



SMK 

COME ON

Statens Museum for Kunst
National Gallery of Denmark



EDITOR

Sofie Linde / Marketing Coordinator at the SMK

CONTRIBUTIONS BY

Lise Korsgaard, Damien Whitmore,
Jane Wentworth, Frances Croxford, Jo Marsh,
Michael Christian Knudsen, Iben Larsen

GRAPHIC DESIGN

Olga Bramsen

TRANSLATIONS AND PROOFREADING

René Lauritsen

PRINTED BY

Scanprint A/S

PHOTO

© SMK-Photo & © Ny Carlsberg Glyptotek
Frida Gregersen, Magnus Kaslov, Kim Nilsson,
Mikkel Eggers, Anders Sune Berg, Mariona Vilarós,
Jakob Skou-Hansen, Riccardo Buccarella

THE SMK WISHES TO THANK

Bates Y&R, Jane Wentworth Associates, Kulturstyrelsen,
MEC, Ny Carlsberg Glyptotek, V&A



IN COLLABORATION WITH:



SUPPORTED BY:



INTRODUCTION

A NEW KEYWORD 5

Karsten Ohrt / Director of the SMK

MUSEUMS WELCOME YOU! 6

Lise Korsgaard / Director of Communications at the SMK

ARTICLES

MUSEUMS AS BRANDS 12

Damien Whitmore / Director of Public Affairs and
Programming at the V&A, London

FROM INSTITUTION TO BRAND 20

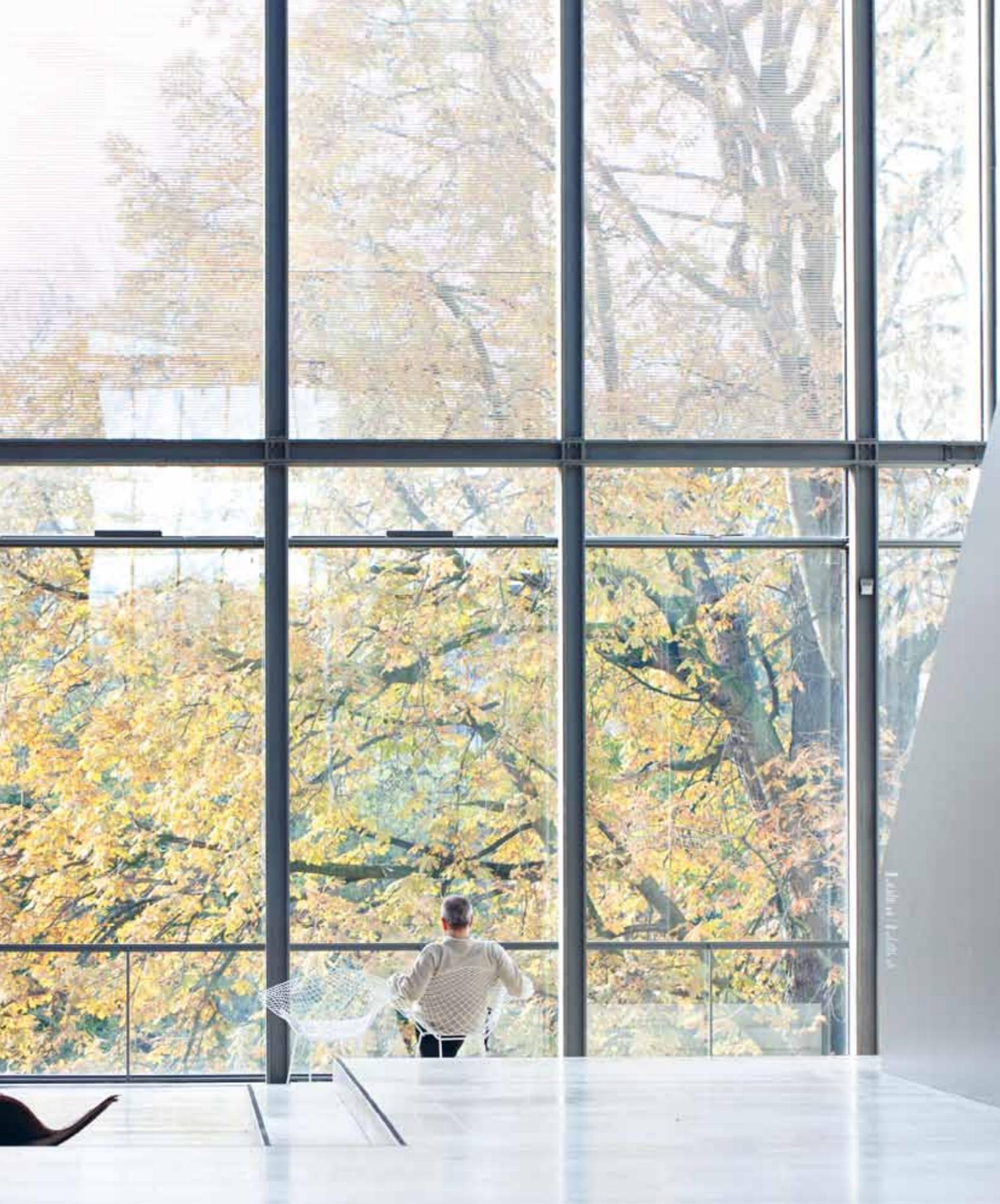
Jane Wentworth / Founder and Principal Consultant
at Jane Wentworth Associates
Frances Croxford / Director and Senior Consultant
at Jane Wentworth Associates
Jo Marsh / Director of New Business
at Jane Wentworth Associates

NEW VISUAL COMMUNICATION 32

Michael Christian Knudsen / Client Services Director and
Partner at Bates Y&R

THE EXPERIENCE SHOPPERS 40

Iben Larsen / Consumer Insights Director at MEC



A NEW KEYWORD

These days, Danish museums are raising their gaze to take a wider view of the world around them; a world that becomes increasingly important to the museums' work and basis for existing.

That is a good thing.

The wider outlook affects how we understand and work with the museums' core areas when we return our gaze inwards again. But the outlook also affects a new area within the museums' activities: museum communication, a field which is rapidly gaining prominence and finding its form. At the SMK we believe that the museums' communication efforts substantially contribute to reaching the museum's objective of making our cultural heritage accessible to as many people as possible, and as a result our communication efforts are viewed as a natural continuation of our overall work as museums.

For this reason the area deserves as much attention as the five core areas described in Danish legislation: collection, registration, conservation, research, and education. For the field of communication also requires innovation if we museums are to boost our relevance and importance within the 21st century.

It gives us great pleasure at the SMK to have been able to carry out special initiatives and projects in recent years, all aiming at a specific purpose: To enlighten us further about the future of museum communication. And we are very pleased to have the opportunity to share our newfound knowledge in this publication and at the seminar *Come on in!*

We are very grateful to the Danish Agency for Culture for their support – and to all of you for paying attention.

KARSTEN OHRT

/ Director of the SMK

MUSEUMS WELCOME YOU!

LISE KORSGAARD

/ Director of Communications at the SMK

A NEW REALITY

Talk of great changes has been widespread within the Danish and international museum scene in recent years. Terms such as “paradigm shift” and “change process” have become natural parts of our vocabulary, and we have repeatedly addressed the fact that museums occupy a new reality in the 21st century, necessitating a redefinition of the museums’ purpose and *raison d’être*. Monologic worldviews are replaced by dialogic, and our self-image as museums and the way we view our role in society have been turned upside down. We are moving away from considering ourselves “gods of knowledge” towards adopting a function as “servants of knowledge”, to use an illustrative image coined by the director of the SMK, Karsten Ohrt.

In recent years the SMK has considered and addressed the development from a communication perspective, asking ourselves how we, as communicators on the museum scene, can and should play a part within the new reality affecting all museums today. This question forms the point of departure for the seminar *Come on in!* held at the SMK in November of 2013, and for this publication associated with the seminar. Both aim at sharing the results of our studies so far and the lessons learnt from our most recent communication projects; all based on a desire to provide input for the discussion on – and evolution of – museum communication.

THE RELEVANCE OF MUSEUMS

In 2008 the globalisation correspondent John Parker attached a new description to our present age. We are living in the age of mass intelligence, he said, believing that he saw an unsated desire for spiritual and intellectual stimuli in modern consumers. An interesting description of our age, particularly when you work in an organisation that is based on distributing knowledge. However, it is one thing to have content that has immediate appeal to modern consumers. Whether those consumers actually use that content is another matter altogether. In that sense museums are – largely – quite successful: In Denmark the total number of visitors has risen by more than two million over the course of the last four years, and overall the museum users are satisfied with their museum visits.¹ However, if you inspect the museum’s statistics – as documented in e.g. the Danish Agency for Culture’s large-scale study of Danish museum users – you soon find that the museum user demographic is markedly different from the general population as a whole: Large parts of the Danish population never enter a museum.² This imbalance constitutes an obstacle for reaching the objective of having relevance that reaches beyond individual consumers to touch a wider community, and if you consider museums from a democratic perspective it seems obvious that

1 According to Statistics Denmark the total number of visitors to all Danish museums in 2009 was 10,925,574. In 2012 the corresponding figure was 13,317,539, giving a total rise in the number of visitors attracted by Danish museums of 2,391,965 from 2009 to 2012.

2 For more information about the National User Survey and its findings, visit the Danish Agency for Culture’s website at www.kulturstyrelsen.dk

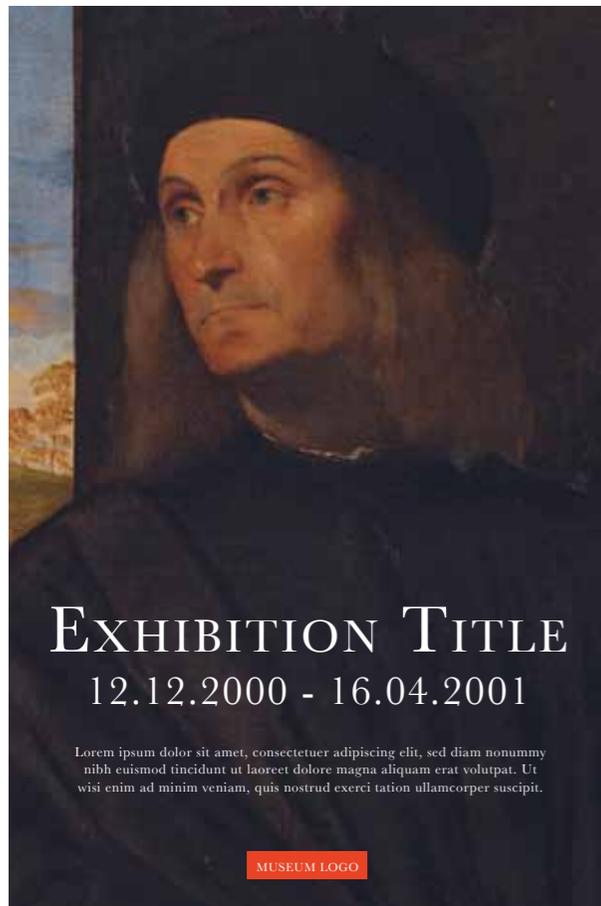
museums also have an obligation to be accessible and relevant to those who do not immediately feel included and addressed. For this reason we must actively consider why some citizens do not enter museums.

It goes without saying that this is a major task; one that involves the entire museum institution across its various departments and assignments. The task is nevertheless particularly interesting from a communication perspective – for what does this imbalance have to do with a term like awareness? Professor Christian Hjort-Andersen offers a very direct answer to this question in book *Hvad koster kulturen?* (Translation: “*The Price of Culture*”) from September 2013: “... things have improved greatly in recent years, but the concept of marketing is still not widely associated with museums. Traditionally, museums have – like other cultural institutions – attracted quite a lot of free publicity via newspaper coverage of culture, but they primarily address those who are already interested and are not suited to reaching and receiving a new audience (...) far from all Danes are aware of what museums have to offer.”³ In other words the Danish museums face a challenge as far as communication is concerned. We have attempted to respond to that challenge at the Ny Carlsberg Glyptotek and the SMK.

NON-USERS

In our efforts to reach a wider demographic one task is essential: Building greater knowledge about the citizens who do not visit museums. In order to learn how we as museums can become better at reaching out, we must first understand why certain parts of the population never visit us. For this reason the SMK joined forces with the Ny Carlsberg Glyptotek – who faced some of the same challenges – and carried out a study of a particular type of non-users in 2012 and 2013: People who have high consumption rates as far as experiences and cultural activities are concerned, but who do not visit museums. We have monitored a group of such people closely over the course of a year, gaining insight into their consumption of culture, their attitude to museums, and their view of the Ny Carlsberg Glyptotek’s and the SMK’s general communication efforts, which do not greatly differ from the kind of museum communication usually seen in Denmark and internationally. The British

3 Christian Hjort-Andersen, 2013, s. 117.



A typical exhibition poster. Freely adapted from Brand Consultant Michael Johnson.

designer and brand consultant Michael Johnson has provided a telling illustration of traditional museum communication by visualising the typical exhibition poster: A picture of a work of art or object, a large heading showing the exhibition title, two dates, a small logo, and an explanatory text set in small type. Presented with this kind of communication the judgment made by non-users is unmistakable: the material kindles no interest, is often regarded as confusing, and several find the material “snobbish” and “pretentious”. Most assume that the posters are aimed at people who visit the museums regularly – and they also assume that such people are older and very interested in art. It can all be encapsulated very simply: Traditional museum communication has no appeal to these kind of non-users. However, it is interesting to note that museums do have an appeal. As soon as non-users have stepped across the threshold they experience a certain pull.

TRANSFORMING COMMUNICATION

In order to reach museums’ non-users part of the solution may be to reinvent museum communication, using it to bridge the gap between the museums’ content and a more diverse group of users. For this purpose it is relevant to look beyond the museum scene into a wider field of communication where traditional sender-oriented communication is currently being replaced by a more holistic approach to communication that places users (or recipients) at the centre of things. The point of departure is the concept of “identity”. According to the French philosopher Gilles Lipovetsky the present-day consumer is a “hyper-consumer” who creates identity through consumption and so is more interested in buying narratives, meaning, and relations than products as such. This means that organisations must shift their focus away from selling products to building brands that mean something to each individual person. Or, to put it in another way: Future communication will focus much more on emotions than on facts.

In order to achieve a deeper understanding of what museums mean to modern-day consumers it may be useful to take a look at what the SMK’s users actually say when prompted to describe the value of the museums. In connection with an extensive branding process undertaken at the SMK over the course of the last couple of years we asked the museum’s users to describe the SMK. Their replies were eye-openers:

“A place to relax, enjoy the peace and be enriched.”

“Always challenged, my views on life expanded.”

“Radiant and warm.”

Or, as one user puts it: “This is my art. This is my history.” Hearing these descriptions we realised that our true unique selling point does not really concern a specific piece of art, specific sculpture or specific exhibition – it is the experience of

the art that is valuable. The emotions evoked by seeing that piece by Matisse or Hammershøi. This made us realise that we had to make a change in our communication. From being focused on the museum as an institution to focusing on the museum as an inspirational space you can fill out yourself. In such communication efforts the work effectively moves out of the communication department to pervade the entire organisation. Building a brand very much depends on the organisation truly **living** and **being** the story you communicate. A new kind of symbiosis arises between the organisation’s external and internal communication, and the ways in which we sell tickets or design the museum café become communication statements on a par with advertisement and website pictures. For the reality is this: museums cannot communicate their way to becoming attractive brands through traditional campaign approaches. Building a brand is a task that encompasses the entire museum institution – and a task that invites new ways of viewing the museums’ users throughout all fields of museum practice. That is the starting point of museum communication in the future.

FROM THOUGHT TO TEXT

Those were the words on the thoughts and themes behind the communication work carried out at the SMK in recent years. This publication directs the spotlight onto the partners with

whom we have collaborated throughout the process and who have carried out specific projects aimed at taking museum communication to new places. The following pages present results from these projects: A non-user survey carried out at the Ny Carlsberg Glyptotek and the SMK. A branding process at the SMK and similar work at other Scandinavian cultural institutions. A communication campaign for the SMK where the brand and the users take centre stage – and, very importantly, a source of great inspiration to our work and the framework surrounding it all: The perception of museums as brands as formulated by Damien Whitmore, Director of Public Affairs and Programming at the Victoria and Albert Museum in London.

As will be obvious the SMK owes thanks to many partners. Close collaboration and partnerships has been crucial for evolving our view of communication in recent years, and it would be difficult to imagine better sources of inspiration and input. We are also deeply grateful to the Danish Agency for Culture, whose generous allocation of extra funds made it possible to carry out new studies and to develop new ways of looking at and carrying out communication. This, too, has been invaluable.

We look forward to continuing our partnerships – and to continuing our dialogue with all of those who have, like we do, a particular interest in museum communication in the 21st century.



LISE KORSGAARD
/ **DIRECTOR OF COMMUNICATIONS AT THE SMK**

Lise specialises in strategic communication in cultural organizations, and at the SMK she is responsible for branding and strategy with a focus on corporate branding, identity programmes, communications strategy and image management. Since Lise joined the SMK in 2011 she has been in charge of developing a brand strategy based on a process involving internal engagement and

external perceptions of the museum. The brand strategy is seen as a tool for taking the museum institution into the 21st century and bringing it closer to the audience and other stakeholders. In the spring of 2013 the strategy began to be used as a guideline for new campaigns based on engagement and co-creation. Previously Lise has worked as Head of

Communications, Project Manager and consultant for Danish cultural organizations and projects such as Golden Days, Museums in Copenhagen, Roskilde Festival and The Organization of Danish Museums. She has an MA in Communications and History from Roskilde University and an Executive MA in Corporate Communications from the Aarhus School of Business.





DAMIEN WHITMORE

/ Director of Public Affairs
and Programming at the V&A, London

MUSEUMS AS BRANDS

I've been working in museums now for nearly 25 years and I have seen so many changes and experienced so many different things. Buildings have been built, websites have transformed our experience, visitor numbers have increased hugely and the idea of what a museum is has totally changed. I've been so lucky to have worked in this fantastically interesting and important field and I look forward to many more years and many more challenges. There is so much more to do. There are many more people to reach. And there is much more to learn.

I began my museum career in 1989 when I joined the new Design Museum in London. From there I joined the Tate in 1992 and oversaw the launch of Tate St Ives in 1994, Tate Liverpool in 1996, Tate Britain in 1999 and then the mammoth launch of Tate Modern in 2000. I joined the V&A in 2003 and am now Director of Programming and Public Affairs and so am directly involved in commissioning content for the museum as well as looking after its brand.

Light from the Middle East

NEW PHOTOGRAPHY

13 November 2012 – 7 April 2013

V&A

ADMISSION FREE

A GROUNDBREAKING EXHIBITION AT
THE VICTORIA AND ALBERT MUSEUM

facebook victoriaandalbertmuseum
twitter @V_and_A #LFTME
location South Kensington/Knightsbridge
www.vam.ac.uk

ArtFund

THESE ARE MY 5 MUSEUM TRUTHS:

1/ MUSEUMS ARE IMPORTANT

2/ MUSEUMS ARE BRANDS

3/ MUSEUM BRANDS ARE ABOUT PURPOSE

4/ MUSEUMS ARE MORE THAN BUILDINGS IN THE 21ST

5/ BRANDS HAVE TO BE TRUE AND SHARED

I'll talk about these 5 points in brief in this article. But I also want to say that the most important thing about museums are their visitors. That's why we exist. We are about mediating creativity and we are about providing a bridge between the visitor and the object. If everyone who works for a museum can agree that we are here for the visitor and to ensure that they have the very best experience, then museums will continue to prosper, they will attract large numbers, and more museums will be built.

1/ MUSEUMS ARE IMPORTANT

Wherever I go in the world – and I travel a lot – I see new museums being built. This is in Europe, America, China, and India and in Latin America. In my view museums help people to think about themselves differently and help them to think about their world more creatively. People love looking at and engaging with objects and they love the experience of interacting directly with materials on display in museums whether it's art, design, science or natural history. Good museums can transform the way in which visitors think about themselves and their experiences. The best museums empower people to be more critical and creative.

2/ MUSEUMS ARE BRANDS

The brand is the glue which holds everything together. It is about knowing your purpose. It isn't just about what you've

got, it's about the experience, having a point of view and having a very clear big idea that engages.

When I joined the Tate it was very much a public service institution. The creation of Tate Modern demanded that we think about the Tate in a totally different way. We had to shift our thinking away from art to focussing on the experience, from few to many, from looking to engaging, from art before people to people before art, from national to global, from reassuring to provoking and from looking inwards to looking outwards to all of our many audiences.

Of course what we realised was that we were not just building a brand new museum of modern art, nor were we just redefining and repositioning Tate; we were actually redefining the museum experience and also rethinking what a museum was. We were creating the first museum brand. A brand that was manifest in everything Tate did and said.

So that meant that the four Tate Galleries (Modern, Britain, St Ives, Liverpool), the Tate collections, exhibitions, events, retail, cafés, libraries, communications, digital were all unified under one approach. And this is the brand bit. This is the DNA that connects everything that happens at Tate. This is the essence of Tate and it is shared by everyone internally and understood by everyone externally.

And it was a very simple pitch. It was the idea of LOOK AGAIN THINK AGAIN. The idea being that you come to the Tate or take part in any Tate activity or event and you experience Tate and it makes you think about yourself and your world differently. It was all about putting the visitor first. It was about having a very clear focus and way of working, and it was about having a big simple idea that was manifest in everything the Tate did. It was about Tate being a brand and the success of the Tate, which in my view was brand led, says it all.

3/ MUSEUMS ARE ABOUT PURPOSE

When I arrived at the V&A in 2003, I had a very different challenge. I inherited an organisation that was basically failing and not living up to its potential. It has to be said that it wasn't all bad and there were some things to build on, including an outstanding and diverse collection, amazing curatorial expertise and authority along with depth and breadth of knowledge,

the start of a 10 year refurbishment programme, and some successful exhibitions. But there was no shared vision or defined values, there was no sense of a shared and understood purpose, and it was horribly bureaucratic with a totally disjointed internal culture. The V&A had a terrible image and for London it had a shamefully low visitor attendance (less than one million a year). This, combined with a poor fundraising record, no shared vision, a silo culture, and unhappy and unmotivated staff meant that energy and resources were dissipated.

The other complication, one that actually emerged as a true strength in the end, is that the V&A has such diverse collections. It holds collections of photography, art, glass, ceramics, furniture, sculpture, metalwork, fashion, architecture, graphics, textiles and works on paper. I knew that I had to find a way of unifying the organisation so that it spoke with one voice.

I appointed Jane Wentworth to help me bring some unity to the V&A and to my surprise we didn't look outside for guidance, we looked within. Jane and I spent a huge amount of time working with staff and involving them in the process so that everyone inside the organisation felt that they could contribute. I can't stress strongly enough how important it is that brands only work when the staff are fully behind it. With the staff we went back 150 years in history and came up with the brand blueprint for the V&A. This blueprint is simple, compelling and true – and this is it:

THE V&A BRAND AND PURPOSE:

- **We run the world's number one museum of art and design**
- **Our purpose is to inspire creativity**
- **Our values are scholarship, contemporary, world-class, generous, rigorous, and creative**

And it was this simple but highly effective template that has made the V&A the success it is today. We are now truly one of the world's leading museums with a totally transformed

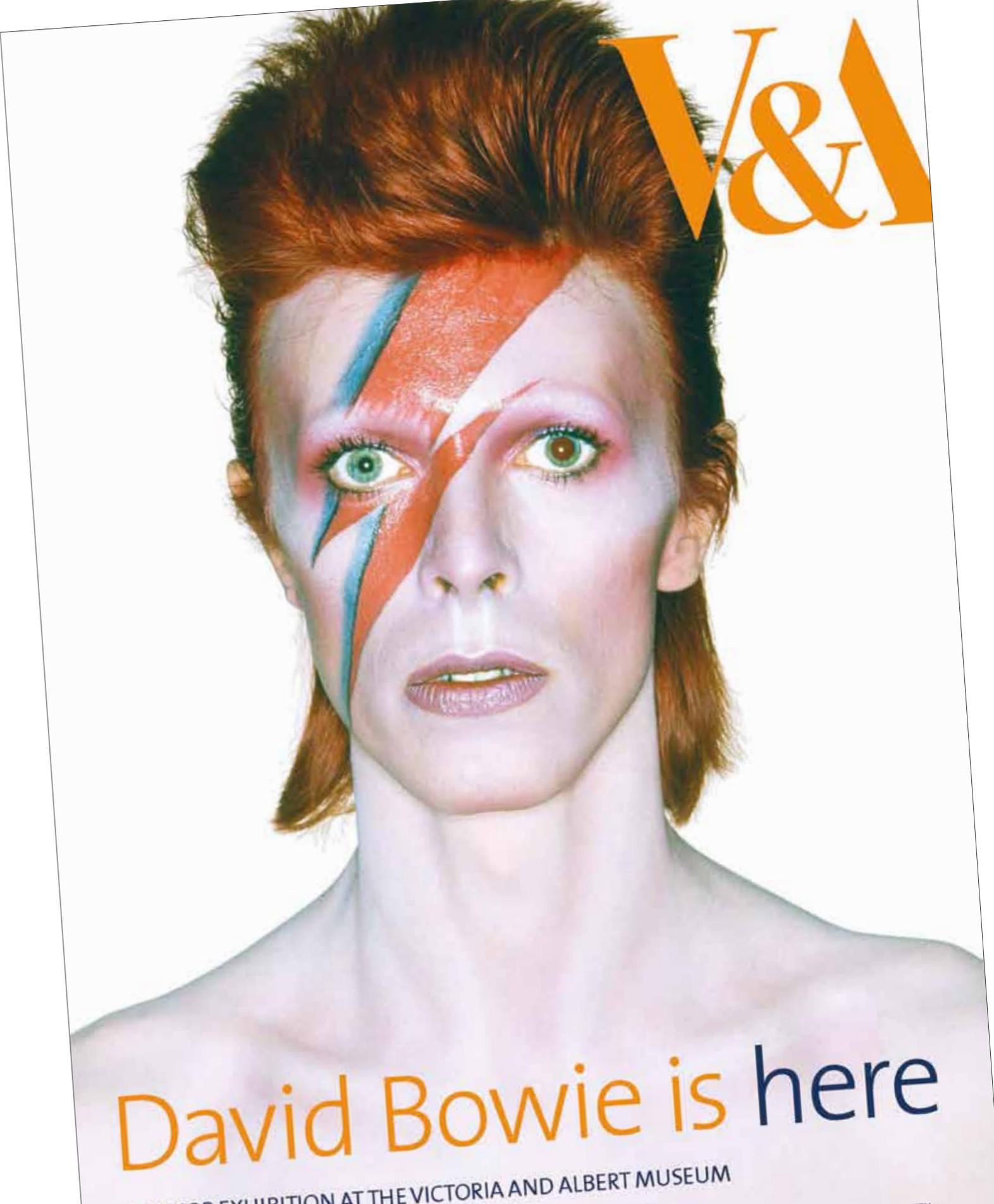
reputation. We welcome more than 3 MILLION VISITORS A YEAR (2 million more than in 2003). We have brilliantly transformed buildings and have created a truly C21st century visitor experience, and because of this success we now have a phenomenal fundraising record. There is a clear and consistent design identity, an exciting exhibition programme which includes the recent David Bowie exhibition, and we now have the world's most visited museum website. The V&A has shifted from being a content provider to become a content collector and we are now well on our way to achieving our ambition to be a truly global museum brand. All of this is thanks to the brand and to a staff who believe in it.

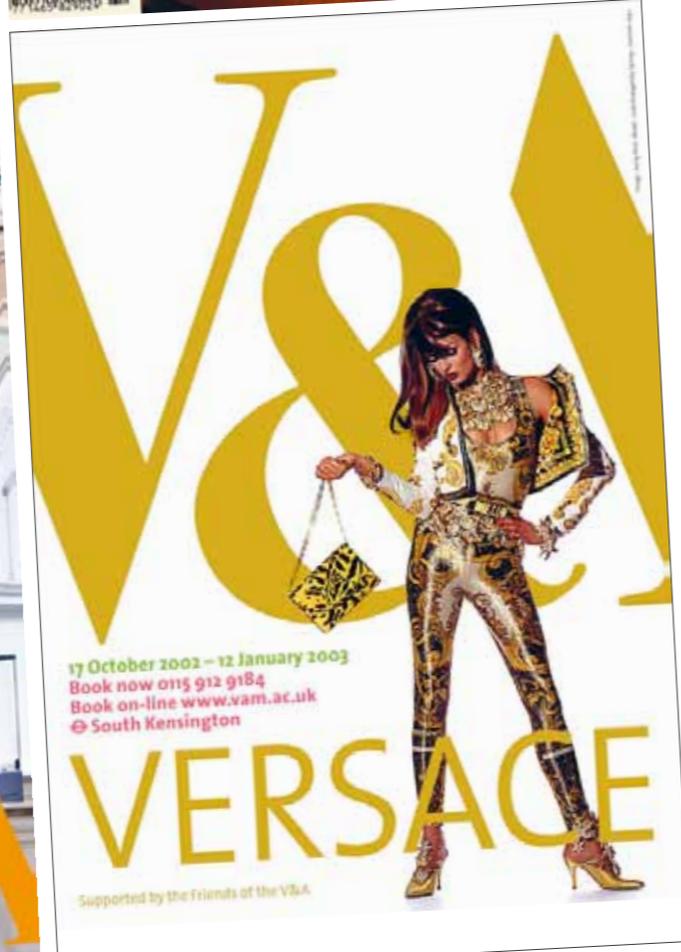
As you can see here the V&A is always the hero. What our posters are all saying is that the V&A is presenting the subject matter, that it is the V&A's point of view. In this instance the logo represents the brand and communicates it consistently. It also reveals real confidence in who we are. It's saying that we are bigger than Bowie or Versace!

I'll give you an example of how this works in practice. Part of my job at the V&A is overseeing the museum's exhibition programme. When a curator comes to me and proposes an exhibition idea I ask three questions. And they are:

- **What's V&A about the exhibition – i.e. Is it on brand? Is it about creative processes and does it inspire creativity?**
- **What's the big idea?**
- **Who's it for?**

So if we take an exhibition like David Bowie, we can say this: What's V&A about it? Well it's an exhibition about David Bowie the creative genius, and it's also about David Bowie as a created subject. The exhibition shows how David Bowie has created himself and also how he is inspired to create and inspires others to create. What's the big idea? The big idea is that David Bowie Is. And who's it for? It's for artists, designers, film-makers, fashion designers, the creative industries and the general public. David Bowie Is could only have taken place at the V&A because the V&A is the museum of creativity.





4/ MUSEUMS ARE MORE THAN BUILDINGS IN THE C21ST

We live in the digital age. The V&A attracts over three million people to its building in South Kensington each year. More than two million people see exhibitions that we tour around the world each year. Something like four million people watch our V&A Channel, and over five million people watch television programmes we make for the BBC each year. A hundred thousand people read the excellent V&A Magazine. And crucially over 20 million people visit us online every year. So the V&A can be experienced by anyone, at any time, in any place and this is what makes the V&A a brand. That is why our point of view, our values and our way of talking about art and design are so important. And that is why our brand is our greatest asset.

For me brand comes from the heart, not the head. I'm very lucky in that I advise a lot of museums around the world on their brand vision, and my advice is very much based on my feelings and instinct so it's quite hard to write about it and set it down on paper because it's so impressionistic and actually very emotional. But in reality that's what brands are, and the very best brands connect to people on an emotional level. Great brands are about truth and trust and you can't get more fundamental than that.

5/ BRANDS HAVE TO BE TRUE AND SHARED

The success of any brand is reliant on the people who deliver it. That's why the staff of the V&A are so crucial in the success of the organisation and it's also why we spent so much time involving them in the re-branding process. When a new member of staff joins the V&A they are given a postcard to pin to their desk top. The postcard elegantly and eloquently expresses what the V&A is about, its purpose and its values. This means we have a unifying way of working and a shared commitment to the visitor and to ensuring the very best experience for all of our visitors.



DAMIEN WHITMORE
/ DIRECTOR OF PUBLIC AFFAIRS AND PROGRAMMING
AT THE V&A, LONDON

Damien Whitmore is Director of Public Affairs and Programming at the V&A, where he is responsible for overseeing the museum's exhibitions and contemporary programmes, creative industries, the V&A brand, visitor services, digital and online services, marketing, and communications. He has worked in the arts and media for over 25 years. From 1990 to 1992 he was Head of Development at the Design Museum before becoming Communications Director at the Tate Gallery in 1992. At the Tate he was responsible for public relations, marketing, visitor services, lobbying, and membership. He set up Tate magazine in 1994. In 2000 he oversaw and directed the complete re-branding of Tate and in May that year Whitmore directed the hugely successful launch of Tate Modern, which in its first year attracted over 6 million visitors. Since joining the V&A in 2002 he has totally repositioned and re-branded the organisation, set up the widely acclaimed V&A Magazine and nearly tripled attendance figures to 3 million a year. In 2010 he launched the V&A Channel, the V&A's new digital production and broadcast channel.

FROM INSTITUTION TO BRAND

JO MARSH

/ INTERVIEW WITH JANE WENTWORTH

AND FRANCES CROXFORD

/ Jane Wentworth Associates

We are delighted to have been asked to contribute to this publication and take part in the seminar at the SMK on brand and audiences. We have been on an incredible journey with the staff at SMK, as the following interview with my co-Directors Jane Wentworth and Frances Croxford will show. The SMK project was our first in Scandinavia and each time we work in a new country or region of the world, we take the responsibility of understanding the cultural individuality and differences in approach very seriously. What has impressed us in our work in Denmark and now Sweden, as well as our visits to museums in Finland and Norway, is the emerging understanding of the benefits of embracing the idea of a museum as a brand. We're seeing a growing commitment to engaging and connecting with audiences in new ways, which of course is the focus of so much of our work as brand consultants.

Globally there are fundamental changes taking place in this sector and museums in Scandinavia are definitely playing their part. The extensive investment we have seen in building museums to develop national identity is very much on the agenda.



THE SMK BRAND PLATFORM

“THEY SHOULD
LEARN TO BE
BOLD AND
PROUD!

— AND HAVE
THE GUTS TO
BE FUN TOO!”

Susanna Pettersson, Director of the Finnish Institute in London,
on the shared challenges and opportunities of Scandinavian museums.

In Norway their plan to construct a new, dedicated building for the Nasjonalmuseet has now been approved, which their Director Audun Eckhoff said represented “a big day for Norway and art.” And the question of national identity versus a global, cultural brand continues to be debated in response to the ongoing proposal to open a branch of the Guggenheim in Helsinki.

But it’s not just about the physical buildings, it’s about the enormous change in attitude at museums. They’re moving from didactic institutions to social places engaging in dialogue with their audiences. This is very much a priority for the Nationalmuseum in Sweden who have just closed for renovation. As Paula Röhss, their Director of Communications and Audiences commented “it’s no longer about a one-way conversation, we need to engage our audiences in a dialogue and we are very excited about the opportunity this presents us as a museum.”

Many of the people we meet and talk to in Scandinavia say that it is harder for smaller nations to attract the number of visitors that say Paris or New York can, yet this shouldn’t restrict their ambition. As Susanna Pettersson, Director of the Finnish Institute in London (and former Director of the Alvar Aalto Museum in Helsinki) commented when I asked her if she thought Scandinavian museums shared any challenges or opportunities – “Yes! They should learn to be bold and proud! They should make clear how important they are for the society and people – and have the guts to be fun too!” What’s clear is that the region is brimming with possibilities

and museums in Scandinavia are exploring new and innovative ways of working and engaging. They’re very aware that it is no longer enough for museums to articulate what they do. They need to also communicate why they do it, where they’re going and how to get there; in other words they need to develop their brands.

Let me turn now to Jane and Frances to ask them about the process of working with the SMK:

What were your first impressions of the SMK?

JANE: Very welcoming. Gracious, charming, rather shy and modest. And very democratic and consultative.

FRANCES: Yes, our first perceptions of the building and its physical experience had little resemblance to the people inside. But in terms of the organisation as a whole, we found the SMK has a great permanent collection, but it was a contradictory place. They had a classical building with a bold visual identity, but there was a real lack of cohesion, making it slightly fragmented, but a huge opportunity.

Tell me what the SMK Team of Leaders wanted you to help them achieve?

JANE: ‘From institution to brand’ was the unofficial name of the project. The SMK knew about the work we had done with the V&A and wanted us to help them create a brand that



Illustrations of the brand workshops at the SMK made by Illustrator Karen Leth.



everyone at the SMK could believe in and understand. Their Team of Leaders had done some consultancy work but had not really engaged the staff in this process. As a result people felt they didn't have any part in it and were not engaged. They hadn't tested the brand strategy or thought about how it would work in practice.

FRANCES: They wanted to move towards ideas and multiplicity, to become more of a market place, to increase dialogue and engagement, to bring people in and create a sense of community. They wanted to move from inward-looking to outward-looking.

Tell me about the process?

FRANCES: The process really evolved throughout the project, but it started with investigation – internal and external interviews and looking what the SMK and other Danish museums offer their audiences. We found there was a gap between how the SMK thought of itself and how their audiences thought about the museum – the SMK assumed people found them old-fashioned, lumbering and inward-looking, but our audience research showed that perceptions were changing – a lot of visitors said the museum was bold, relevant, vital and active. This showed how important it is to have a brand strategy that aligns those internal and external perceptions. We shared our findings with the Team of Leaders and then moved into our second phase of work where we develop the brand strategy.

JANE: This second phase involved two big workshops with nearly all the staff and translators. Everyone spoke good English but we felt it was important to use translators to put people at ease and encourage them to express themselves clearly. The SMK had the brilliant idea of using an illustrator, Karen Leth, to create a visual narrative during the workshop. As well as demonstrating that the SMK were taking the process seriously, it also focused people's minds and helped them remember the discussion.

FRANCES: It was an iterative process. We developed a draft strategy, then had a discussion, then another draft followed by another discussion... We facilitated more workshops in which we tested the brand platform with other people and ended up with a new brand platform, a new set of values, and a big idea which was much more ambitious than the one they had started with.

JANE: The third phase of work used four existing projects as pilots: they were Front of House, Digital, Collections and Internal Communications. These were already underway and had dedicated teams and representation from the Team of Leaders, but they were very separate – there was no agreed methodology and no mechanism for sharing their progress. We worked with the four teams to explore how to use the brand platform as a decision-making tool, to break down the barriers between the different departments and share their learnings with each other: For example, the Collections team developed a much more coherent and strategic approach to research across the museum.

THERE ARE THREE KEY
POINTS TO REMEMBER.

FIRST, THE STRATEGY HAS
TO BE LED FROM THE TOP OF
THE ORGANISATION.

SECOND, INVOLVE YOUR
STAFF IN EVERY STEP OF THE
PROCESS, AND

FINALLY: DON'T BE AFRAID
OF THE TRUTH!

Jane Wentworth

FRANCES: And throughout the process we updated the Team of Leaders at regular intervals to highlight the areas in which the teams needed support. It was really important that the directors used the brand platform as well, to ensure that things happened in a consistent and strategic way.

What were the outcomes?

FRANCES: An organisation that is much more confident in thinking about brand and embracing what brand means. They've been extraordinary in showing true commitment to the process, a commitment that was very much led from the top. The staff at the SMK have taken charge of their own projects, explored the brand through their tone of voice and communications. They've really run with it and shown a real commitment.

What do you think it means for 'art to spark new perspectives' – the idea at the centre of the brand?

JANE: What artists do and the nature of the viewer's relationship with art forces us to look at things differently. Sometimes the spark can be a collision. Sometimes, it can be less of a spark and more of a glimmer. It's about the experience of the viewer in front of a piece of art that makes us see things differently. And of course, if you are a national gallery of art, it makes sense to have art at the heart of everything you do.

FRANCES: It means that the collections, ideas and content can take you on an inner journey and make you think about things in a different way, from the smallest thing to the biggest. From your identity and role in society to what you pin on a notice board and the colour you choose to paint your bedroom. It's about a subtle shift, it doesn't have to be a big change. It's about the power of art to transform in the smallest possible way. It's all about impact – the impact made on audiences.

Is there anything specific you have noticed about working in Denmark or Scandinavia, as opposed to some of the other countries you've worked in? Are there any specific issues that Scandinavian museums might share?

FRANCES: In Denmark, ideas around consensus, agreement and democracy are very important. A contrasting experience we have had would be in Qatar, which is more hierarchical. In Scandinavia, it's about working together – the Director is often not such a domineering force as in other countries, and there's a much flatter structure. Another Scandinavian attribute we have encountered is a real generosity of spirit: the ability to welcome, being a good host, a sense of pride. They want to show you the best of their city. This is not an arrogant pride, there is a humility there too.

JANE: Scandinavian museums are still perhaps a little old-fashioned in terms of visitor engagement and not communicating as well as they might to their audiences what they're doing

or why they should come. But they are catching up fast! Lise Korsgaard (Director of Communications) has really addressed this issue at the SMK. For example, there was an issue about the name. Staff were calling it a mixture of SMK, Statens Museum for Kunst and the National Gallery of Denmark. We agreed that the National Gallery could be used as an explanatory strapline but that SMK should be the brand. In order to communicate this to the public the Communications Department created a campaign in collaboration with the marketing and communications agency Bates Y&R. It was based around the letters S-M-K and asked the public ‘what does SMK stand for?’ People gave their response on a Facebook app and filled in postcards. Their ideas were displayed inside the building on a screen and in an exhibition space. It was a great way to involve the public (See p. 33).

We know the Scandinavians like honesty – so tell us about some of the highs and lows of the project? Challenges and surprises. Any failures to share?

JANE: As is often the case, we experienced some resistance from certain sectors within the museum. It’s to be expected that people will be resistant to change, it can be uncomfortable. Some people think that by becoming more public-facing and engaged with visitors they are somehow compromising the intellectual content of their work. Some people feel that everything to do with brand/marketing is a bit distasteful. Others find it hard to strike a balance between different demands of their roles. Our approach was to try small changes and pilot

projects and to see what happened. One positive outcome was from the digital team who were exploring how the museum departments could work together digitally. They championed the idea that it wasn’t just about creating a digital strategy, but about creating a digital mindset across the whole museum – an attitude, a way of doing things –not just something the digital staff does.

FRANCES: One issue was that we developed the idea in English and then tried to translate into Danish. This meant we really struggled with the intricacies of the language and weren’t able to support the SMK enough in this area. The SMK solved this by asking a group of bilingual staff to express the idea in Danish, but we learnt from that and now when we’re working in another country we develop the strategy in parallel across both languages by including a native speaker in our team from the start.

How important is it to engage staff with a brand?

FRANCES: It’s crucial – everything you do communicates your brand, from your exhibitions programme and education events to your acquisitions policy and IT digital strategy. Staff should use the brand platform to make decisions about all of these things. But if you don’t involve your staff with developing your brand, or take time to really get them on board with what it means in practice, then you’ll just end up with confusion and frustration. And this will have a significant impact on how you are perceived externally.

How has this process made a difference for SMK?

JANE: The process started to make the SMK into a more coherent organisation. The internal communications have improved enormously – people are now using the same set of principles to make their decisions. For example, the process has helped them with their tone of voice, their exhibition marketing, and the communications for their current project to create a new garden outside the SMK.

What’s next for the SMK?

FRANCES: In September 2014 they will be unveiling the renovation of their front of house and garden spaces connecting the local area. This is a huge moment for them and an opportunity for the SMK to take centre stage. They should feel a real sense of arriving, a real feeling of success. Going forward, they need to think about ongoing staff engagement. Also, how they can translate their strategy into generating revenue? This project or journey is not an event – it is a process. There will be a constant ‘what’s next?’ – it is always ongoing!

What advice would you give a museum that is thinking about embarking on a process of brand development?

JANE: There are three key points to remember. First, the strategy has to be led from the top of the organisation. Second, involve your staff in every step of the process, and finally don’t be afraid of the truth!

JANE WENTWORTH
/ FOUNDER AND PRINCIPAL CONSULTANT



Jane is a strategic branding consultant with over 20 years’ experience working on a wide range of international projects. In 2003 she set up Jane Wentworth Associates to provide specialist brand consultancy to the cultural sector. Jane has developed brand strategies and identity programmes for clients including the V&A, the Ashmolean, the Natural History Museum, National Museums of Scotland, and the SMK in Copenhagen. She is currently visiting Professor of Communication Design at the University of the Arts London and is a trustee at the British School in Rome. She writes and comments regularly about brand related issues at conferences and in the media at JWA.

FRANCES CROXFORD
/ DIRECTOR AND SENIOR CONSULTANT



Frances has worked with Jane Wentworth Associates since 2006 as a brand consultant and Director of the company. Her clients include the Royal Academy of Arts, Royal Court Theatre, Glyndebourne Opera, Galway Arts Festival, and the V&A. She is also JWA’s retail strategy specialist, with retail clients including Glasgow School of Art, the Natural History Museum, and Kew. Before joining JWA, she spent eight years as product developer for Tate, working with major artists and designers to bring Tate’s brand to life. She is a former trustee of Hidden Art, and is currently advising experiential arts company Companis at JWA.

JO MARSH
/ DIRECTOR OF NEW BUSINESS



Jo Marsh joined JWA in 2010 as Director of New Business. She is an expert on defining the opportunities for cultural organisations to develop their brands and has recently been working closely with new clients in the Scandinavian region and Switzerland as well as the UK. She is also responsible for designing and facilitating brand workshops for clients in the UK, Denmark and Russia and for developing and maintaining our international network of Associates. Prior to JWA, Jo was New Business Manager at design agency Intro for eight years where she built a diverse list of clients in the arts and public sector at JWA.



Achilles
Defeated by
Heracles

Søndag med Kæresten/ Sundays with the Girlfriend
Seriest Manisk Kreativt/ Seriously Manically Creative
Sjovt Men Kunstigt/ Funny But Artificial
Sanseløst Mange Kruseduller/ Senselessly Many Doodles

NEW VISUAL COMMUNICATION

MICHAEL KNUDSEN

/ Client Services Director and
Partner at Bates Y&R

By the end of 2012 the SMK had created a new strategy, launched an updated design platform and was ready to intensify communication. This was to be aimed at their frequent visitors as well as at new target groups of less frequent visitors with different demographic characteristics, in order to reach one of the SMK's objectives: to be relevant for all age groups.

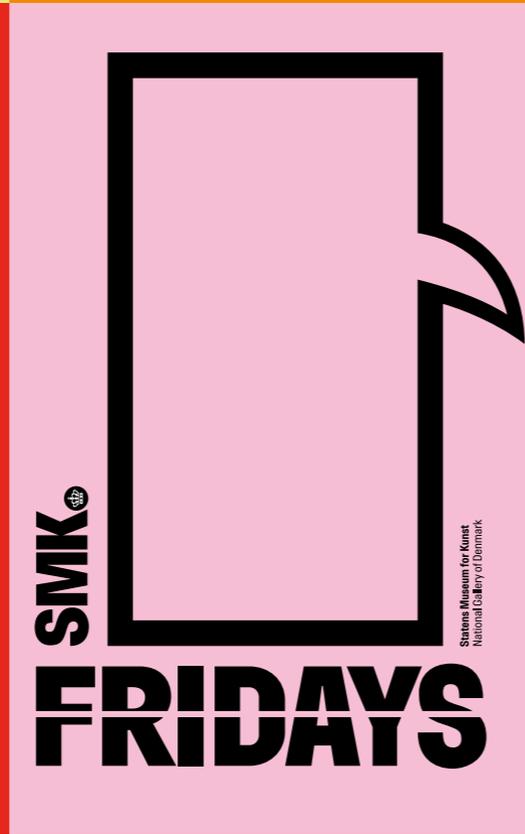
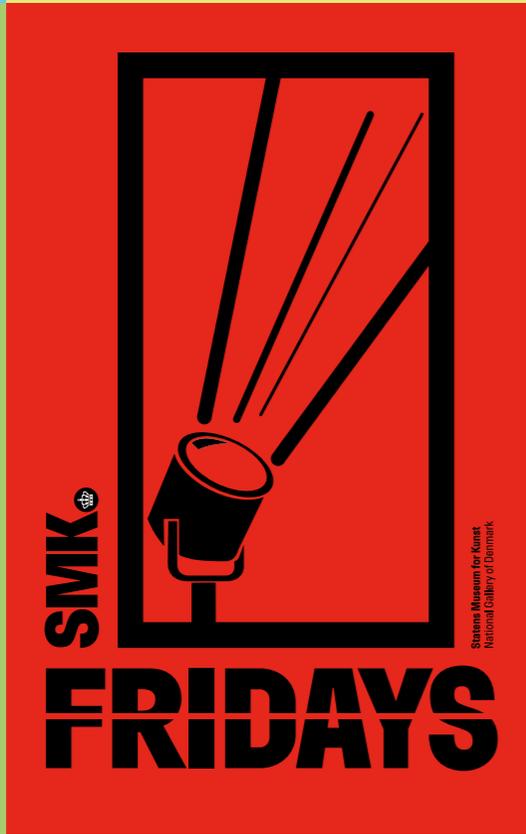
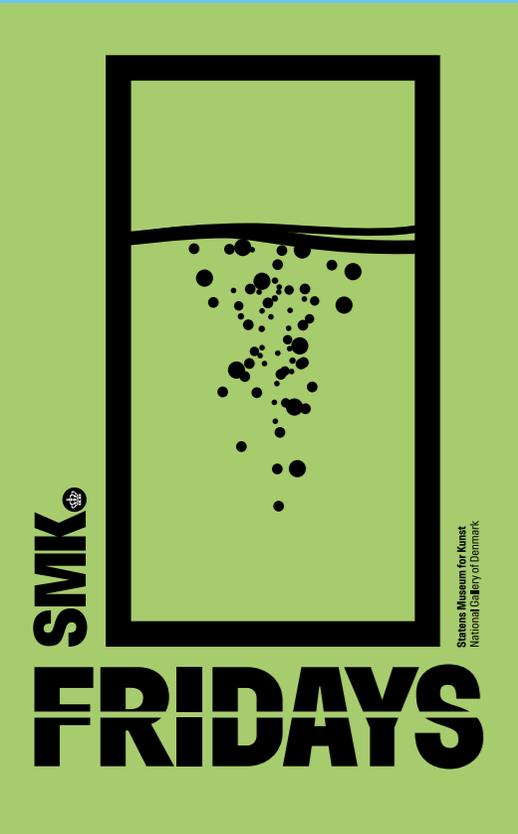
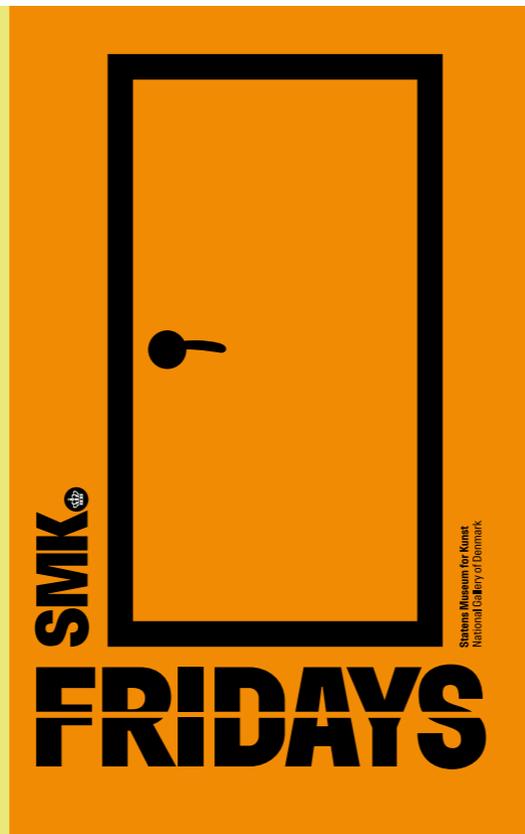
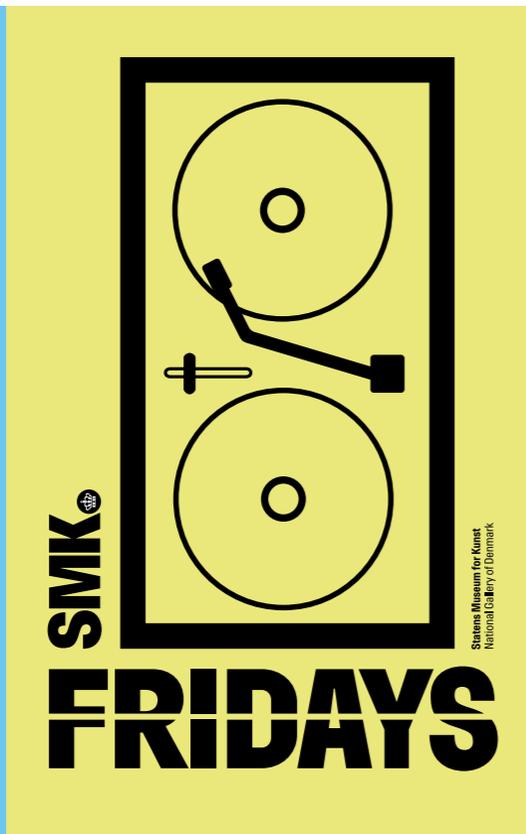
Our task has been to help brand the SMK in a way that makes the museum relevant to new target groups, as well as to increase awareness of the SMK acronym among frequent, as well as potential, visitors, without compromising or trivialising the professionalism that is the DNA of the SMK.

KEY INSIGHTS

The SMK had conducted extensive studies of the expectations, preconceived notions, and behaviours of their visitors. We digested all the research in order to define insights upon which to base our communication strategy.

A central insight could be boiled down to the need for a little less "State" – and a little more "Art". In other words, we needed to enhance the "Kunst" and downplay "Staten" – the latter being something that for too many respondents represents the lofty and formal museum experience.





from the target audience, but still tapping into the tone-of-voice created with the first campaign. This is not only done to differentiate the museum's communication from that of competing museums – using the acronym is actually a way of combining a provocative or unexpected title (Sindssygt Mange Kronblade (Insanely many petals) with the more “standard” title “Flowers and World Views”. And thus we are able to talk to two very different target groups. At the time of writing we are also putting the final touches on the acronym for the exhibition on Asger Jorn in 2014 – but we can't tell you that acronym just yet.

In September we created an equally disruptive campaign launching the SMK initiative SMK FRIDAYS targeted at a younger demographic. The initiative aims at reaching more people within this group and at strengthening their loyalty to the museum. The SMK invited them to participate in a whole new museum experience including Art Talks, DJ's, the showing of art films, presentations of selected works of the permanent exhibition, an open bar, the serving of street food, etc.

Once again the SMK asked visitors to actively participate in the event, creating a surprisingly different “Museum Experience”. Here it should be noted that the acronym activities are primarily used for exhibitions. While it can be used for other activities as well, it was our recommendation for the SMK not

to confine themselves to just one platform. Modern consumers don't care whether all activities are perfectly aligned; they just need to feel that the communication is genuine and relevant.

They are consuming experiences the same way they consume food, clothes, restaurants, travelling etc. They look for brands that will contribute to their own identity (brand) and help them define their personality. The SMK becomes an ingredient in this work. So while e.g. the SMK FRIDAYS concept is in itself appealing to the target group, our role was to help give the concept a look and tone of voice that made them feel like this is a genuine alternative to other bars and events. Often, it is not enough for the consumer to have participated; it has to look and sound a certain way in order for him to want to brand himself with the event, i.e. to click “going” on the Facebook event, hashtag the event on Instagram, or check in on Foursquare.

The latest figures (2012) show that a total of 22% of all the SMK visitors fall within the 14 to 29-year-old age bracket; the average figure for other art museums is 15%. This means that if we can keep this group interested we have a chance to create loyalty, which will translate into a much bigger customer base in the future. Thus our future success depends on our ability to continue to involve this group and be able to present a fresh approach to experiencing art; one that will truly engage them.



MICHAEL CHRISTIAN KNUDSEN
/ CLIENT SERVICES DIRECTOR AND
PARTNER AT BATES Y&R

Michael Christian Knudsen is a Partner at the leading Danish advertising agency Bates Y&R, where he is responsible for the development of marketing communication solutions for local and international brands. Michael has worked with a diverse roster of clients, ranging from classic fmcg brands and business services to design, experience- and non-profit organisations, with a focus on developing branding and communication strategies based on consumer insights. Michael is educated at Copenhagen Business School and has served as Institute Manager at the Danish Advertising School.



THE EXPERIENCE SHOPPERS

IBEN LARSEN

/ Consumer Insights Director, MEC

Some people may recognise the feeling of being slightly uncomfortable while visiting a museum. They might feel insecure about how to act in the museum space or what to think about the art if anyone asks them. Or maybe they just do not consider museums as an option when they select the experiences they want to spend their limited leisure time on. These were some of the barriers we were dealing with when we tried to understand why some heavy users of a broad range of cultural experiences so rarely visit any museums.

EXPERIENCES ACROSS CATEGORIES

For one year two major Danish museums, The Ny Carlsberg Glyptotek and the SMK, have engaged a potential segment of museum visitors in a qualitative research study trying to understand their behaviour and preferences linked to the consumption of cultural experiences. The aim of the study was to get a deeper understanding of the cultural preferences of a specific segment of non-users, how choices of cultural activities were made, and if, why and when museums appeared in their everyday lives.

Knowing that modern consumers cut across many categories when they choose what they want to experience, the SMK wanted to investigate cultural experiences in a broader sense, looking beyond museums and the art world. We therefore suggested choosing heavy users of a wide range of cultural activities such as cinema, concerts, comedy shows etc. as participants in this study¹. We wanted to understand how these choices are made and what influences them. The assumption was that by getting deeper insights into this segment and target the communication towards this group we would at the same time reach an overall broader audience.

A COMMUNITY OF CONTRIBUTORS

The Ny Carlsberg Glyptotek and the SMK asked MEC to conduct this study due to our extensive experience with qualitative studies on different segments. Also, they found that the

method we suggested would be a perfect fit with the aim of the study and the segment's lifestyle and habits. We have used MEC's proprietary tool; a digital online panel called DigiFaces. Over the course of a year twenty-five participants were invited to share their thoughts on themes related to cultural consumption and specific concepts and communication from the Ny Carlsberg Glyptotek and the SMK. The learnings were extracted by me and my team at MEC, who also facilitated the quarterly workshops with participants from the Ny Carlsberg Glyptotek, the SMK and different experts from MEC.

THE METHOD

DURATION: The panel was active from
October 2012 – September 2013.

THE PANEL: 25 carefully screened participants.

BUILDING A COMMUNITY

DigiFaces is a digital panel developed by MEC to gain insights into people's natural habitat, meeting them when and where it fits them. DigiFaces resembles known social media. The participants are encouraged have a profile with pictures of themselves, their daily lives and other relevant objects. Making comments on each other's input, the group dynamics grow continuously during a study.

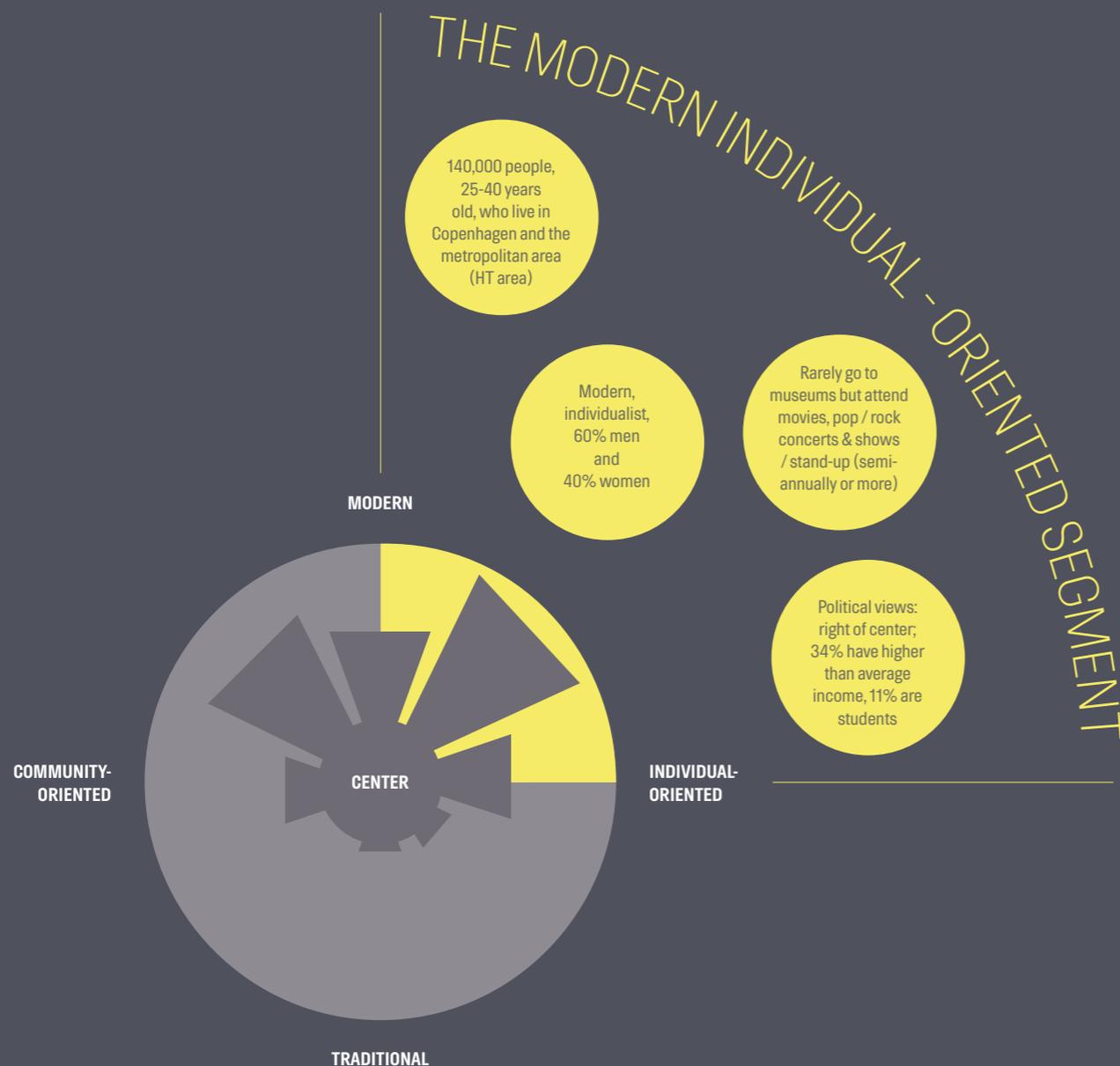
KEEPING THE MOMENTUM

Knowing that it might be difficult to keep the participants motivated for a year-long panel we created a sense of identity among the participants, calling them 'The Experience Pilots' - 'Oplevelespiloterne'. Every quarter we paid 150 DKK in incentives. On an ongoing basis we had prize draws for brunch tickets and tickets for events on the museums. Still, the main motivation was the participants' own interest in contributing and sharing their thoughts along with the other participants.

¹ Trendwatching Trend Report, 2012 and 2013

THE EXPERIENCE SHOPPER

To identify the Experience Shoppers we used a quantitative segmentation tool called TNS Gallup Kompas to identify the most likely non-users as a subgroup of the modern individual-oriented segment. The screening was combined with more qualitative statements to make sure that the participants recruited fit the description of heavy users. The segment we wanted to look into were more active users of a wide range of cultural experiences than the average Danish population. They shop experiences across many different areas. Hence the name we gave them: Experience Shoppers. Without consciously making a decision not to visit museums, museum offers were not part of their mindsets. Their behaviour, however, suggested that they could be won over if we could find the right connection points and drivers.



SOURCE: TNS GALLUP, 2012

WHAT'S IN IT FOR ME?

Is it entertaining, relevant and something that can be shared in a social context? Then the Experience Shopper's interest might be triggered. With a busy schedule of work, sports and fitness and social activities, balancing everyday life is a challenge. In his leisure time he wants to seek out activities that combine his social life with activities that promise him a great experience. Life is too short – and busy – for disappointments.

I have not noticed any advertising [for Ny Carlsberg Glyptotek], but friends have recommended the café and I remember it was cozy with the garden... maybe a place I would invite my girlfriend on a date. In that case, they need to tell me what they have to offer for young people like us who are not necessarily triggered by a Greek figure with severed limbs or hands.

MAN, 32

As the quote states the Experience Shopper looks for relevance, asking the main question: 'What's in it for me'? He expects brands in general to deliver the answer to him. A focal point for him is also to stay informed about current issues in society and within his own area of expertise. It is essential to attract him with topics which he can relate to.

MUSEUMS ARE FOR GRANDMOTHERS

The Experience Shopper perceives museums as old and decaying or as a nice place to visit with his grandmother every five

years. Due to the many years passing between his visits, the Experience Shopper in fact has only a vague idea of what the museums have to offer.

I would probably bring my boyfriend [to the Matisse exhibition at the SMK] and try to teach him a little about culture, or spend a fun day with my dear grandmother who is very interested in art...

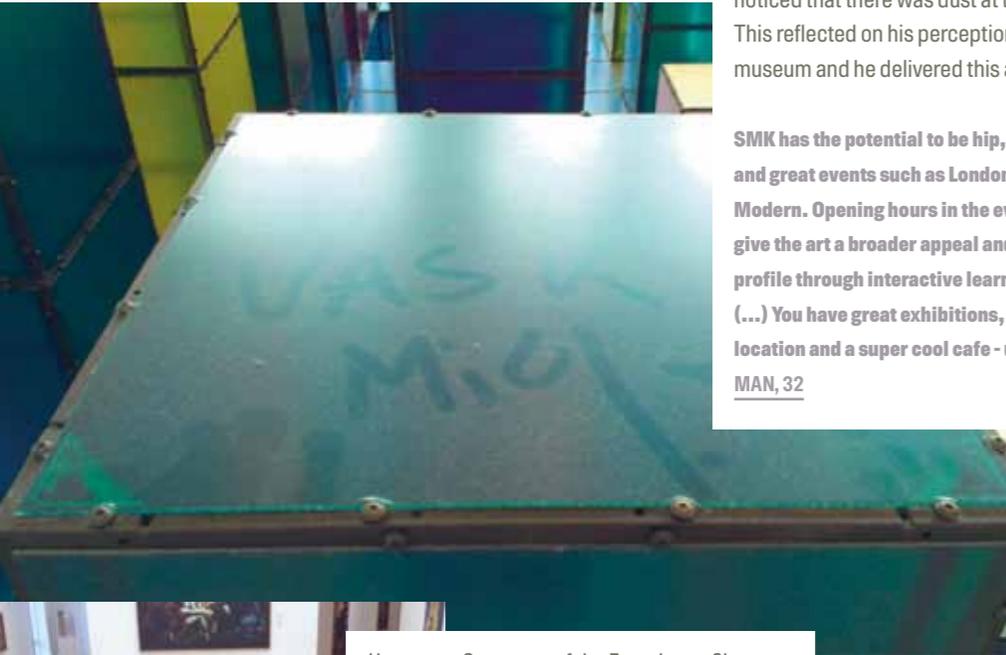
WOMAN, 32

We encouraged the Experience Shoppers to visit both museums during the study, and many went to an exhibition, giving us input pointing to e.g. a need for more storytelling about the exhibitions in order to make them relevant, easier to process, and easier to communicate to others. Because of the famous pastry maker Mette Blomsterberg, who used to run the café at the Ny Carlsberg Glyptotek and did a national broadcast TV-show on desserts and pastry transmitted from the museum, the cakes at the Ny Carlsberg Glyptotek were highlighted beforehand by many of the Experience Shoppers. This proves that the segment stays well informed on many lifestyle subjects that have a newsworthy and popular side.

A more thorough study was also carried out when we asked six Experience Shoppers to visit the SMK and bring someone to accompany them. They were asked to take photos during their visit, before, and after to get an idea of the context within which they would place a visit. Afterwards they had to upload them on DigiFaces. None of them brought their grandmother, but one did invite his mother to accompany him. The others brought their respective girlfriends or boyfriends. We did a brief interview with all of them before they left the museum asking them about their expectations and experience.

It turned out that after visiting the SMK the museum became

SNAPSHOTS FROM VISITS AT THE SMK



Wash me! – an experience shopper noticed that there was dust at the SMK. This reflected on his perception of the museum and he delivered this appeal:

SMK has the potential to be hip, full of life and great events such as London's Tate Modern. Opening hours in the evenings, give the art a broader appeal and a younger profile through interactive learning (...) You have great exhibitions, a prime location and a super cool cafe - use it!
MAN, 32



How to act? – many of the Experience Shoppers feel slightly uncomfortable while visiting a museum and do not know how to act in the museum space. Others feel at home right away.



Coffee & cake - the Experience Shoppers look for experiences that can be shared in a social context which is partly why the café plays an important part of the museum visit. It is also easy to relate to others.



"Museum-legs" - my word for when my legs become heavy because they move so slowly :-) WOMAN, 28

Christian Lemmerz, Afasi I, 1986



Being very capable and in the know in other areas of life, it triggers some insecurity when confronted with artwork which is difficult to interpret:

One of the more peculiar things was Christian Lemmerz artwork of a shit. I don't think I understood that completely ... And the video installation of two women who peeled an onion was too weird.
WOMAN, 33



Hanne Nielsen og Birgit Johnsens, Afrivning af løg, 1995

more relevant to them and that their perception of the museum grew more positive. They all tried to make sense of the exhibitions they chose to visit. Therefore it is of great importance that the exhibition speaks to their individual needs; this will keep them interested and helps them bridge art appreciation and their own profession and interests:

My expectations of the exhibition were limited as my last visit to the SMK took place when I was still in elementary school (about 15 years ago). I recently started to study to be an Agricultural Technician so it was quite natural to choose the exhibition "Flowers and World Views".

MAN, 28

OUTSIDE THE COMFORT ZONE

Revisiting the introduction, one of the main barriers for the Experience Shopper is the sense of not knowing exactly how to act, think and feel while visiting the museum. Being very capable and resourceful in all other areas of life, he wants to appear knowledgeable and prepared. But the museum is an area where he feels a gap in his knowledge, both when it comes to cultural habitus and the art itself. That puts him in a vulnerable position out of his comfort zone. This quote shows how other leisure activities, such as the cinema, are much easier to access and also prepare for by reading reviews:

The cinema is appealing. It is cozy with popcorn in the dark and a chance to leave the real world a few hours. It is also easy and simple to obtain tickets and read reviews, making it even more appealing.

MAN, 27

An adjustment of the expectations before visiting the museum could help expand the Experience Shopper's comfort zone. However, most of the existing communication never reaches him.

CONNECTION POINTS

CREATE A BUZZ

They crave news and prefer the commercial channels: Make it a news story and tell stories that will create a buzz.

DIGITAL PRESENCE IS ESSENTIAL

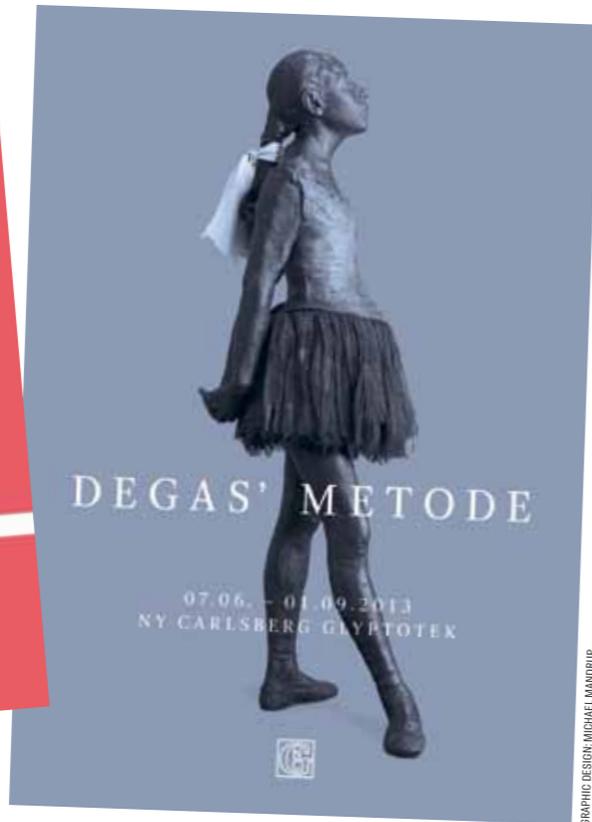
Search, behavioural targeting and tactical messages are ways to meet the segment where they find their inspiration and go-to-places. This is often on news sites. A strong digital presence can also help close the gap between inspiration and planning the actual trip. Online ticket sales and booking of tours is a good way to create a concrete possibility of call to action.

THINK CONTEXT AND AMBASSADORS

The most powerful influencers are the ones who are already part of the Experience Shoppers' network. It can be a friend, a colleague, a blogger, or a media person whom they already go to for information.

BRANDING VIA MAGAZINES

There are some lifestyle magazines with high affinity to the target audience. It is still a highly segmented form of communication more fit for continuously branding or editorial content; it is quite far removed from closing the deal on actually visiting the museum.



GRAPHIC DESIGN: ALL THE WAY TO PARIS

GRAPHIC DESIGN: MICHAEL MANDRUP

MATISSE WHO?

– COMMUNICATION THAT NEVER REACHES THEM

We did an extensive study on a wide range of communication from the Ny Carlsberg Glyptotek and the SMK, thereby providing new input to marketing, communications and creative campaign material.

The results of tests of the marketing material from the Matisse campaign made us realise that the Experience Shoppers might never notice the communication from SMK. Here we had a famous name and a big special exhibition, but not only had they not noticed the campaign; many of them did not even know who Matisse was. This was quite surprising when we knew that this was a segment of highly educated, well-informed people who are heavy users of cultural content in a broad sense. It gave us an initial understanding on how inside-out the communication must have been perceived in this segment. The results suggested that the museum should be bold enough to talk about how essential it is to be able to present an exhibition featuring such a famous artist or at least explain to them why the exhibition could be relevant to them.

Another example was the test of campaign material covering the exhibition of Degas at the Ny Carlsberg Glyptotek, which the Experience Shoppers found was aimed at “connoisseurs” quite unlike themselves. Again, the implication is that they do not feel that the campaign addresses them. They assume that the advertising is targeted at people who regularly visit the Ny Carlsberg Glyptotek, who, to them, are elderly people and people who are much more interested in and knowledgeable about art.

The Experience Shoppers ask for more information and want texts explaining what the exhibition can offer them. They want the ads to give them an idea of what they can expect. Being extremely selective, busy and spending most of their time on the news flow, it is therefore necessary to think in terms of other channels than the usual connection points. News, PR and editorial content is one way to make them pay attention. Another way is to pick specific experiences at the museum and help the Experience Shopper to digest their experiences, making them their own so that they can recommend it to others.

KEY LEARNINGS

Mapping the drivers and barriers and understanding their implications provided a platform from which we could start to develop communication and experiences to suit the everyday situations, the leisure preferences and the annual events that make up the Experience Shoppers' lives.

BARRIERS TO OVERCOME

- / The “established” is often categorised as boring and they associate museums with something static that speaks to older generations.
- / They focus on experiences based on safe entertainment and do not like to feel on shaky ground.
- / The permanent exhibitions are easy to postpone, whereas deadlines works better in their busy lives.

DRIVERS TO BENEFIT FROM

- / They are very socially minded and seek out experiences they can consume with others.
- / Relevance is key, and they are attracted to experiences which put contemporary issues and their own interests into context.
- / They seek entertainment which can promise a good experience

IMPLICATIONS TO ACT ON

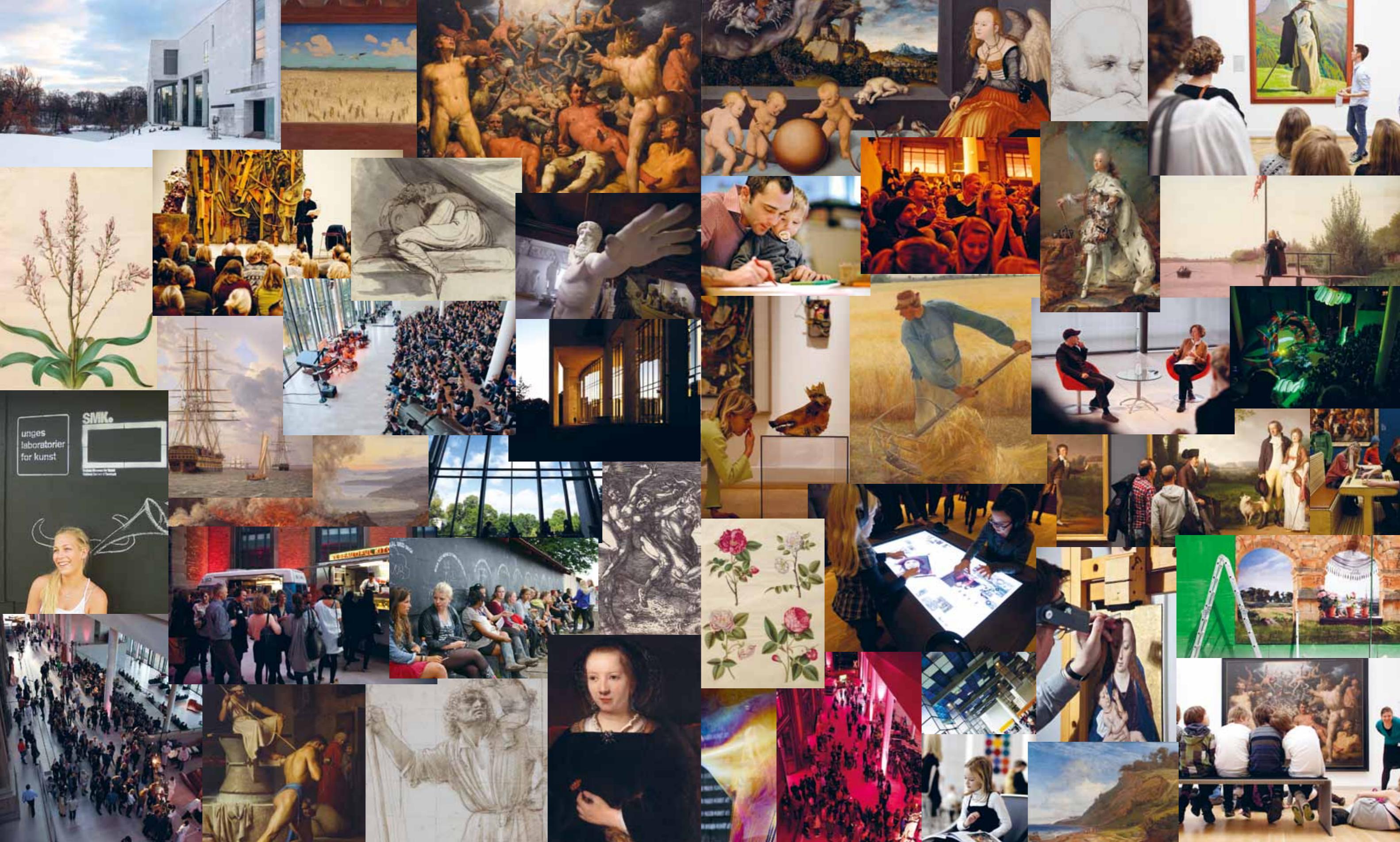
- / Pick specific experiences at the museum and relate them to ongoing topics in the media or public sphere. This can help the Experience Shopper digest the artworks and make it their own.
- / Make it newsworthy. Often coverage in broad media or information communicated by their own peers make it a safe choice.
- / Tap into their everyday lives with relevant offers when they need it. Focus on extending the experience before, during and after the visit addressing them via social media.
- / Make it easier to close the deal by focusing harder on creating urgency via special offers and using commercial tools such as packaging the museum experience with other offers.



IBEN LARSEN
/ **CONSUMER INSIGHTS DIRECTOR AT MEC**

Iben Larsen is Consumer Insights Director at MEC, a leading Danish media and communication agency, where she runs a Insights team. With a background in Cultural Anthropology and Media Science she delivers studies and consultant work for a number of clients from life style brands to public institutions. The team has looked into understanding the modern family and its buying behaviour, insights on digital trends and behaviour. Receiving the Stig Lommer Award in 2012 Iben was also given the chance to do tailor-made research on women as social media users while travelling to the US and South Korea. She has contributed to a number of conferences talking about consumer trends.

PHOTO: MIKKEL EGEERS



HOW TO REACH NEW AUDIENCES THROUGH BRANDING AND NEW MUSEUM COMMUNI- CATION

