Implementation strategy for marketing and promotion activities

MUSEUM AUDIENCES

3.1 Establishment of crossborder Expert group

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SCUOLA SUPERIORE del LOISIR e degli EVENTI di COMUNICAZIONE **Matrix**	MUSEUM AUDIENCES		
PHASES OF INTERACTION BETWEEN MUSEUM AND HIS AUDIENCES	**Local Community** Community of individuals settled in the same territorial context of the museum. The museum developed, toward them, social responsibilities beyond the simple preservation of memory.	**Local Tourists & City Users** Tourists who chose to visit that territory/area irrespective of the museum (or not only for that museum). They can be omogeneous or disomogeneous, in terms of specific interest, towards the "values" expressed by the museum itself.	**Identity Tourists** A type of audience that use the tourism (even in a medium-long distance) to shape a "passion" or a specific interest. They are attracted by the "theme" and the quality/peculiarity of contents offered by the museum itself or by the integrated tessitorial system and interpersonal relations derived by this experience.
GAZE BUILDING All the situations and devices that, together, create the knowledge, the interest and the desire of visiting a certain place or a specific attraction.	All the elements that, together, make people see the museum as an integral part of the community life, both for his functions and activities organized inside it, both for "external" activities offered to the community.	This category is usually made by tourists moving toward a certain place because they are attracted by a series of complementary factors (e.g. *touristes de terroir:* taste, landscapes, traditions, etc.), or because they are attracted by a main factor, that may not be the one offered by the museum (e.g. business tourists or seaside tourists). The museum will have to "intercept" their pathways through actions of ambient and proximity marketing, or through initiatives that will stimulate their attention and curiosity.	For this audience gaze building goes through: • The chance to offer a content that is relevant for the user and his identity construction • The ability to proactively insert in an already existing communicative networks, for a specific group • The ability to attract their attention or, in certain cases, to set their *agenda* (e.g. through the events)

BLACK BOX (a) : specific attraction It's about both general order factors connected to museum's attractivity (identity, autenticity, distintive caracterization), both motives tied to a specific interest for activity carried out by the museums and how they are carried out (engagement devices).	For this type of audience – induced to frequent regularly the museum or to go back to it more than once - not entertainment elements or specific attraction elements are relevant. What it is important is how the museum develop services, continuative activities and fidelization devices for the direct involvement of its components (stakeholder included).	For this type of audience (not specifically involved in the "content" proposed by the museum), forms of expression, fruition models and engagement devices are vitally important. In this segment, technology applied to expositions has the best chance to "make a difference" (but it is not the only engagement device we have).	Since we are talking about *glocal community* (existing irrespective of the touristic act) and about *construction of identities*, the main attraction is everything included in the definition of FoMO (*fear of missing out*): unique contents, peculiar situations, regulatory moments, occasions for meetings and relations. That is to say, something that, if you want to be part of that group, "you cannot miss" to visit or frequent.
BLACK BOX (b) : specific welcoming Functional requirements to welcome the museum public.	<u>General welcoming conditions:</u> safe, easy to visit/use, clean, confortable, properly lit, adequate in temperature, value for money <u>Practical support</u>: accuracy and clarity of information and of the web site; convenient opening hours; Car parking; internal signage and orientation; Reservations; Queue management; information about contents; Accessibility (all around); adequate hygienical services; Nursery; Cloakroom; bar-restaurant area/pic nic/ shopping; possibility of making photos; Audience and customer satisfaction researches <u>Staff behaviour:</u> polite, efficient, adequate dressing, careful/supportive for the visitor, trained for customer service: trained for the management of disabled users, friendly, competent, ready to answer questions from the visitors (de visu and remote), receptive to visitor's observations/accounts.		
CLUSTERING, META-DESIGN TERRITORIAL WELCOMING The museum as an active part of territorial over-territorial complex systems and as an integrant part of welcoming systems and "extended" products.	The museum is an active part of the territorial community life and it performs a complex series of functions for it: preservation/disclosure of memory and local traditions, cultural projecting, didactic-educational activities, culture and territory safeguard, etc.	The museum is an active part in a local network of production and welcoming. In the first case it can have a function of connection and "showcase" (highlighting, stimulus) of the exellences and productions of the territory. In the second case, it is part of a visit "package" of the destination (more or less formalized), connected to the receptive system.	The museum is an active part of a "long network" of an "identity" group, and it represents a possible hub. In relation to the territory it serves as a primary catalyst/attractor for every tourist interested to the theme first; and it is also a turning point of an hypothetical product line (extended product).

COMPLETION, GRATIFICATION, MEMORY Complementary to the "gaze building" , it is about all the activities that determine the end of the visit to the museum and the gratifications deriving by it. They allow the conservation of the memory and permit to testify it to friends and acquaintances.	Immediate gratification (tied to carrying out a task, overcoming a step and other things). Medium-long term gratification (tied to finishing a path) Constant dialogue/interaction with the structures of the museum; prosuming (participation to the museum project)	Immediate gratification (tied to the pleasure of fruition, to overcoming a step and other things). Interest for what can "testimony" that experience, contribute to save the memory of it, contribute to pass it on friends and acquaintances.	Gratifications connected to competences aquired and personal "growth", and "growth" in relation to one's own reference group. The control of contents, together with ICT development, turn the museum in a permanent meeting platform with the group/community.

(1) with the term *black box* we are defining - in strictu senso - the phase of the user's visit experience