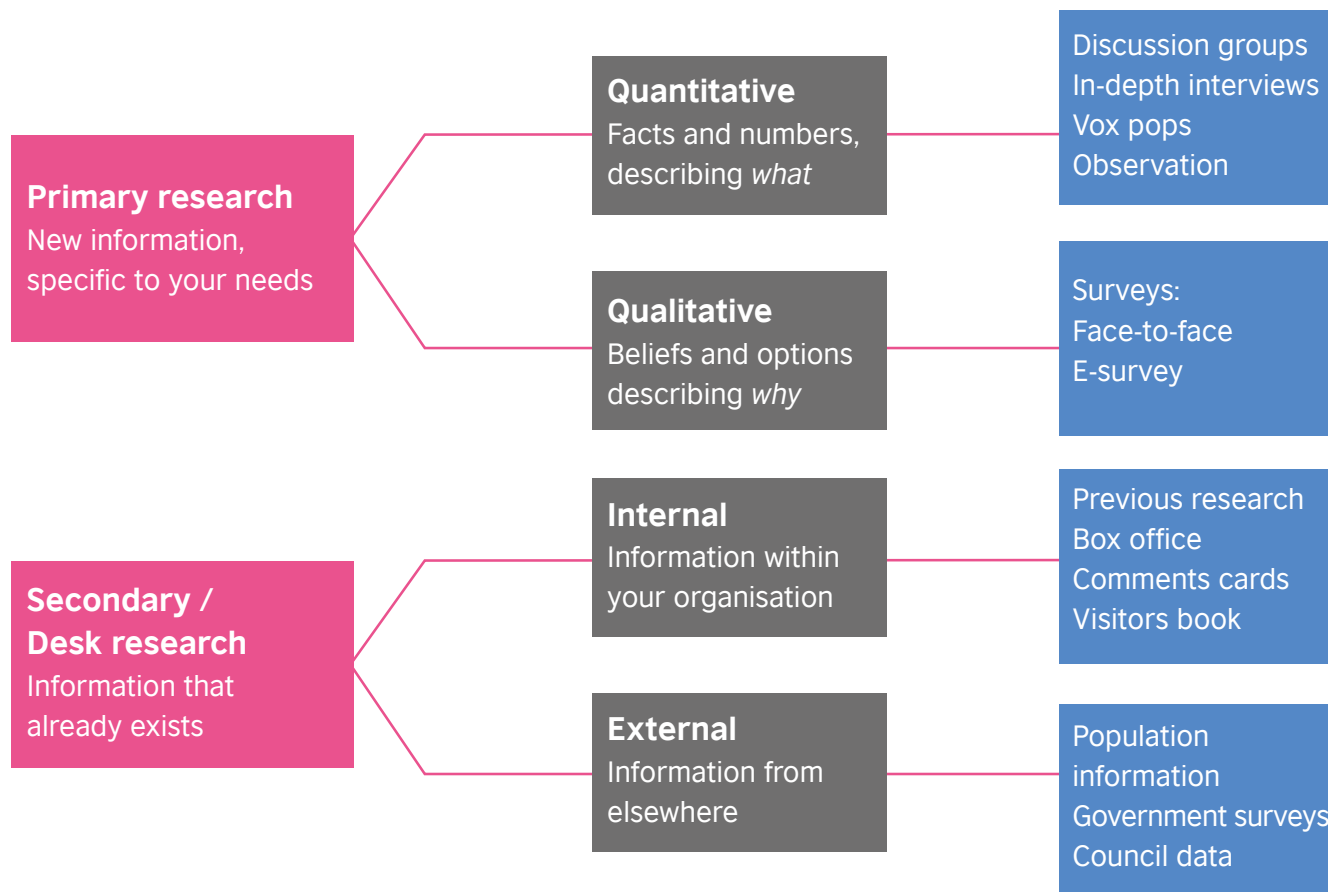
Before you proceed, take a moment to think about what your museum already knows about its visitors. It is important to build on existing work. Have surveys been conducted? Do you have data on visitors? Might you be able to find any quantitative or qualitative information about visitors? If you are working through this toolkit with a partner, discuss.

Research methods

There are different types of research and each are best suited to finding particular types of information. The diagram on the following page illustrates the difference between secondary and primary research, and the different types of primary research.

When embarking upon any research these are the key steps:

1. **Stop and agree** on your objectives
2. **Check** that the information doesn't already exist
3. **Choose** the right research method
4. **Think** carefully about your questions
5. **Aim** for a quality sample
6. **Tell the story** of your findings



Activity

What do you already know about your current visitors? Who are your potential visitors and what do you know about them? How could you find out more?

Use the diagram on the previous page and the key steps to help you plan further research into your current and potential visitors.

Low-cost research methods

To begin establishing a deeper understanding of audiences, there are plenty of low-cost options to kick off your research.

- Use what's already available, try sources such as **Culture Hive** www.CultureHive.co.uk, **Museums Association** www.museumsassociation.org/home, **Association of Independent Museums** www.aim-museums.co.uk, **International Council of Museums UK** uk.icom.museum, your local tourism office, your local council, colleagues in the museum network, etc.
- Approach businesses or cultural management students with your research project. Use online survey tools such as Survey Monkey, which has a free basic account, and share through social media and email
- Partner with another museum or organisation to host informal discussion groups with each other's visitors
- Speak directly to visitors inside and outside of your museum

Understand their motivations

Understanding who the audiences are is the first step to a successful audience development plan. The next step is to understand their motivations: the why? What are they trying to achieve in their lives in general and in their interaction with your museum?

Motivation is two-fold:

- It is the need or reason for doing something
- It is the *'enthusiasm for doing something'*
– Cambridge Dictionary

Motivation is *"the sum of internal and external factors that stimulate desire and energy in people to be continually interested in and committed to a job, role or subject and to exert persistent effort in attaining a goal"*

– Business Dictionary

Motivation can be extrinsic – external – in order to achieve external rewards (tangible or psychological) or intrinsic – internal – in order to achieve personal rewards or due to internal factors.

Extrinsic – external rewards:

- Money
- Points or *'miles'*
- Free tickets
- Discounts
- Status

Intrinsic – internal factors:

- **Autonomy** – the urge to direct our own lives
- **Mastery** – the urge to get better at things
- **Purpose** – the feeling that our efforts have meaning
- **Progress** – towards a meaningful goal
- **Social interaction** – to connect, be recognised, be understood

04 Introduction to audience segmentation

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To make it easier to understand audiences, we use audience segmentation.

Audience segmentation involves thinking about audiences as distinct groups.

Audience segmentation is *“the process of splitting customers, or potential customers, within a market into different groups, or segments, within which customers have the same, or similar requirements satisfied by a distinct marketing mix.”*

– McDonald and Dunbar, 2012, Market Segmentation: How to Do It, how to Profit from it, John Wiley and Sons

Segment by:	Example:
Demographics	Age, gender, social class, education, etc.
Geography	Where people live / work / study
Behaviour	What they do – existing or new visitors; tourists or day trippers
Attitudes	What they think – family day out, want to learn, social reasons, looking for familiarity

Case study

Museum of London

London Insiders

- People who like to be *'first-in'*, leading where others follow
- Word-of-mouth and social media
- Looking for exclusive access and sophisticated offers
- Don't want screaming kids and bemused tourists

Self-developers

- Slightly older, perhaps more conservative
- Keen to learn new things but value tradition at the same time
- Some are retired and may work hard to stretch their limited budget

What makes a useful audience segment?

- Large enough
- Relevant to your offer
- Reachable

Don't have too many – fewer than five audience segments as your focus is ideal



London Before London © Museum of London www.museumoflondon.org.uk

Further reading

www.slideshare.net/HabariMediaZA/bbc-global-audience-segmentation

namp.americansforthearts.org/sites/default/files/documents/practical-lessons/lesson_3.pdf

Start creating your audience segments

Activity one:

Refer to the Stakeholder map tool on the following page to identify all types of audiences who currently engage with your organisation or who might engage in the future.

Place those who are the most engaged at the centre of your map and those who are the hardest to reach furthest out.

Activity two:

From your Stakeholder map, select two audience groups whom you are already reaching and two audience groups whom you want to reach.

For each of these groups create one or more personas.

A persona is a useful way of capturing some of the key motivations of your users.

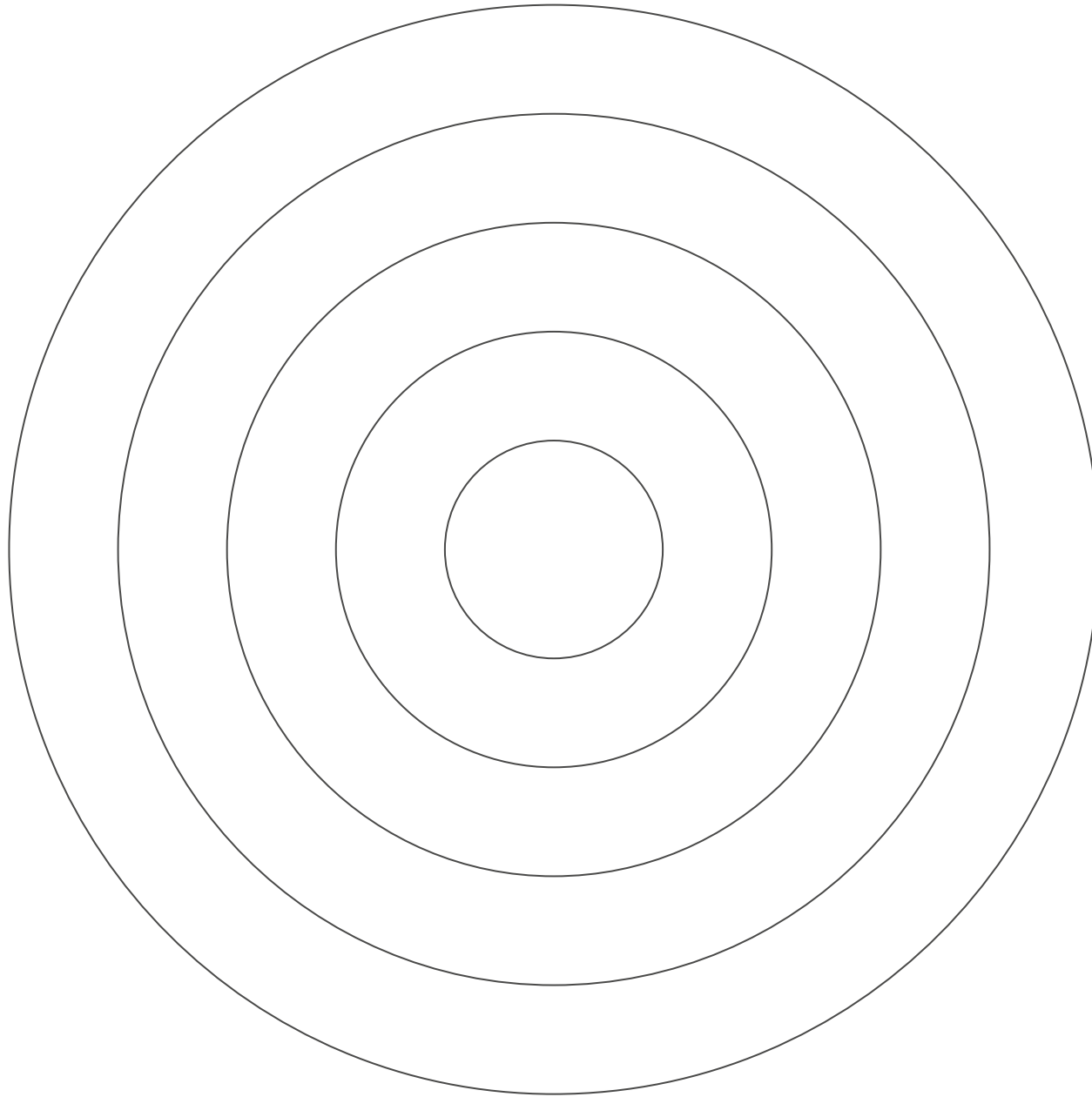
Think about their demographics, geography, behaviour, attitudes and needs.

Refer back to these personas as you develop your strategies for reaching different audiences. Are you catering for the needs of each user group? Where could you improve?

Refer to the Persona tool on page 21.

Tool: Stakeholder map

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Draw them

What would they say?

“ ”

What do they value?

Name

Occupation

Background

What are their needs?

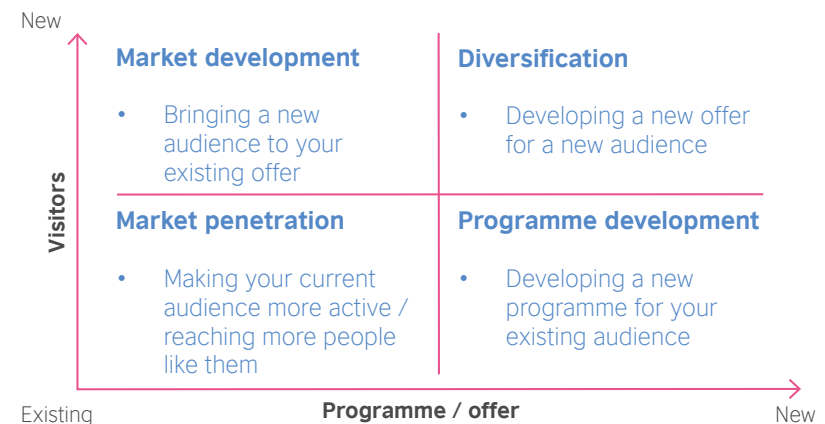
Audience strategies

The Ansoff Growth matrix inspires the audience development matrix. This planning tool helps you clarify and prioritise the different strategies you might adopt in terms of both your offer and your visitors.

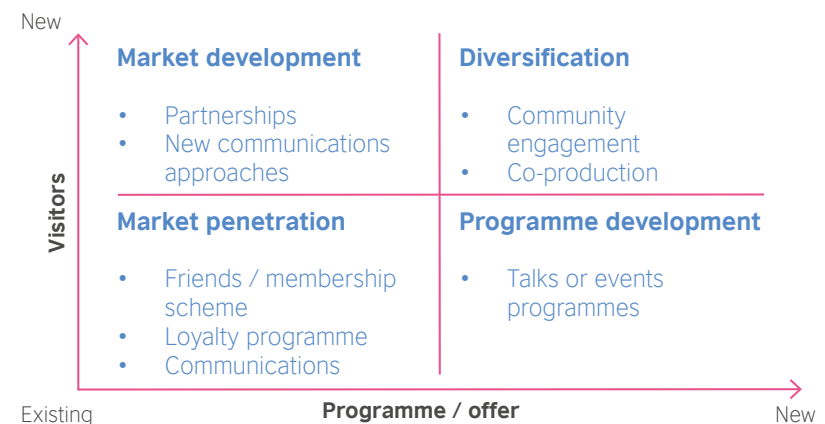
It outlines different approaches you could take to:

- Reach new visitors with your current offer – market development
- Deepen your relationship with existing visitors and keeping your current offer – market penetration
- Deepen your relationship with existing visitors by developing a new offer
- Reach a new audience by developing a new offer.

Audience development matrix



How can this be achieved? Through:



Activity

Using the Audience Segmentation matrix tool on the following page look back at your museum and its mission and think about which broad strategy or quadrant is most appropriate to meet your audience objectives – be wary of trying to undertake activities in each box.

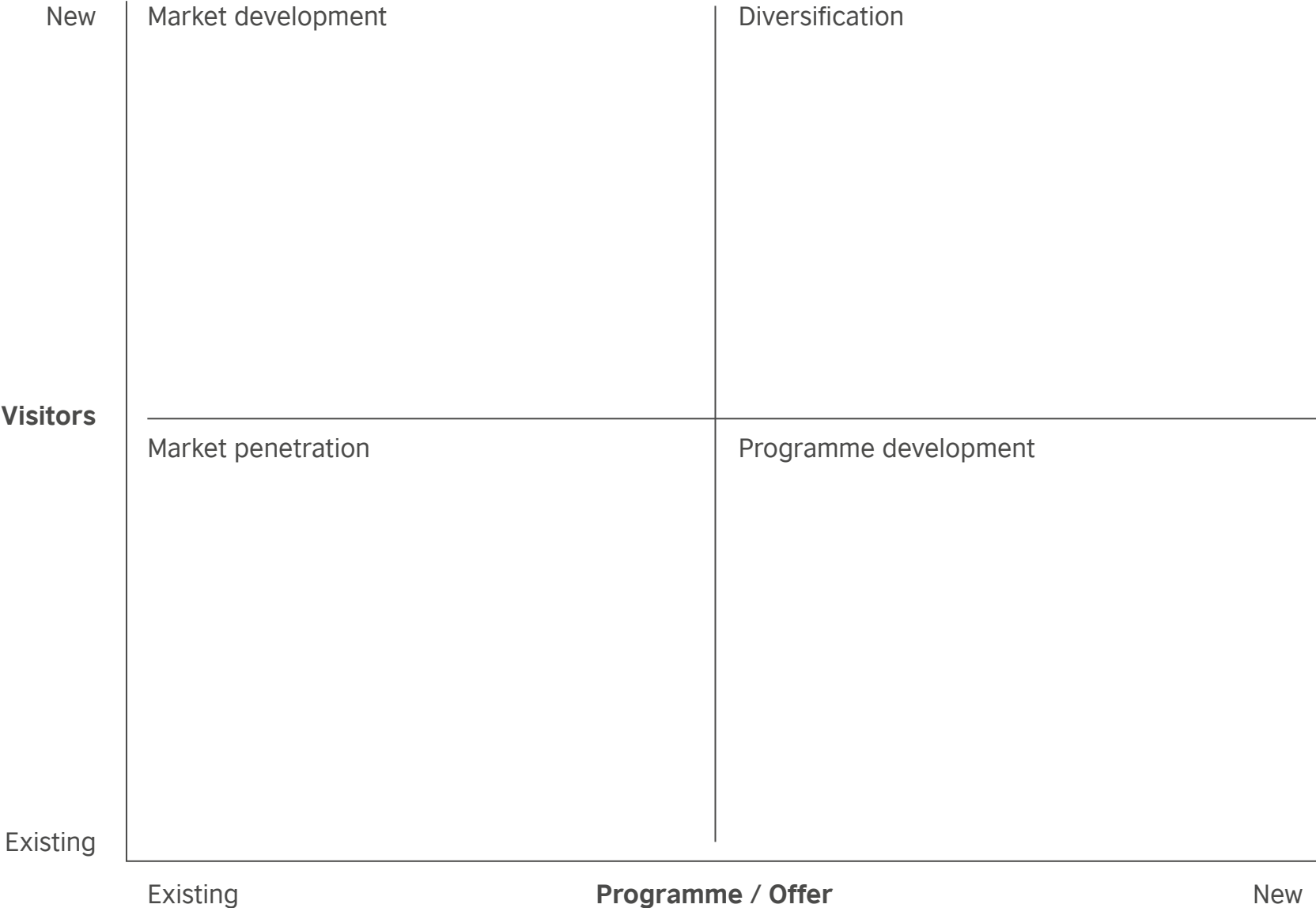
Market penetration has the lowest resource implications (you already have relationships with these visitors) whilst diversification has the highest (you don't know these visitors, they don't know you and you might need different programming expertise).

Which quadrants do the personas you developed fit into?
What activities might you undertake to develop each of these quadrants?



Galleries d'anatomie comparée et de paléontologie, Paris, France. Photographer: Anthony Delanoix

Tool: Audience Segmentation matrix



05 Engaging existing audiences

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Existing audiences should always be your starting point when starting your audience development. There are many ways to deepen the engagement and encourage return visits.

Refreshing your offer

Visitors might feel they have *'been there, done that'*. Refreshing your offer helps offer something new and exciting worth a return visit.

Some effective tactics are:

- Organising events programmes that target your different audiences
- Holding temporary or visiting exhibitions with a specific time limit
- Acquire new acquisitions to your existing collections
- Promote an exciting *'object of the month'* to entice visitors to learn more

What tactics have you used that have proved successful in the past? Could they be tried again, perhaps in a slightly different format or a different audience segment?

Keeping in touch

Maintaining a regular relationship with your audiences is key to ensuring they revisit regularly. Through word of mouth, it also helps reach new audiences. Many institutions mistake communication with broadcasting. Broadcasting news – no matter how interesting – isn't enough. It isn't just about keeping audiences informed. Communication is about building a two-way conversation with your audiences, picking up on their interests, responding to enquiries and issues promptly and building on previous interests to showcase relevant news. It's about building and sustaining a durable relationship.

Social media (Facebook, Twitter, Instagram, etc.) and regular email newsletters are cost-effective ways to connect with your audiences.

Loyalty schemes

Membership schemes are a way for institutions to promote loyalty and return visits. It can also help create a steady income stream.

If you are looking to engage your audience through a membership scheme, make sure you are clear about:

- **Your aims** – generating income or encouraging attendance?
- **Your offer** – what benefits can you offer?
- **The potential** – are there enough potential members, what will they pay?
- **The return on investment** – will you earn more than the costs to service your members?



Photographer: Christian Battaglia

Tate members have free access to exhibitions and events, can jump the queue and have special access to Members Rooms
www.tate.org.uk/join-support

Unusually, Friends of The Grant Museum can 'Adopt a specimen'
www.ucl.ac.uk/museums/zoology/support

You can group with other institutions like the Southbank Centre
www.southbankcentre.co.uk/support

06 Engaging new audiences

What might be a newcomer's journey?

1. Aware

How your visitor learns about what is on offer.

2. Choose and decide

Weighing up alternative options and looking at what choosing your offer will mean. For example: cost, likelihood of satisfaction, travel options and (ultimately) will they fit in?

3. Journey

Your visitor's experience of getting to and finding your organisation.

4. Arrive

Your visitor's experience of finding the building, finding the right door, entering your space and their sense of welcome and comfort.

5. Enjoy

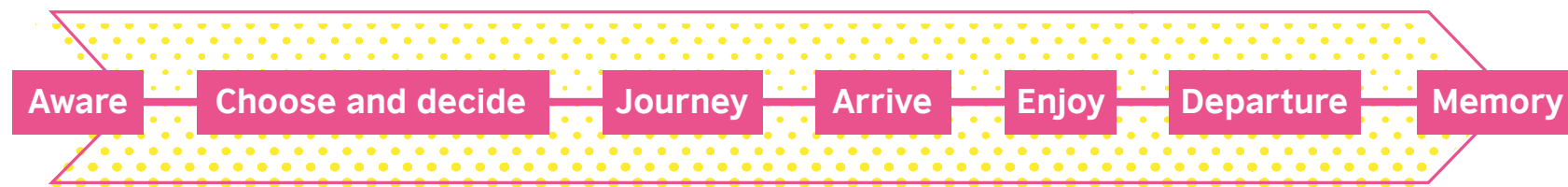
Your core offer to visitors. How do they engage with it? What does it mean to and do for them? Do they get the most out of it? Why and when do they leave the museum? What are the interactions at this point? What will make them return?

6. Departure

Your visitor's experience of leaving. Can they find the exits? What kind of farewell do they experience? Are they invited to return?

7. Memory

What your visitor takes away with them, tangible or intangible. Do they share information with friends? Do they find out more about an artist?



We encourage you to conduct on-the-ground field research with visitors and potential visitors. That way, you can improve their journey based on evidence rather than what you think you know.

Spend time observing visitors coming in, buying their ticket, finding their way, visiting the exhibitions, the shop or the café and finally finding their way out.

Talk to them. What made them come into the museum today? Have they visited before? What do they like to do when they are here and what have they enjoyed today?

How did they seem to feel? Enthusiastic? Comfortable? Tired? Confused?

Activity

Use the Journey Map tool on the following page as a guide to map the journey of individual, or groups of visitors.

Remember to investigate their full experience.

- Draw or write what happens along the way
- Use the emotions line to track good or bad experiences
- Note what they interacted with
- Leaflets, maps, members of staff, loudspeaker announcements – track these in the touchpoint boxes

Now it's time to review your journey. How might this be improved upon for a newcomer to your museum?

Tool: Journey map

Step						
Story						
Emotions	<div><div>+</div><div>-</div></div>					
Touchpoint						

07 Audience development tools

The four Ps of the marketing mix, have here been adapted and extended to five Ps.

The five Ps are the tools in your toolbox. You can use them in different combinations and in different ways to reach your target audiences and achieve your audience objectives.

- **Promotion** – The methods you use to communicate
- **Price** – The cost of a visit
- **Place** – Your building
- **People** – Your team, customer facing and behind the scenes
- **Partnerships** – External organisations to work with



Promotional tools

Activity one:

Research your audience communication preferences.

Find out how people prefer to keep in touch with cultural organisations:

- Signing up to a postal mailing list
- Picking up a leaflet during a visit
- Checking their website
- Signing up to their email newsletter
- Following them on social media

If you are using data from another institution, location or market, you might want to check with your visitors that it is true for them. Consider breaking down the results by audience segment.

Find the data your organisation already has in terms of engagement, response rates to post and emailing, social media, website statistics etc..

Activity two:

Brainstorm your communication strategy.

Think back to the four audience segments that you defined earlier and the qualitative and quantitative data that you gathered in the previous activity. Match the most effective promotional tools to the different audience segments.

Then consider:

- How much does it cost?
- How quick is it?
- How will you know it has worked?
- How targetable is it to the audience you want to reach?

Activity three:

Create your communication style.

Now that you have defined your audience segments, their preferred communication channels and your strategy, you need to work on developing the right tone of voice for your museum. Keep in mind that it might vary depending on the channels and the purpose.

- What are you trying to say?
- What do you want your audience to do?
- Why should they care?
- Use the words your audience use
- Use the first person (I, we, etc.)
- Use images of people (like them)
- Use facts, not hype

Effective ways of using social media

- Know what channels your target audiences use
- Focus your efforts and do less better
- Engage, don't sell
- Have clear objectives
- Content is king
- Make it easy for people to find you
- Develop a clear voice
- Co-ordinate your activity
- Use tools to monitor
- Experiment and test

Despite being several years old, The Guardian's tips and resources from the 2011 arts and culture social media surgery are still relevant today. They will give you ideas on how to start a social media strategy that goes beyond what is now standard across the sector: www.theguardian.com/culture-professionals-network/culture-professionals-blog/2011/nov/29/arts-social-media-tips

The tone of voice of the Scottish Football museum mirrors the tone of a football match commentator: www.scottishfootballmuseum.org.uk

"What's invisible to the human eye, thinner than a human hair and 200 times tougher than steel?" The Museum of Science and Industry catches visitors' attention with an invitation phrased as a riddle. www.msimanchester.org.uk/whats-on/exhibition/wonder-materials

"Separated by a wall and 200 years are the homes of two musicians who chose London & changed music." Welcome to Handel & Hendrix in London captures visitors' attention by showcase the unusual juxtaposition across time. www.handelhendrix.org

The Royal Alberta Museum invites visitors behind the scenes on their blog: www.royalalbertamuseum.ca/blog/behindTheScenes.cfm

The Field museum tweets their *'Dozin' with the Dinos'* sleepovers www.fieldmuseum.org/at-the-field/programs/dozin-dinos

Price – the cost of a visit

People associate price with value; beware of free.

The Association of Independent Museums (AIM) research in England and Wales aimed to help museums understand the impact of charging for admission, or not, on all aspects of operating a successful museum. It found that free admission is not linked to reaching a broader audience in terms of socio-economic group but is linked to reaching more local people. A guide to enable museums to make evidence-based decisions that are vital to museums' future sustainability accompanies it.

Source: www.aim-museums.co.uk/content/evaluating_the_evidence_the_impact_of_charging_or_not_for_admissions_on_museums/

Free admission sends out a powerful signal about your social purpose, but you could be more sophisticated in how you price other aspects of a visit (curator tours, behind the scenes access etc.) to maximise your revenue.

Activity

Take a fresh look at your pricing. What could you change? Could you use price differentials to help achieve your social and financial objectives?

Think about the whole experience

It is not just about how people experience the museum and the exhibition, think about the whole experience – travel, parking, food, etc.. The journey map created previously should include everything that your visitor does or can do before, during and after their visit. Are there areas that you haven't explored?

Place – beyond your building

The physical space

What does your building say about you? Are you using posters and banners to show what's inside and entice visitors to come in?

What is around the building?

Can people find you? Are you on all local pedestrian and road signs? Are you working closely with the local stakeholders, local businesses, community groups, schools and education institutions? Are you working with other organisations from the cultural sector? How might you deepen this engagement to lead visitors from one experience to another?



Waterloo Region Museum, Kitchener, Canada. Photographer: Scott Webb



© State Museum of Egyptian Art. Photographer: Marianne Franke. www.smaek.de

What could you do beyond the walls of your museum?

The concept of place goes beyond the physical building of the museum. The museum space includes its website for example, as an invitation to come into the building. Are visitors easily finding all the information they need to plan their visit? Remember to research and engage with digital spaces outside of your website, such as travel sites, local directories and event and news websites.

Your opening times

Special attention can be given to your opening times. Are they defined for the convenience of your visitors or that of your staff? Are they based on data and evidence or inherited from past practices?

Evening openings can be a way to bring in new audiences if the local area has an existing evening economy. Think about timings for different programmes – families, young people, etc..



Gallery of Modern Art, Glasgow

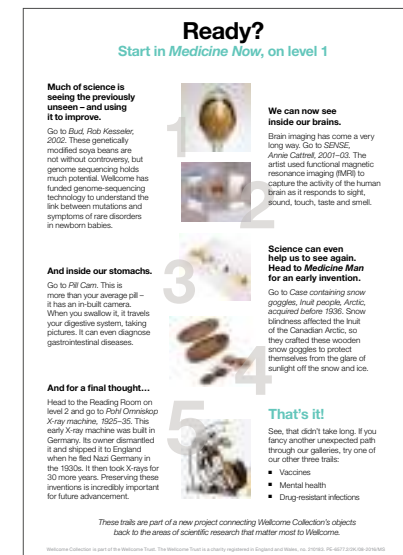
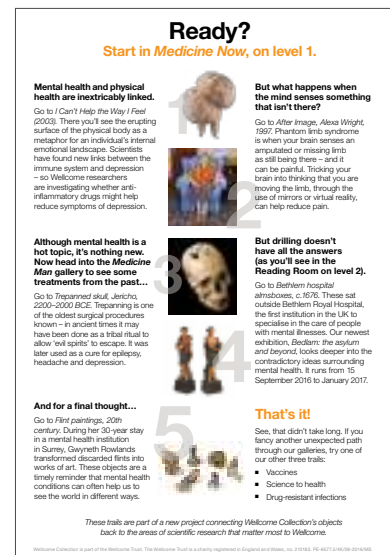


Gallery of Modern Art, Glasgow

Place - inside your building

How do people navigate inside your building?

The Wellcome Collection offers visitors a series of innovative self-guided trails through the museum.



www.wellcomecollection.org

People

Are your staff welcoming visitors or guarding objects?

- First-time visitors have a heightened sense of the basics
- Recruit people who are customer-oriented
- Involve and empower front of house staff in improving the visitor experience – create a visitor service charter
- Reward and value your visitor facing staff

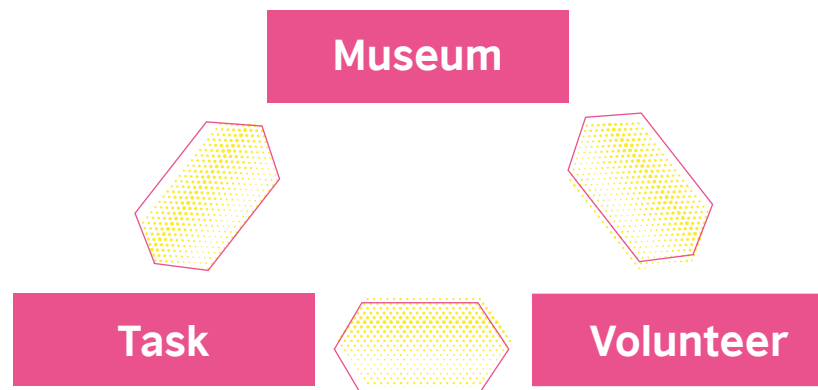


Kelvingrove Art Gallery and Museum, Glasgow. Photo by: Glasgow Life www.glasgowlife.org.uk

08 Working with volunteers

Volunteers allow museums to deliver their mission to visitors at a greater scale than if they were relying only on their staff.

However, the involvement of volunteers must be carefully researched and designed so that it delivers value to all, and creates mutually beneficial and sustainable relationships.



We often define what we need from volunteers but what do they want or need in exchange?

If not a salary, then what else? What do they value the most as compensation for their work: something to do, a sense of a belonging, being part of a team, feeling useful, skills that are transferable to the job market?

The tools presented earlier (visitors map, personas, visitor journeys, visitor segmentation etc.) can also be applied to volunteers.

To achieve a successful volunteer engagement

- Ensure volunteers understand your museum's overall purpose and goals
- Recruit people who fit with your values and style
- Ensure volunteers know how their task contributes to the museum's success
- Provide a clear point of contact
- Integrate your volunteers in the organisation
- Be clear about expectations and support

Top tips

- Invest time in rigorous recruitment
- Have clear processes and policies – volunteer policy, role description, induction, volunteer agreement, introductory period, problem solving procedure, etc..
- Support and motivate – remember why people are volunteering, recognise and value their contribution
- Supervise – ensure they have what they need for the task, offer constructive feedback
- Communicate – in a wide range of ways
- Invest in your volunteers' development

Read more

www.aim-museums.co.uk/content/success_guides/

www.hlf.org.uk/volunteering



Art all night Photographer: ccbarr www.flickr.com/photos/ccbarr

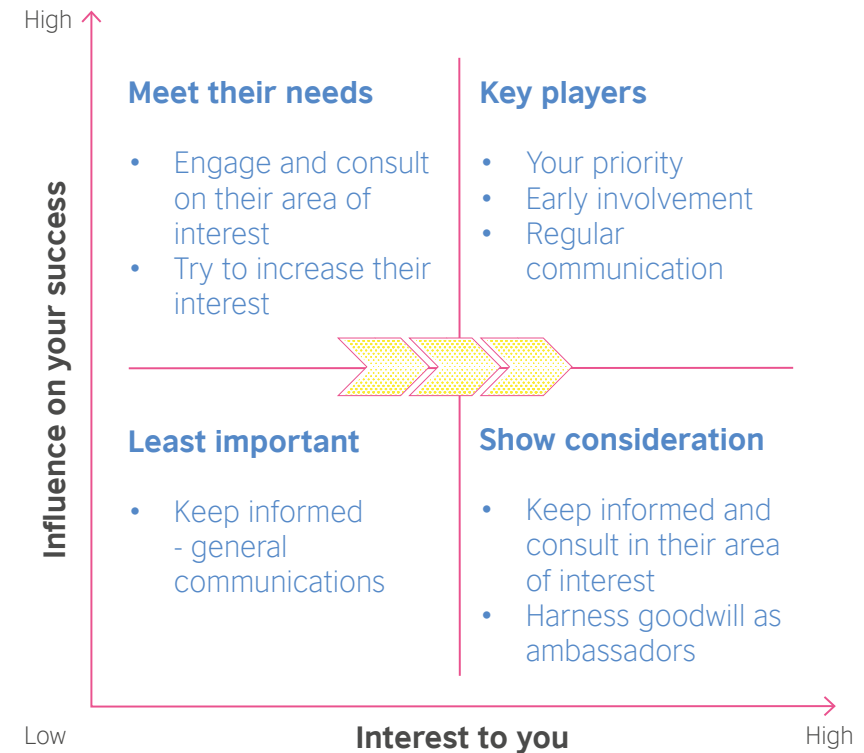


iStock

09 Working with stakeholders

By definition, stakeholders are everyone who has an interest in or are affected by ‘something’, such as a service, a museum, or a business.

In that sense, visitors, staff and volunteers are stakeholders. However, in the following section, we will use the word stakeholders about those who have a decision or influence power in the museum, the cultural sector or the geographical area.



Identify your stakeholders

A stakeholder map is a useful tool to understand the people and organisations who have direct contact and experience of your service, or contribute to delivering the outcome.

A map of stakeholders can be visualised using concentric circles with close, influential relationships being mapped in the centre and less vital relationships towards the outer circles.

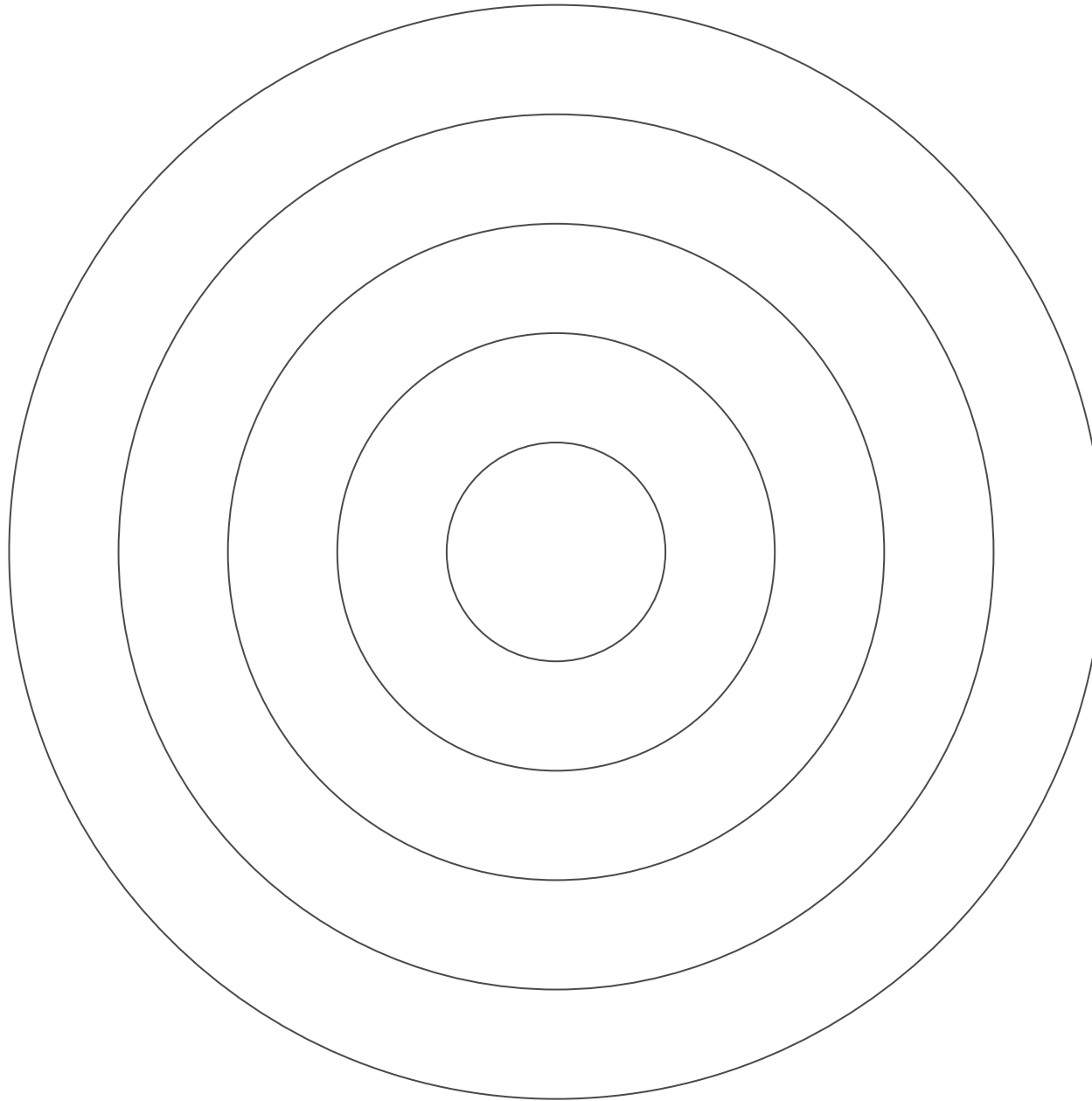
Activity

As you did for visitors, the first step is to map all your stakeholders.

List stakeholders without paying any attention to their degree of influence. Sticky notes can be useful for this exercise as you will be able to re-position them to organise the different types of stakeholders later on. Add names, if you have them. If stakeholders are roles, add job titles. Think about people inside the museum, not just management but also legal, health and safety, finance, procurement, marketing, etc. Think about your local area, city, region or country: who or what policies might ultimately have an influence on your museum? Think about the larger cultural sector, other organisations and businesses, funders, clients, event organisers, etc.. You can then segment them using the same approach as you did for your visitors.

The aim is to narrow the focus on the key stakeholders or to group them and develop a stakeholder matrix. For each stakeholder groups, map their perceived level of influence and interest in your museum.

Tool: Stakeholder map



Influence them

Having a better understanding of stakeholders' place on the matrix, motivations, and communication styles will allow you to create strategies to influence them efficiently.

Push:	Pull:
Directive	Collaborative
You assert your own views and ideas and expect others to follow	Team oriented, involve others
Most appropriate when: <ul style="list-style-type: none"> You are an expert You need speedy action 	Most appropriate when: <ul style="list-style-type: none"> You need commitment from others Your issue has no clear answer You want other's ideas
Persuasive reasoning	Visionary
You want people to buy into your ideas based on logic and reason	Engage the imagination and help people visualise what could be
Most appropriate when: <ul style="list-style-type: none"> Your credibility and knowledge is high There is a 'best' answer and you have the evidence to prove it 	Most appropriate when: <ul style="list-style-type: none"> Beginning of a process You want to gain attention and engage someone for future discussion

What it might sound like

Influencing styles

Push:	Pull:
Directive	Collaborative
We've got to do more for our local communities, or else there's going to be a real backlash	I've been thinking about what we might do to encourage more families to visit, and I'd really like your ideas...
Persuasive reasoning	Visionary
There's really compelling evidence about the positive social images of museums – 70% of our visitors say they understand more about other cultures as a result of their visit	Just imagine if we could use the power of our objects and our museums to really change perceptions of our town

? Reflection and next steps

i 01 02 03 04 05 06 07 08 09 ?

Three things I learned during this course

1. _____
2. _____
3. _____

One thing which I was reminded of during this course

One thing which surprised me during this course

One key message I will share with colleagues

One action I will take tomorrow

Tomorrow I will _____

Three actions I will take in the future

I will _____

To achieve this I will need _____

I will _____

To achieve this I will need _____

I will _____

To achieve this I will need _____



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