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Communication Strategy



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Strategic Public Relations for Archaeological Open-Air Museums



WorkPackage 7: "Communication and Dissemination"

This manual was commissioned by the Hunebedcentrum (NL), which cooperates with EXARC in OpenArch. It is a product of the WorkPackage “Communication and Dissemination”.

In September 2013 all OpenArch Partners filled out our questionnaire about PR at their museums. The results are discussed throughout this manual. The conclusions are not representative of all AOAMs but show where the OpenArch partners stood by the end of 2013.

During the OpenArch meeting in AÖZA, Germany, September 2013 we held a session on PR, where we discussed our findings and asked some additional questions. Those answers can be found in this manual.

The partners are:

- Amgueddfa Cymru – National Museum Wales (Wales – UK) further referred to as “St Fagans”
- Archäologisch Ökologisches Zentrum Albersdorf (AÖZA) (DE) further referred to as “AÖZA”
- Archeon Novum BV (NL) further referred to as “Archeon”
- Arheološki Institut – Archaeological Park of Viminacium (RS) further referred to as “Viminacium”
- Comune di Modena – Museo Civico Archeologico Etnologico (IT) further referred to as “Parco Montale”
- EXARC
- Municipality of Oulu – Kierikkikeskus/Kierikki Stone Age Centre (FI) further referred to as “Kierikki”
- Nordiska Organisationen för Kulturell förmedling ekonomisk förening (SE) further referred to as “Foteviken”
- OAM Fundació Castell de Calafell – Ciutadella Ibèrica (CAT) further referred to as “Calafell”
- Stichting Borger, prehistorisch hart van Nederland – Hunebedcentrum (NL) further referred to as “Hunebedcentrum”
- The University of Exeter, College of Humanities – Dept. of Archaeology (EN) further referred to as “University of Exeter”

Special thanks to Alun Harvey, volunteer at the Hunebedcentrum, for polishing our English and making the text easier to read.

FROM THE EDITORS

Thanks to the OpenArch Project we can present you with some ideas on marketing and communication for archaeological open-air museums. The partners in the project have compared these with daily practice and improved on them where possible. You will find here the result of our joint efforts.

The aim of this little guide is to raise awareness and improve knowledge about marketing and communication strategies for archaeological open-air museums. Our aim is to market archaeological open-air museums as places where visitors can access the shared European heritage by meeting real-live people presenting historic knowledge in (re)constructed period environments. Our visitors are both day tourists and school children. Education (both formal and informal) is the most important way of creating understanding between European nations without national egoisms. Our partners do just that.

Things are changing so rapidly that today's advice is out of date by tomorrow. Nevertheless we have tried to combine tips and tricks which we think have lasting value. We also decided not to describe products or tips which should be basic knowledge and can be found anywhere; we attempted to focus on what is special and particularly useful to our museums. **We are also quite aware that many of you already know and use lots of the tips mentioned here... And it is also true that what might work at one museum may not work at another.** Some things simply do not apply to all museums, perhaps because of their location or their objectives. Choose those things which work for you, and stick to them.

TIP

Whatever you do with your PR campaign: social media, printed material, websites – please keep in mind that it is often the first contact, the first impression which customers have of your museum. The image you create sets the level of their expectations. For example if you show Roman soldiers on your flyer, they will expect to see them in real life.

We strongly believe that all information, including this guide, should be shared and be available to everybody. Printing is not only relatively expensive, but it reaches fewer people than sharing it online. Also, since PR and Digital PR are changing so rapidly, maintaining and updating an online version is the best way forward. However for EU purposes we decided to make a produce this guide as a hard copy as evidence of our research and conclusions during the OpenArch Project.

We hope that EXARC will continue with this little guide in the years to come.

October 2013

Magdalena Zielińska
Roeland Paardekooper



Education and Culture DG
Culture Programme

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PREFACE

By Charlotte S.H. Jensen

Charlotte S.H. Jensen works on developments at the National Museum of Denmark and the State Archives. Her main focus is popular dissemination, digital culture and visibility, social media and cultural heritage.

An archaeological open-air museum is a wonderful place. Open, free spaces with lots of possibilities for visitors to interact and be social. The physical museum is a platform. And it is just one of the many, that can be used for interpretation, learning, fun and passion for cultural heritage.

More and more people use social platforms to connect, communicate and explore heritage in new ways. As a public institution, it is important to “follow the crowd”, to go where people go and continue to make new spaces for interaction with heritage. What can be done and how? Actually a lot besides posting information about opening hours and pictures of activities onsite.

Armémuseum (Royal Armoury Museum) in Sweden has been one of the first museums to use **internet memes** as part of their online presence. By posting well-known memes such as “Success Kid” or “Batman slaps Robin”, the museum is tapping into the spirit of contemporary online culture, and demonstrate a willingness to live in the same world as everyone else - and speak the same, visual language.

As scholars and citizens of Academia, museum curators are part of a culture where “words matter”. Words do indeed matter, but at the same time, an increasing amount of our communication is becoming very different, from what it used to be. Platforms such as **Instagram** enables us to enter dialogues about heritage, that are based on the visually appealing. The great Instagrammer does not tell her story in a lot of words; she’s eloquent in the way she frames her motif as well as in the filters and hashtags she chooses. The clever **Viner** uses the stop-motion technique with great skill or captures just the right funny, cool, surprising and engaging content, that gets attention by being liked and revined. The top **Pinner** understands how to choose just the right pictures, with the aesthehical qualities, that will appeal to others and make them “re-pinnable”. Such platforms also provide new ways of engaging with heritage content.

Visual is not the only challenge, that a museum is facing today. Digitization and the opening up of collections sweeps away the monopolies, that curators have had for decades. **Others will - increasingly - interpret and use “our” material.** There are so many other places - not at least online - that people will turn to for information and knowledge. Because these places are more visible and meet the needs of users in the digital space. Chances are, that many more people read on e.g. Wikipedia about the topic that a museum is supposed to convey and interpret - than do so on the museum website or inside the museum.

Digital and the virtual spaces provides an opportunity for museums to take their missions to a new level. Digital and social enables us to scale. The physical space is a great place where we have the opportunity to create great experiences for people. **We can connect with - say 50.000 or 300.000 visitors onsite. But online, we can connect and provide content about cultural heritage to twice or trice - or even more - that amount of people.** And we can combine digital and analogue presences through social, by allowing visitors in both spaces to interact: with us, with each other and with history.

Digital and social are opportunities and challenges combined. They challenge the way and channels we usually combine in our work. But they also give us important tools to connect in new ways and try out new paths in pursuing the core of our missions.

Social platforms have yet another advantage - they keep us on our toes in an everchanging world. In his recent book “The Future” former vice-president of the US, Al Gore argues, that we are living an age of “hyperchange”. Our world is changing rapidly, continuously - and in a pace, never seen before. Constant transformation is the central reality of our lives - change is, what we can expect to be constant. Gore’s book is about climate change, but if the thought of hyperchange has even some validity, it must affect most aspect of our lives - including the way archaeological open-air museums and other heritage institutions conduct their affairs. **Being in constant touch and dialogue with visitors, users - and people interested in heritage will - hopefully - help us keep up.**

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People Matter

A museum might be wonderfully located and have a great programme of events but it is the staff who really make the experience.



Fig 1. A friendly Staff Member from St Fagans offering help to visitors.

The people your visitors meet in the museum are of critical importance to their experience. Just as important as your (re)constructed buildings or your programme of events. The point where your staff meet visitors may best be referred to as the 'front line' – it is not a war, but this is the point at which all resources come together and all PR is focused. It is the point where visitors' experience and opinions about your museum are made. A mistake in the programme is soon forgotten if staff offer a friendly explanation and apologies. The receptionist at the entrance explains to visitors what they can expect, in the restaurant a real person offers them a cup of tea, the tour guide or education officer explains what's on et cetera.

Make It an Experience

Your visitors want to have a good experience and share it with others. In the old days, you had signs in the zoo to show where you could make the best photos. Can you imagine where and when in your museum visitors will be so happy that they want to share the moment? How will you help them share? **Does your museum offer free wifi for instant sharing?** Most of what they share will be about your museum so strike while the iron is hot. Your visitors are ambassadors before, during and after their stay.

TIP Look at your place through the eyes of your customer. **Would you like to be a visitor in your own museum?**

Marketing does not end at the front gate of the museum; **just as important is the information delivered on entry by reception staff, signs and flyers.**

Example: the Viking Market

You decide to take your family for a day to the nearby Viking Market. The moment you decide this, you are happy, and your children probably even more so. You are looking forward to the fierce Vikings going berserk against each other with their swords and axes, thank God they have shields and chain mail. On the day itself you are fully prepared. It is only a short drive to your destination. At the entrance you are greeted by a Viking lady in full dress and jewellery (this also interests your wife) and within minutes after going through the door you smell the fire and your children are face to face with some brutal Viking warriors: pleasure for you and your partner, excitement for your children, and at least three smartphones are doing overtime filming and photographing everything. You WhatsApp your brother to come over as well. The final moment of pleasure is when, after you get back home, you look at all the photos and images you collected and you think – **that was a wonderful day.**

Friends and Ambassadors

You will be surprised how many people visit your museum through word of mouth recommendations. Satisfied previous visitors act as ambassadors. You will also often see local people visiting your museum with their (foreign) guests. It is important to reach out to your previous visitors, either through local media or directly if you have their contact details. The best known returning customers are the members of the Society of the Friends of the Museum. Maintaining good relations with them is much easier and more valuable than trying to convince strangers. They trust your museum and therefore convince others, they are multipliers. Service to existing customers is the best investment you can make. Friends are not only important regular visitors and supporters of the museum's activities; they can also play a part in marketing the museum. This means that regular communication through the Friends' newsletter, social media and in person is important.

TIP Archaeological open-air museums often deliver more than expected by their visitors. This is a marketing issue; do not **under promise and over deliver** – it means some potential visitors decide not to come because they cannot accurately assess the experience on offer. Similarly, do not **over promise and under deliver** – the visitors will not return.

TIP Many visitors stay two hours or more but the length of stay seems often to be planned before arrival. **Even so, research shows that visitors often stay longer in archaeological open-air museums than they thought they would because they did not know what to expect.** This makes the channels for informing visitors prior to their arrival more important.

INPUT FROM

Calafell

OPENARCH LEAD PARTNER



The Iberian Citadel of Calafell is a **centre of experimental archaeology**, an archaeological open-air museum where visitors can see what life was like in the **Iron Age 2,500 years ago**. It is the first archaeological site in the Iberian Peninsula to have been reconstructed by using experimental archaeological techniques.

CATALONIA (SPAIN)

www.calafellhistoric.org

Manel Gómez
“Lobbying With Stake Holders”

In general, due to the need to keep the museum growing, contact with stakeholders is always an important factor to keep in mind. For instance it helps to keep the museum more active and visible for other people who might not have heard about us. Also it usually helps to create synergies which in the long run help to achieve or exceed the objectives we have of being known (and hopefully visited) by more people. So we think it definitely does work in most cases.

We usually sign cooperation agreements with them and they promote us through social media, press releases or exhibitions. A recent example is the wine tourism brand of the region of El Penedès which is very active in promoting cultural tours in this area. The wine Certificate of Origin Penedès organised last spring a big exhibition in Barcelona with the aim of promoting wine tourism and the historical heritage of the region. This was a big success. And visitors had the opportunity to see some objects from Penedès museums (like the 3rd century BC grape found in the excavations of 2006 at La Ciutadella).

Another example is the Pere Tarrès Foundation which is an important institution for youth education in Catalonia. With them we organise the archaeological international summer work camps which make a great impact because images are shown on national TV and people come to our museum because they saw the report.

Local stakeholders also help us to make our activities get more visible in Calafell. We always try to maintain contact with stakeholders.

All in all we use this contact mainly to promote our heritage and increase our visibility so that people know what we are doing at our museum. As a result we have frequent coverage in press releases, social media and even on TV and radio.

Overall we are very satisfied with the results.

Local Partnerships

Look for product partnerships with other sales channels in the region, for example a combined visit to the museum and a nearby restaurant, a coach service connecting several attractions or selling museum bread in local bakeries.

An attractive offer nearby could encourage visitors to make a combined visit instead of no visit at all. If the elements of the offer are a good fit, a lot is gained; if the offer is competitive (for example a nature excursion instead of a museum visit), people will not easily combine one with the other.

Professionals in the tourism industry are important partners for co-operation. Attend (relevant) trade fairs and travel trade promotions where you can brief staff of tourist information offices but also learn how they handle things in your area (or country) and who are the competition. Those tourism industry professionals for example also include the tour bus companies and the cruise ship agents – they often come very deep inland if there is something very special. Think of reaching them through direct mail.

TIP

Stand out from the rest. For example if you want to address your local customers, show that you are loyal to your region or city by taking part in the annual carnival (or other) parade. Preparing for it is great for team building and taking part will definitely raise your profile locally. **Let yourself be seen at festivals and other locally important events.**



Fig 2. How fast would the message spread, if we used E-Mail and Social Media well from the very beginning...

Direct Marketing (Direct Mail)

Direct marketing can be anything from simple postcards and flyers to 80-page catalogues and multi-piece sales letter packages, placing your message right in your customers' hands. A targeted email newsletter is also direct mailing and even segmented advertising (think of social media) fits this bill.

Using repeat direct mailing ensures your brand's visibility and keeps your museum at the front of customers' minds. Success is not measured by engagement only, the number of visits to your museum or website. Every subsequent mailing will reinforce the image they have and therefore the response rate will slowly rise. However, if you overdo it, the customers will change their opinion about you, so making all your activities counterproductive.

Parco Montale says: "From 2011 we are also sending our mailing lists (we have several mailing lists: Parco Montale, Modena Museo, Museum friends, Archaeological groups, University...) a weekly reminder about our next Sunday's event, with a PDF file in which our brand is clear, a description of the activity and a big good picture. In this PDF we also refer to our website and Facebook, in order to stay in touch with us. **Last year (2012 ed.) in particular it worked very well.**"

WE ASKED

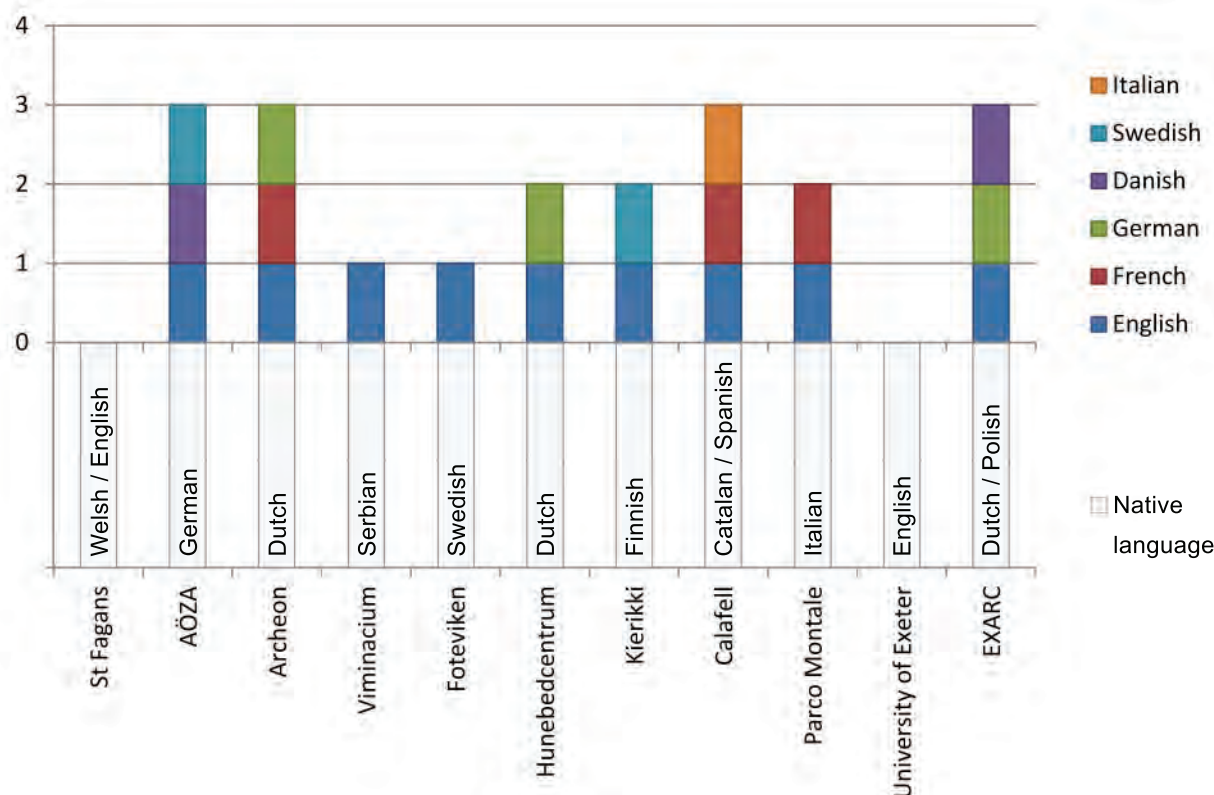
Do you use Direct Mailing?

25% of the partners in OpenArch do not use Direct Mail as a mean to communicate with their customers / public. Some partners do not know what Direct Mailing is, thinking it is just about sending electronic mails. Therefore, in general AOAMs might be doing better than they say they do.

Viminacium does not have mailing lists, they use journalists or the National Serbian Tourist Organisation to spread the message. Calafell used to send information to schools about their new activities in the past. Now, they have a software system which allows them to keep a database and send newsletters, but the reception staff are not yet trained to do so.

WE ASKED

What foreign languages does your PR person speak?



Graph 1. **The foreign languages** PR people of OpenArch Partners master. Everybody speaks English and the majority speak more than one foreign language. French and German are popular with three of the 11 Partners. Other languages included usually are those of neighbouring countries. The University of Exeter has access to many languages through their Modern Languages Department but not first hand with their PR staff.

PR is often in the hands of just a single person, even in a big museum like St Fagans. At some of the smaller locations there is not a single dedicated person for PR; many people are involved as most jobs are carried out by several people, like at Calafell. At Archeon, one of the biggest museums in OpenArch, although there is one person responsible for PR, many others are involved in writing Press Releases or helping with the website or Social Media.

It should be mentioned that in general the staff of the OpenArch Partners do speak more languages, and tours are given in more than just the local language (like Swedish in Kierikki).

It may weaken your PR when you use people who otherwise are involved in all kinds of museum tasks and do the PR as a side job. Their affinity to the museum and knowledge about it may differ greatly and they probably do not consistently follow the museum's communication rules, like always referring to certain buildings with the same name. You may risk sending mixed messages unless you have one person who controls it all, and ensures that there is a unified message to the public and press.

What It Takes to Be a PR Person

PR is an intense and difficult job that can be rewarding and disappointing. It can be exciting, and mind-numbingly boring. PR, more often than not, is misunderstood by people outside of industry. Increasingly, the lines between PR, marketing and advertising are becoming more blurred, taking the industry into a new direction. In short, once you get below the surface, PR is not what it appears to be from the outside.

To be a PR person, you need to possess a certain skill set that can be broken down into two categories: human skills and professional skills. Human skills include things such as patience and congeniality, while professional skills include the ability to speak publicly and write professionally.

The best PR people are people who can put things into context. The ability to take an idea and narrow or broaden it is important when it comes to pitching a story, as well as when it comes to figuring out how to target your story. "If you are not knowledgeable on what is going on today, how do you advise clients or companies on what to do tomorrow?" – Al Golin, Chairman, GolinHarris

Digital PR

PR is no longer about keeping friends with the local journalist and churning out press releases like it used to be a decade ago. It has changed into combining traditional PR with content marketing, social media and search: you speak directly to your target audience online. This is what we call digital PR.

Our audience has become segmented, the channels to reach them have become more diverse and also the timing and contents have changed. Most important: the speed with which we can reach people has increased enormously. The problem with high-frequency digital assets is that truth is not an essential component. Entertainment, however, is. But just because everything is moving fast, it doesn't mean you should just go with the flow and live by the moment. Stick to processes because they can make you operate more swiftly – as long as everyone understands and respects them.

The time is past when we had one transmitter and thousands of receivers. We now use media not just to share news, but to connect and create dialogue. Magazines may have a turnover time of several months, tweets of just seconds... And they get re-tweeted in real-time. Instead of being satisfied with a single placement, your news can be shared exponentially. You cannot control the waves of information but you do want to try and steer them.

PR takes up much more time than it did ten years ago: the stream of information people consume is much bigger and faster. If you want to remain on the top of the wave, if you want people to pick up your information you have to be on it all the time. You should not overdo it, keep a balance, otherwise people will think you are arrogant.

People receive an enormous amount of information every minute – we need to break through this river of data and stand out with our message so it gets picked up. This requires strategic thinking and integrated execution. **When you master these three disciplines, you will be much more visible.**



Fig 3. A Diagram showing the definition of Digital PR = Public Relations + Search Engine Marketing + Social Media.

TIP

The internet has grown to incorporate much more than just websites; think of online video, the use of mobile devices and social networks. Mobile devices will not replace tour guides but can augment them in various situations. In order to reach visitors, **the combination of old media and new media must form a good marketing mix** with enough references and synchronicity between the different communication channels.

1. Public Relations

Public Relations is a method of , using the news or business press to carry positive stories about your company or your products and cultivating a good relationship with local press representatives. As opposed to advertising where you pay to have your message placed, in public relations, the article that features your company is not paid for.

Common activities include speaking at conferences, winning industry awards, working with the press, social media, and employee communication.

Presenting a professional appearance to potential clients or customers is important. People do judge a book by its cover. Good PR is telling your public what they need to hear and what you want them to hear, instead of what they want to hear. The PR strategy needs to be followed-up with the museum's good products and services. It is not just about the over-glorified launch of the season or a large event but a process that helps build and sustain a groundswell of brand support for your museum, improving the reputation of the museum in the long term.



Why Should You Have a Public Relations Plan?

There are enough instructions on how to make your own Public Relations plan. But why should a museum have one? The first reason is that the media plan ahead. In July, they are thinking about what to publish in December. If you want to be included, you should plan ahead as well, and act on it. If you don't plan properly, you may secure your biggest story one month, but if you return to the media next month for something equally important they'll decline because they just wrote about you.

Another good reason is that a PR plan includes a to-do list, month by month, week by week. With the plan, you should be able to anticipate most things. Also, the museum management can see what you are up to without bugging you. Finally, it will hold everybody accountable to the strategy that is guiding you and make it easier to stick to the budget.

WE ASKED

Do you have a PR plan?

The majority of Partners in OpenArch (almost 75%) have some kind of PR plan. Some are detailed, others are just a skeleton plan. Those who do not have one are aware that they need a plan or adapt the material they have. Most of the OpenArch partners will probably have a working plan from 2014.

"When the circus comes to town they have a parade down main street. That's publicity. Behind the elephants are the guys with the brooms and barrels. That's public relations."

—Dan Acree

Branding

Fig 4. In the background notes we collected from participants during the presentation in AÖZA (September 2013).

A corporate identity is the overall image of your museum in the minds of all people involved: visitors, staff and stakeholders. It keeps all your communication in tune with each other giving a sense of identity and direction to the museum in question. Every single piece of correspondence you issue to customers carries your company's image and reinforces your message. Visitors and stakeholders will immediately recognise that what they see or hear is yours and therefore trust the message better. Massive repetition is crucial. The corporate identity should be applied throughout all your products, those online and printed. It is not just the design of a logo, it also includes a communication strategy and describes the company's internal values and norms.

TIP With not many visitors knowing exactly what to expect, it is important to start using a one-liner describing the museum as part of all your communication.

Branding is the design and use of a unique name and theme fitting the organisation like a glove. The brand is not only a well recognised logo (like Coca Cola) but it embodies the corporate identity and is therefore the perfect tool to be used in the company's communication. A brand needs to be dissimilar to any other, highlighting the unique selling points of the museum. It must be relevant to the users, easily linking

with the world of your visitors. You must understand the needs and wants of your visitors and prospects. Your brand is the sum total of their experiences and perceptions, some of which you can influence, and some that you cannot.

Don't make your brand over-scientific or over-commercial unless that is your target group. Brand experiences should never contradict each other, even if you are using them in different stages and with different target groups. Coherence in communication adds to the overall credibility. What you promise with your brand should be coherent with what you deliver. Do not do unexpected things. A good brand which is used well helps raise the esteem and reputation of your museum. It is a foundational piece in your marketing communication.

WE ASKED

A short exercise took place at the meeting in AÖZA (September 2013).

We asked the director of AÖZA for his one line branding message, without telling the others. The message AÖZA uses already for quite a while is: **"Enjoy and Experience Nature, Culture and History in order to preserve them for the Future"** (in German: „Natur, Kultur und Geschichte erleben und erfahren, um sie für die Zukunft zu bewahren.“)

We then asked all participants to close their eyes and think about the first thing which came to their mind when thinking about the museum (AÖZA) they had just visited. Some quotes of what they wrote:

- **Combination of people with history working with nature over time**
- **Give people a chance to return to a distant time and re-vive it as much as possible**
- **An authentic experience of life in another period**
- **Experience / learn the Stone Age**
- **Bringing the performed tools of today into the visitors mind**
- **Feel the Stone Age environment**

Results were interesting and gave the AÖZA director food for thought. The guests – these were museum colleagues – did not emphasise Stone Age, but the experience of 'pastness' (see also Holtorf 2013). After the exercise the AÖZA Director suggests changing his branding message to: **"Discover and Experience the Neolithic period in Northern Germany!"** (in German: "Die Jungsteinzeit in Norddeutschland entdecken und erleben!").

It is important to synchronise the images, logos and fonts you use in your communication.

You do not just simply have your logo ready in five formats, it is more complicated than that and sometimes you need to have things adjusted on the spot. You need to have a graphic designer at your fingertips even if it is just for small bits. You will earn back the vital 30 minutes to make a picture look well and keep your brand in balance. When designing a corporate identity, be careful that your colours, logos and fonts look good in different media. Try them out, check them under different circumstances and at different machines. Figure 7 shows an example of how complicated it can be to prepare your corporate identity for several large social media. For an experienced designer this is less complicated than you may think.

2. Search Engine Marketing

Search engines are of vital importance. Search engines stand between you and your visitor. There is a difference between search engine marketing (SEM) and search engine optimization (SEO). Marketing (SEM) using search engines is a matter of using the search engines with the goal of promoting your website, increasing traffic to it and making the content stick with the visitor and -in the end - promoting your museum. Search engine optimization (SEO) is part of search engine marketing, being the process of improving your online visibility in the search engine's results with more relevant search results, both for your museum and for your visitors.

No SEM campaign is complete without SEO. Moreover, since the purpose of SEO is to make the site better for both search engines and users, you may find that it will suffice on its own. In any case, the advantages of SEO over the other aspects of SEM make it clear that, even if you are going to spend additional money on advertising and paid placement, SEO must be your first step in promoting your site.

Advertising. Examples of this are Paid Inclusion and Pay-Per-Click Advertising. You can pay a search engine to include your website in its database immediately, rather than wait for the search engines to find and list it. This is Paid Inclusion. Sometimes this is the only way to get listed and in other cases this will give you a VIP treatment leading to better search results.

Pay-Per-Click (PPC) adverts are text-only. You control your own PPC campaigns, deciding the keywords which should bring up your ads, you decide what the advert should say and how often it should be shown, i.e. how much you want to pay. You only pay when someone clicks on the advert and is brought to your site. Monitoring and adjusting your PPC campaign may be time consuming.

Both Paid Inclusion and PPC offer immediate increase in traffic but it can be costly. The other side of the coin is that the website you direct your new visitors to must be well prepared. They expect to find exactly the information they were seeking and you only have a few moments to convince them. If your website is not written, structured, and coded in such a way that the information is clearly laid out and easy to find, then your site will either be immediately forgotten by visitors, or worse, it will be remembered as one that fails to deliver.

SEO a Part of Your Complete PR Strategy

PR wise, Search Engine Optimization (SEO) should be applied to everything you do. The centre of the universe is not your website, your blog, or your museum. The centre of the universe is Google...



TIP

Google is rewarding well-designed sites with high rankings.



Google has more than 100 billion queries a month of which 15% were never submitted to the search engine before. Google is the source of knowledge and information for the majority of human beings engaged online. Here is where people start deciding, this is the Zero Moment of Truth. The digital marketing landscape is dynamic. In order to stay on top of the latest trends, you must have the discipline to continually test, learn, and network.

Fig 5. A Doodle by Google. For bigger occasions, Google creates such special versions of their logo.

DON'T'S

Keyword-based search engine optimization

In the old days, search engines predominantly read tags and website codes. The recent search engine algorithms rely less on these keywords and much more on context. These so called organic search results drive a good deal of qualified traffic, and evaluating rankings or visibility is not as important as the ability of that traffic to convert.

Creating content for content's sake

With content, it is not the quantity that counts, but the quality. If you can't create compelling, unique, or remarkable content that provides value to your customers, you might be hurting your brand more than helping it. If you do create good content, it will be picked up by others which will lead to better search engine results and much better visibility. Make room for your important information and move less important things to the background.

Do not start a blog if you have nothing to say, just because 'everybody else does it' or even worse, outsource it to unsophisticated writers who are paid by the word or article and not based on quality or user value. Similarly don't tweet or retweet just because your target is to send 100 tweets this month. It leads to meaningless and often automated status updates.

Advertising on other websites

Retargeting is advertising on third-party websites to encourage people visiting yours. The problem is: who do you reach and is your message at all relevant to them? Think about how many of the other's site visitors would potentially be interested in you and of those people, how many will actually click on. It is more important to reach a small segment of interested audience and target them with a relevant message. For most people visiting the other website, your message will be totally irrelevant; otherwise they would already be on your own website.

Buying followers and fake reviews

It is easy to buy new followers, likes or reviews. However, both people and search engines have become smarter and in the end, all those ghosts don't make you more money.

Visitor reviews are an enormously important influencer for others who think of visiting your museum, but cheating or "gaming" the system might result in costly penalties. At the least, cheaters will waste precious time and money securing reviews that ultimately get removed or simply ignored.

Designing a website via an internal committee

The enemy of good design is groupthink. The larger the organisation, the more likely the corporate website will lack creativity, consistency, and clear messaging.

Paying third-party vendors to represent your brand in social media

It is important to know your museum well, to formulate your message effectively and get it out there right. Do not depend on strangers, out of your control, who can pack a message nicely but don't understand the message itself. Better train your own staff in using media instead of training a third party to understand your museum. You must be in control of your own messages and media at any time.

Black-hat SEO

These are activities which are actually not allowed by Google and the others but lead to fast results in the short term, a bit like black magic. In the longer term however the result is negative. An example of 'black-hat SEO' is to add hidden content to your website, in comment tags, which users of your website do not see, but search engines do. It is questionable if you will reach the right people. When found out, Google might ban you from their search results.

Renting email lists

You can rent email lists but unsolicited mails will be regarded as spam. Also, many people on such lists will be uninterested. Do not do it just because you can. You should better use your time in creating your own email lists and segment these in detail. That will enable you to send highly targeted emails. Gone are the days of blanket emails to a large database.

Flash animations

Flash animations look cute, and you can do a lot with Flash, think for example of an interactive map of your museum. But Flash is less supported than ever and therefore more and more of your visitors will not be able to experience Flash Content. It is not supported by Android phones bought after 2011, and Apple doesn't support Flash either (and never did). There are plenty of alternatives, for a nice slide show your CMS system will have options and if you want an interactive game, think about developing Apps.

DO's

Develop a customer/media-centric keyword glossary

This has been discussed earlier in this chapter. Make a list of relevant keywords which should be repeated in all your communications. Be sure the keywords fit with the museum but are also relevant to your visitor.

Get yourself an official base on the internet

Without an official home base on the web (in the form of a company website or blog) you will not be taken seriously by search engines. Do not rely on Facebook or any other company as your home base.

Conduct a technical SEO audit of your website

Be sure your website is technically up to date to please the visitors as well as the search engines. Content management systems (CMS) are very useful because technique and content are more separated than in the past, meaning you can update your website more easily and more often.

Actually optimize your content: for users first, then search engines

Optimization is not about creating content for search engines but putting your visitors first and then also being findable by search engines for terms that matter.

Analyse the usage data of your media

Data analysis is the core of any successful marketing campaign. Do you know who is actually out there looking at your website, YouTube page or Twitter account? Don't bother too much with absolute numbers: trends and relations are much more important. Take good care of for example the percentage of engagement or conversions as a percentage of the total "likes," followers, or fans. Improving the ratio is more difficult than you think, but doing so will result in a more informed social strategy.

Personalization and behavioural targeting

You cannot just copy-and-paste the same message in the same format and wording to reach and please all. There is no one-size-fits-all solution for a diverse audience. Instead of for example one single emailing list, segment your addresses and use behavioral targeting to personalize recommendations. This increases retention and conversion rates, making your message more sticky and making people responding more on it. Segmenting your audience, adjusting your message may sound time consuming but there are technology solutions to this and success rate is much higher.

The power of video and audio

Our museums are all about story-telling. Except for real life, video is the most compelling story-telling medium. It has higher recall than other forms of media, and can be repurposed as audio, images and text from a single HD recording. We will discuss more on video and YouTube later on.

Less is more

Make sure your material is varied in tone, style and subject; don't post the same message too frequently.

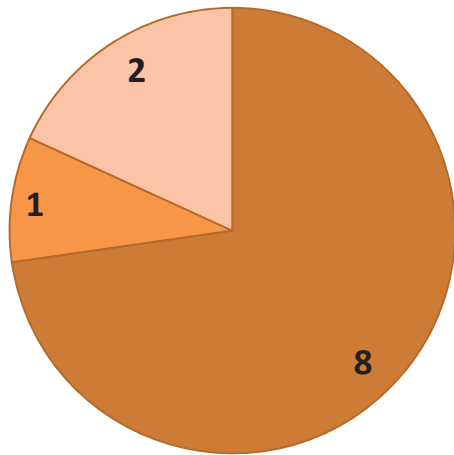
Responsive or Adaptive design

Accessibility is a hot issue. Your design needs to respond / adapt to the devices your users have to access your website well. The percentage of people using a desktop or laptop decreases and the variety of screens and technology behind them grows, think of tablets, mobile phones et cetera. One needs to create a website in such a way, that it shows well on most, if not all devices. Users want to be able to navigate well through your online information, independently of how good or poor their connection and screen resolution is.



Fig 6. A sample of the website designed for different devices: monitor/laptop, tablet and a mobile. You should be catering for all of them.

WE ASKED



How many years ago did you develop your latest version of your website? When you planned it, did you also involve an SEO specialist?

- In the previous 3 years
- 3 - 5 years ago
- More than 5 years ago

Graph 2. The age of the corporate websites of each of the OpenArch partners. Almost 75% have seriously changed their website in the previous three years; only two have a website which is older than five years. Three of the 11 partners used the help of an SEO specialist when building a website.

TIP

Be aware of trends, but don't just follow any trend because it is fashionable. Many developments are predicted a few years ahead. **Make your choices knowingly.**

The internet is changing, static websites are doing worse and social media are doing better; and what about newspapers, radio or flyers? Tomorrow this will have changed again. Each museum needs to find out which media work well (what audience needs to be reached, when and with what message) and make a cross media mix. Evaluate the marketing tools regularly but remain consistent over time.

A golden rule is to revise every three years (and change if needed) your brand, style, website and printed products.

Things are moving so fast, that the website you built last year will be outdated in two years from now. You need to think of new things every year, and make some bigger changes every three. That certainly counts for all CMS (Content Management System) websites, where newer versions are being developed daily. For each version different modules are developed with other options which may fit you and your public better than two years ago. The same also goes for your printed products and your corporate identity. This year it might be a glossy look which wins, next year we will all want a more natural effect. In social media you may want to 'recycle' faster: you can change your profile image monthly, but keep it all within your corporate style. For each bigger event you can use a custom fit header.

Be aware, that the outcome of a search on Google in one country will give you different results than in another one. For example, searching for a Swedish museum in Sweden will rank that museum high (national results go before international ones), but when searching for the same phrase in Serbia, the Swedish museum may not even be in the top ten. It is not the number of hits only which determine a position in Google's results or relevant keywords. Google will present the most relevant results for the viewer, depending on many details. Want to know more? Just search online for "pagerank" or "how search works".

Be careful. Things change. In 2013, for the first time in 24 months, Yahoo generated more internet traffic in the United States than Google. True, the centre of the universe is still Google, but even if that changes, a lot of what is said in this guide will still be applicable.

You need to be consistent. Can you state your mission and goal in just a few sentences? What single message you want people to have learned from your museum? (See also Branding, page 12) From this, you make a list of relevant keywords which should return in all communication you make. Be sure the keywords fit with the museum but are also relevant to your visitor. Don't make it over-scientific and hyper correct, but use colloquial phrases people can identify with. They will not search for 'archaeobotany' but possibly 'old crops' or 'barley' and 'beer' would do better. It is your core set of words and includes your Unique Selling Points (USPs). Think about the content you are expert in and your visitors care about. Tools like the Google AdWords keyword tool (free) or SEM Rush (paid) provide the data necessary to help you make decisions when creating the glossary.

Create a flexible content framework so that new ideas and opportunities can be evaluated quickly. For any media your content should reflect the keywords in a relevant way and be interesting, valuable and shareable. With so many channels to reach your audience, integration is essential. They need to reinforce each other and not deliver mixed messages. If you plan right, you will see information and traffic flow across all channels: you will for example place a news message on your website and then tweet it. Develop press materials that use attributable links and the same keywords in the copy. You should tag the content you're sharing on social media platforms with the same keywords. Line it all up so that these tactical efforts happen together.

3. Social Media

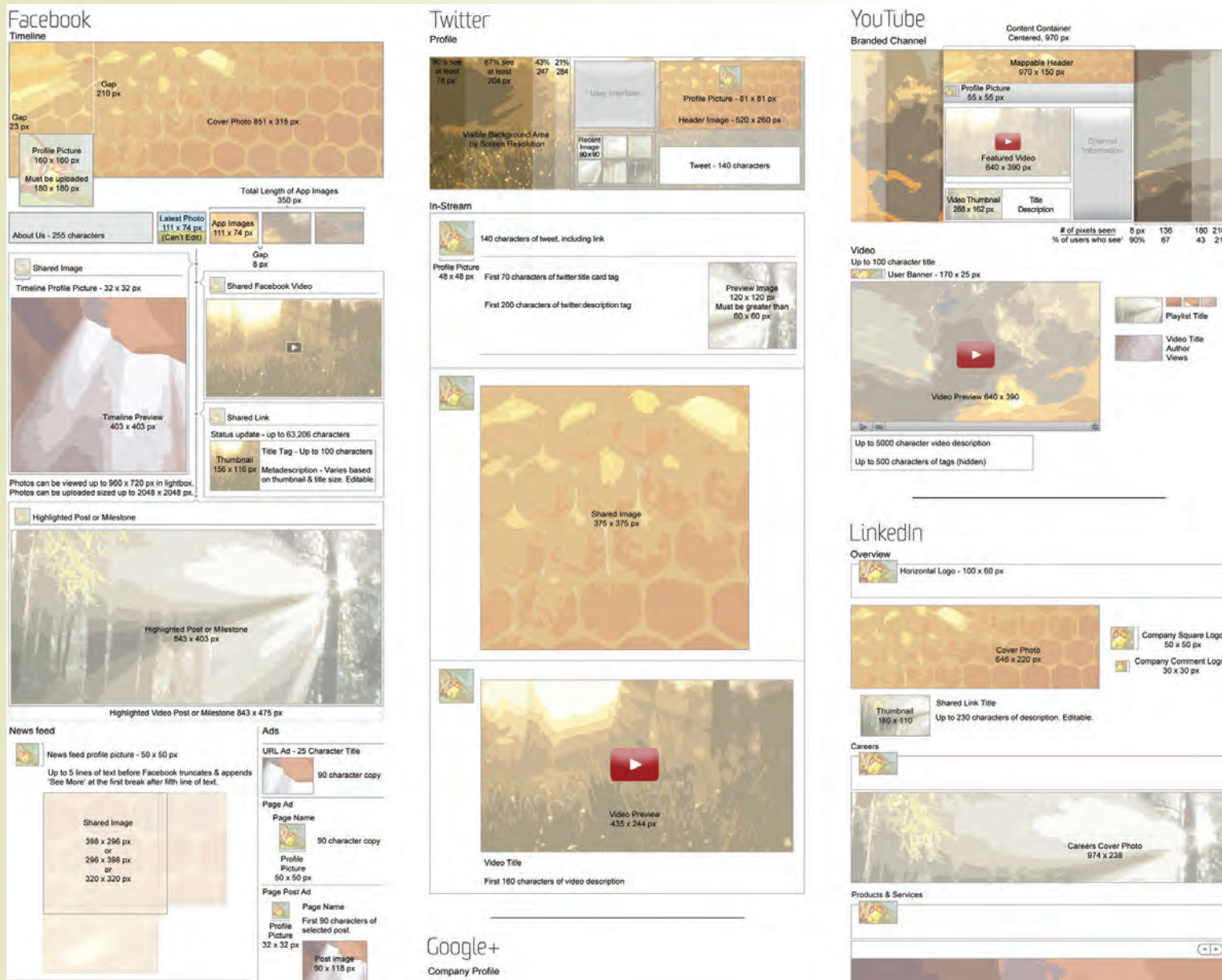
Journalism and PR are no longer the same since social media popped up. A nice text on its own is not enough, and you do not have to be a journalist to spread information. In PR, you need to be willing to learn new skills and keep on top of developments all the time.

Authority & Reputation

Your expertise and your message matter. You are the authority about your museum, you know your message best. Show that you know your business so that you gain the trust of your visitors. What information are you likely to share most, what topics apply best to you and your museum and how does this relate to your sector? Share your opinion in news, blogs and articles and encourage other people to share also: knowledge is power, sharing knowledge is authority.

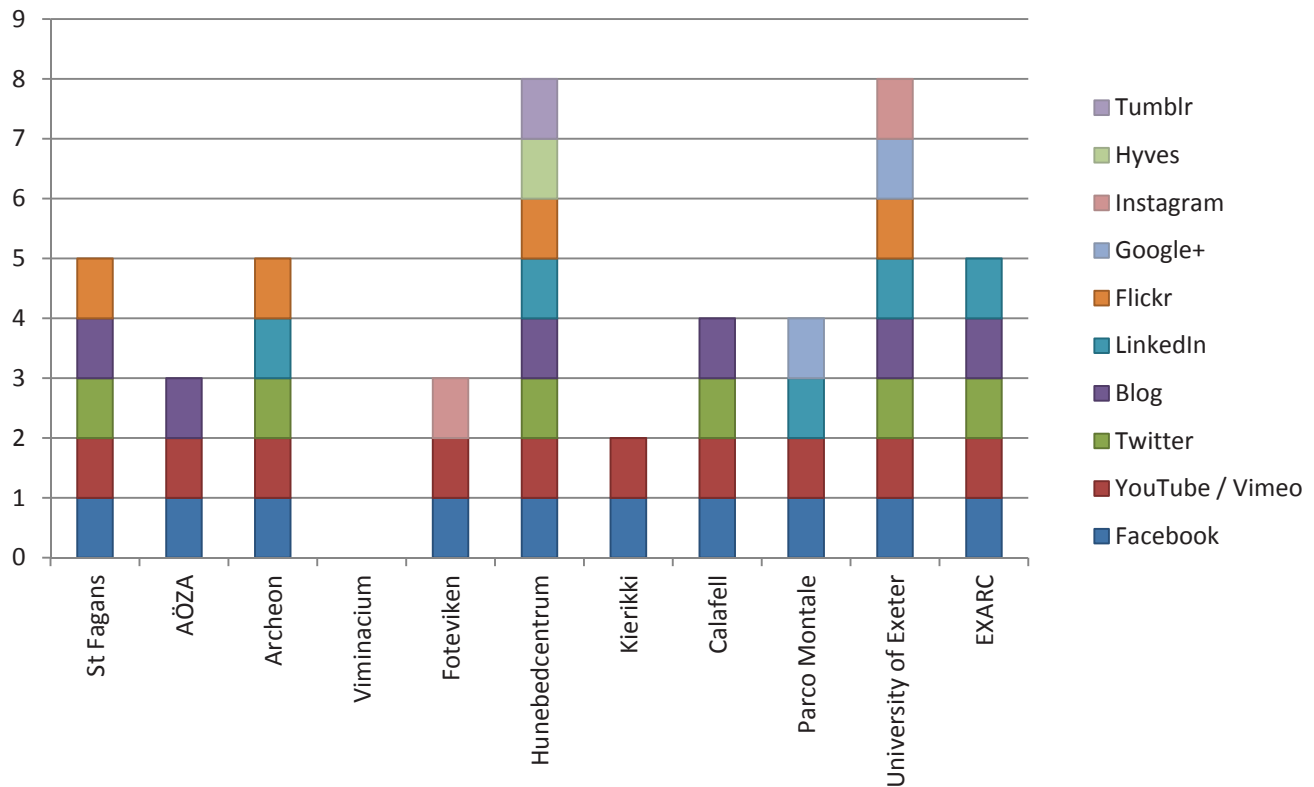
Everything online can and will be used and shared. If your museum gets a lot of attention, some people will start digging for bad stuff. These may be competitors, unhappy customers or journalists looking for something juicy. Whatever they may find, they will blow up to something big – keep in mind they will not just look at your museum, but anything and anybody possibly related: your staff, your family, ex-sponsors... Your online reputation is just as important as your reputation “in real life”. Google yourself regularly in order to prevent surprises, use several keywords, search for your museum and for your staff and find out what is in the public domain. Do not get paranoid, but maintain a healthy interest.

Fig 7. A sample showing the technical details for different profile images as required by miscellaneous Social Media. This shows that providing a single image does not suffice, you need to specifically design or adapt your images to fit the purpose.



WE ASKED

Are you active on social media, which ones?
How active are you?



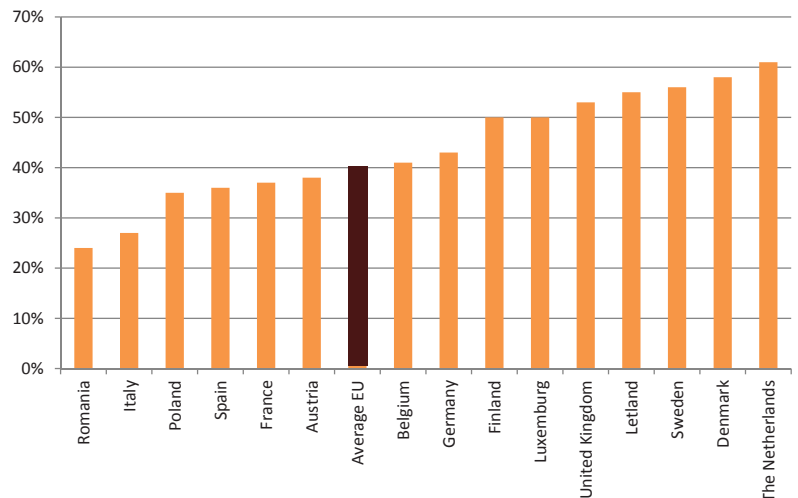
Graph 3. The use of social media by the OpenArch Partners. Viminacium does not use any Social Media. Everyone else uses Facebook and has a video channel (Youtube or Vimeo). The majority also use a Twitter account and write a blog. LinkedIn and Flickr are also popular; 5 out of 10 Partners have accounts. The Hunebedcentrum also uses some local Social Media. It is not surprising that the University of Exeter has a strong presence on Social Media, their public is after all the “Social Media generation”. Experience shows that not every partner is active daily or even weekly on Social Media.

At the presentation in AÖZA, September 2013 we asked how active the OpenArch partners were on social media.

Half of them post at least twice a week. One partner was active daily, another twice a week. A third one is “more active when things are happening, if slow we think about what we can post”. There are also partners who just post twice a month. When they post, all OpenArch Partners do do not only broadcast their own story but also interact. Parco Montale mentioned that they are not making full use of all of their Social Media accounts. That is probably true of most archaeological open-air museums.

On average, 40 percent of all EU citizens between 16-75 years use social media (2011). In OpenArch also, the Dutch partners are the most active, but then again, even if Sweden generally speaking does well on Social Media, Foteviken (SE) does not. While social media are used less in Italy, Parco Montale (IT) is more active than average.

Graph 4. Percentage of people between 16 and 75 years old using Social Media in the EU (2011, source: Eurostat).



Social Media Marketing Strategy

If the digital marketing strategy in your museum is not agreed internally by everybody involved (or if there are internal conflicts over who owns digital) this quickly becomes apparent in your social media. You must agree your online marketing approach before engaging in a dialogue with the web. Otherwise your branding and image will go wrong. Start with small goals before thinking big.

The OpenArch Community Manager

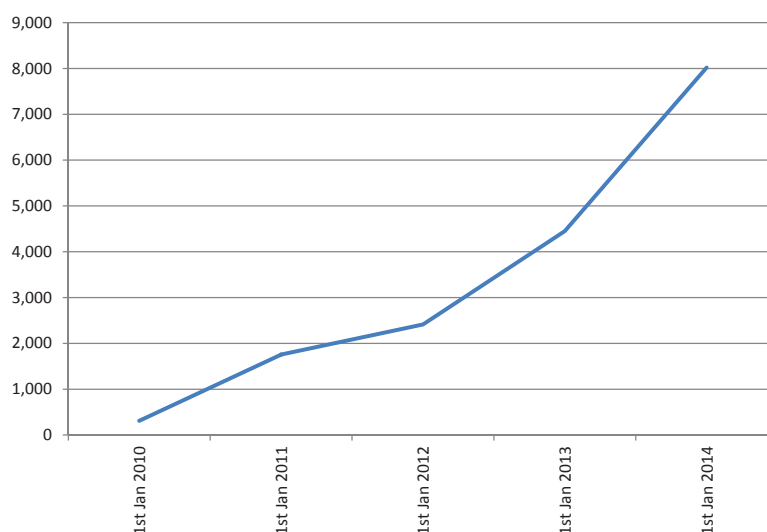
The task of the OpenArch Community Manager is to help spread the word about all activities of OpenArch and its partners, and to promote archaeological open-air museums, experimental archaeology, ancient technology and interpretation in general. Keeping in mind that the work should be sustainable, the Community Manager has close links with EXARC who will continue to manage the Social Media profiles after the project has ended.

We are active on Facebook, LinkedIn and Twitter, less frequently on Vimeo, Google+ and Slideshare. When OpenArch Partners add events, products or staff exchanges to the website, we pick those up and follow up through social media. The number of tweets and messages on Facebook rises exponentially when we are actually present at such activities. Otherwise, we are dependent on the OpenArch partners themselves. Of course we also scan the social media for other activities by our OpenArch partners, which may not be OpenArch related. Often we forward these messages in their original language or move them from one platform (say Twitter) to another (for example Facebook). Unfortunately, the Community Manager cannot be active in all the languages our partners represent.

We are happy with the experience we have gained in the years since OpenArch has been running as it really takes a while before one is confident enough and no longer gets carried away with the speed of the media. It's like an ocean with waves rolling in where you have to place your message at the right spot so that it will reach open sea and does not get thrown back onto the beach.

The OpenArch Community Manager runs two twitter accounts (about 80 tweets a month), three groups and two pages on LinkedIn as well as three groups and two pages on Facebook, although with partly different themes. On Twitter, we have over 650 people following us, on LinkedIn 2,000 and on Facebook almost 5,500. Of course there is overlap, but we can safely say the Community Manager reaches between 5,000 and 8,000 individuals annually. **Our Facebook groups on archaeological open-air museums (1,100 members) and on experimental archaeology (3,500 members) are especially popular.** This brings unexpected extra work like how can you screen 2,000 new members within ten months and how do you control spam in these groups? Interaction with people tweeting and posting takes time but is very rewarding, one is literally not running into one's own small circle anymore, but new information constantly feeds into the network, and we constantly reach outside our own circle as well.

It is strongly advised that every archaeological open-air museum should have a person responsible for the daily work on Social Media. It does cost time, but it is very rewarding. You get access to a public which you might not get in your museum, and they can help you bring the museum to even more people.



Graph 5. Total number of people subscribed to any of the OpenArch Social Media.

Tips & Strategies for Social Media Use



Facebook

Facebook is the world's largest social network. About 1.1 billion people have a profile and 700 million of them log in daily (June 2013). Users spend averagely 8 hours per month on the network. But with social networks things are never stable. In five years from now, we may turn to a whole other network. Keep a good eye on the demographics of Facebook, or with other words: are your potential visitors still reachable through this channel?

This social network is stellar for engaging people who like your brand, want to share their opinions, and participate in giveaways and contests. You can jump-start your brand exposure through the ad platform or hire a Facebook consultant to help you grow your brand presence. With Facebook's advertising tools you can target people in great detail as the network has very good statistics of its users. The advertising tool is very effective. You are able to increase traffic to your website rapidly, thanks to share buttons and counters. One can think of an event page on your own website which you talk about on Facebook thus increasing traffic.

Facebook helps you to monitor exactly who uses your presence on the social network. It gives you great insight about user intent, which could aid SEO efforts. Google and other search engines will show Facebook results high, provided it is fresh information – you have to keep on the ball with Facebook constantly.



Twitter

Twitter is a micro blogging service. Posts can be maximum 140 characters, 500 million tweets are sent every day. There about 280 million people active on Twitter. Twitter is very important when things (need to) go viral. If you want to be on top of the newswave, be on Twitter. **Although it is easy to start with, Twitter is one of the most difficult social media to master. Building an audience takes time and requires proactivity: your tweet emerges and submerges almost in the same instant and you need to have people picking things up.** You can buy followers but the trick is to get active and relevant followers who will interact with your messages.

Information shared on Twitter must be instantly relevant: it is being here now what it is about. Hashtags and keywords are important because you can attract 'new' people towards your tweets. Don't overspecialise your hashtags: #prehistoriccookery for example will not attract many, but #celts or #occupybarcelona if your tweet is about a Celtic living history event in Barcelona will.

There are plenty of programs and apps which can help you master twitter, like for example Hootsuite or Tweetdeck. Track what other museums are saying and what your target group does on Twitter before you engage. Take a username which covers what you will be tweeting about – your profile page will rank highly mainly because of exactly this name. Twitter can very well be integrated into your website and to engage with customers in a viral way. Promotion through Twitter is an art form: promote your brand too heavily and turn off followers, yet don't promote enough and receive little attention. Tweets rank high in search results, but for a very short time only. It is good for breaking news.



LinkedIn

LinkedIn is often misunderstood as a 'business version' of Facebook. It has 225 million registered users and 180 million unique visitors per month. LinkedIn is indeed used between business colleagues, but don't forget that your employees, stakeholders and competitors are there as well!

Be aware that although your neighbour might like to link with you on this network, it is only advisable to do so if you are in similar businesses. Do not just link with people at the same level as you, aim both higher and lower. This will make your network more diverse and will more likely open contact opportunities for you. Don't aim too far beyond your IRL network (In-Real-Life).

Apart from contacts, LinkedIn groups are a more important feature. Those are an easy way to get into contact with people with a similar professional background. Those are places where tips and tricks are shared, articles are posted and sometimes also vacancies. Don't be too commercial on LinkedIn, people will not like that and shun you. LinkedIn is more focused on individuals than on companies although that is starting to change. Companies often have their own profile on the LinkedIn network. It is an effective way to showcase your museum towards other professionals and stakeholders.



Google+

Google+ has about 360 million active users (June 2013) and weaves a close network between all Google's services. Any activity in Google+ shows near the top of the search engine results. **Your museum webpage on Google+ will also rank highly in Google search as goes for all content and webpages that have received +1s.** Google+ circles provide a way to place people in relevant groups. Content is heavily shared on Google+ and has an excellent chance of receiving traffic to individual posts. Google+ is an excellent tool for brand management as well as content promotion.

YouTube

Youtube is a video sharing website owned by Google. Most videos are uploaded by individuals although there is also much professional content. Over 1 billion unique visitors are using Youtube every month (2013), 2 billion clips are watched every day. Youtube is the world's second largest search engine; it is not used for entertainment only but to find answers to questions like: "is this place worth visiting" and "what is happening there this month".

YouTube is a very important branding tool where your videos can breathe the exact atmosphere you want people to experience. Be careful not to promise too much. You may like to add news clips here, something about your upcoming huge event, a juicy promotion video (not too old) but don't forget informative background videos on crafts and workshops - one does not see that often. Ensure also on Youtube that your expertise is clear: share the knowledge about your museum and its themes generously in videos. Production is cheap, sharing is simple.

A YouTube channel with different types of videos can attract huge attention and goes well together with your website. Traffic from one to the other is not guaranteed and needs to be promoted, for example a nice page on your website where you embed your favourite videos. On your YouTube channel you make a hyperlink in the video descriptions back to your site. The video network is very good for building links back to your site because videos rank high in search engine results. It is also a tried-and-trusted way to gain exposure for your brand.

YouTube is well integrated into the other social networks like Facebook, twitter, LinkedIn and Google+: often videos are played inside the social network of the customer's choice.



Blog

There may be between 150 and 200 million active web logs or blogs. Those are webpages containing posts containing discussions or information. **Starting a blog is very simple, using Blogger, Wordpress or Tumblr. Getting a loyal audience and keep on posting however require a lot of persistence, discipline and constant attention.** It is like a diary where you are obliged to make regular entries which should also be relevant. Unless you are very passionate about what you are doing, unless you are sure you will have a lot to say without being opinionated, do not start a blog. Be careful if you will accept comments or not as they need to be moderated or else you get people 'flaming' you or each other. One way how a blog can be effective is by using it in a campaign only, for a specific time and purpose for which you know you will attract enough readers and will have enough to say. Think for example of building and launching a boat.

By blogging, your museum gets attention, but the author must have enough character to attract people per se. He or she should not blindly agree with others but be confident and embedded enough to be involved in discussions. It's about people as much as the brand.



SlideShare

SlideShare is a slide hosting service owned by LinkedIn. **What YouTube is for videos, Slideshare is for PowerPoint presentations. The website gets about 58 million unique visitors a month. Slideshare is an important resource for education and e-learning.** Content is usually not very commercial and has a longer lasting value. You would not publish a slideshow on next month's event, but explanations of crafts or the construction of one of your (re)constructed houses would do well here. You will certainly have a few well made Powerpoint presentations for your stakeholders which you could gladly share on this network. It is worth it.



Instagram, Flickr

Instagram is about online sharing of photos and is owned by Facebook. Photos and short videos can be modified by filters and then shared on a variety of social networks. Photos on Instagram are square. It has about 100 million active users (2012) and is growing exponentially, one of the rising stars of Social Media. A 2013 trend was that younger people are less active on Facebook and turn to Instagram instead where it is not just about uploading photos, but also about friends and browsing by means of hashtags. As Instagram works with images it provides a great tool for visual marketing. Just think of the iconic images of your museum or events. It is not simply a cold presentation of pictures but offers a sense of closeness. You will reach other people than with other Social Media and you can diversify the content of your museum brand.

Flickr is another image hosting and video hosting website, with about 87 million users (2013). It is owned by Yahoo. It is a popular site to host images which are then embedded elsewhere on the internet.



INPUT FROM

Iwan Llwyd
“Using Twitter at St Fagans”

St Fagans

OPENARCH PARTNER



I've found it's better for Twitter to be a vehicle for the individual e.g. a curator of a specific subject. Several individual accounts for one Museum allows the Museum to develop niche followers who are interested in subject matters e.g. costume, archaeology, events. The individual Tweets can then be retweeted if deemed important for a general audience by an overarching Museum account

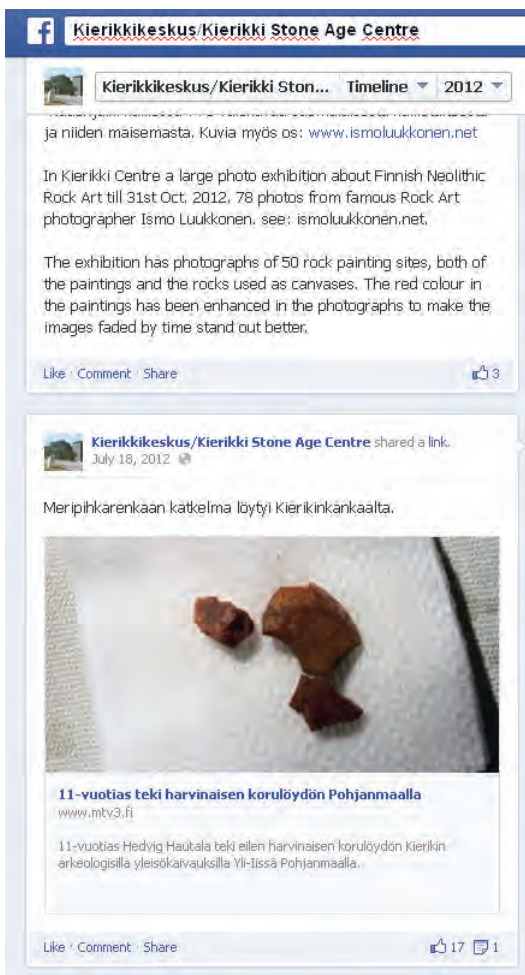
www.museumwales.ac.uk/en/stfagans

Located to the northwest of Cardiff, the museum was created in 1946 in the grounds of St Fagans Castle. It features **dozens of reconstructed buildings**, brought from across Wales, and is in the **process of building an Iron Age farmstead and medieval royal court**, based on excavated examples. St Fagans is one of Europe's leading open-air museums and has been voted the UK's favourite tourist attraction.

WALES

WE ASKED

What was your best moment on Social Media?



St Fagans

Seeing the ordinary public voicing their enjoyment of the Museum

Archeon

This year (2013 ed.): Spartacus. A show involving 80 employees and volunteers. Facebook played a huge role in letting people know about it and spreading the word. By allowing the volunteers and employees to talk about it themselves through Social Media, they reached far more people.

Calafell

We have recently started to focus more on Social Media. We'd say when Catalan national TV came to film at La Ciutadella for a very popular show on scientific dissemination. The producers told us the program about Iberians was their most viewed of the season. We got many congratulations for that via Social Media. Also for our Iberian Festival we had a lot of interaction with our followers via Social Media.

Kierikki

There was an amber ring found by a 12 year old girl. We put info into Facebook and news was shared by many people

Fig 8. A screenshot from Kieriki's Facebook page about finding the amber ring.

Hunebedcentrum It is a continuous process, there are no really big moments...

AÖZA

Positive reactions/comments from our visitors.

Parco Montale

Just before the re-opening of the season and during big events.

How Do You Make Your Message Stick?

Shortlists

Readers love neat, tidy and genuinely helpful content. Providing advice and guidance step-by-step or grouping it in sets of five or ten, ensures the information is easily digestible and therefore more likely to be shared. It also makes the content more search-friendly and clickable. Headlines that start with 'Ten ways to...', for example, can attract more attention than obscure titles that don't make it clear what the reader will learn.

Short and sweet

People are time poor so keep content as short as possible. The less you ask of them, the more likely they are to use, consume and share your content. Try to keep Facebook posts below 300 characters, blog posts under 400 words and videos between 1-2 minutes.

Use the psychology of the unexpected

Look for counter-trends, surprising data and unique insight. Nearly all major news stories are built around conflict, danger, hardship, scandal, celebrity or novelty. Remembering that these are the basic concepts that stimulate human interest will help your content stick.

Context

Ensure the right place and time of sharing contents. You for example may not want to post about your spring time bronze casting performance in the previous autumn at a trade market.

Connections

This is all about your audience as well as about those influencing them: everybody who sees your content. You need to ensure you reach the right people with the right content: segment your audience and learn to know them.



Fig 9. "Spartacus" was performed as a theatre play at Archeon in August 2013. By Legio Secunda Augusta and Archeon volunteers, Celebrating Archeon's 20th anniversary - The best moment on Social Media according to Archeon. Photo Hans Splinter.

DON'T'S

Let somebody else do it for you

“Wizz-kids are great and understand social media so much better”. Your social media approach must be owned by your staff, it must come from within, or the image your social media users get will be very different from what your museum offers. Get your own staff trained, don't let a student “do the work” for you. Do what you can, don't do what is unachievable and above all: be in control of what is communicated on behalf of your museum in social media.

Autoforwarding

It is good to generate traffic, but it should be quality traffic, not simple forwarding of other people's messages. There's a lot of news out there already which is interesting to your followers. Of course you may think “people who like my museum will maybe also...” but remember: they are YOUR fans, not somebody else's and therefore they want original news from you and not recycled information. When you forward news messages, add your own opinion or touch.

No effort at forging connections

Without actively connecting to others (also competitors), you will never form a network of your own. Your content should be creating connections organically as part of your process.

Too much

It is important to be active on social networks, but do not overdo it. Posting hundreds of tweets a day or endlessly retweeting your own messages make people think you are a maniac. Posting two to three status updates on your Facebook page a day is fine, if you keep a group alive, be sure you (as an authority) are present but leave people space to breathe.

Nine to Five

Most people go online before or after regular working hours: think of the answer to the question: “the weather is great tomorrow, what shall we do”. Therefore you cannot apply a nine-to-five mentality to your social media presence. The Dutch airline KLM for example can be reached on Twitter 24/7, customers can expect an answer at any time within 15 minutes. You need to experiment in order to find out when your target group will pick up your messages best and when you need to be there for them.

Autoposting and automatic linking

Business, like public relations work, is about (semi)personal contact. Therefore, don't let machines take over the work, remember the human factor. Always post your messages by hand. It feels tempting to link your Twitter account to Facebook and LinkedIn, posting one message into three networks simultaneously. However, the different social networks have different audiences and are tools for different goals. You are bound to share content in a context where it does not fit. Another issue is that only your own status update appears on the other networks. If you are in a dialogue on Twitter, your LinkedIn colleagues will only see half of it. Because Twitter is so fast, many posts will appear but where Twitter moves on and ‘forgets’ status updates quickly, they flood your Facebook and LinkedIn profile leaving your followers quite unhappy. If something is worth sharing on different networks, do so, but place the information in the right context.



Fig 10. It feels tempting to link your Twitter account to Facebook and LinkedIn, posting one message into three networks simultaneously... DON'T

DO's

Go into dialogue

Many museums only send on social media and do not pay attention to how people interact with their messages. Those people responding on your information or sharing it are your fans. By posting messages you are creating this fanbase which you need to satisfy. Respond to messages and your fans will be more active in sharing your positive image.

People complain on social media. If you have an angry customer, you will find him on Twitter before anywhere else, but also keep a good eye on Facebook and elsewhere. Be sure to notice this instantly and do not let the complainant wait too long. Be ready to admit your own mistakes and be transparent on how you solve the situation. Do not hide yourself behind excuses. This openness is very much appreciated by your visitors and will have a positive effect on your reputation.

Ready to share content

Social media are not separate from the other online museum presence. It is very important that your website content can easily be shared by your users on these social media: you need to have the Facebook-like Button, the G+ and "share on Twitter" everywhere. If your content is easy to share, you will enhance the multiplier effect.

Plan your messages

Many social media users seem very spontaneous, and your interaction should be the same. However, don't let yourself be guided by the moment but plan your messages on these channels ahead of time. Don't post an update on Sunday morning when you just had this great idea, but post it on Tuesday instead, when more people will read it.

Your image on Social Media

Every media has its own rules about headers and other images which you may apply to your presence there. So you need to prepare images which show your brand / message for each media separately. Take care that they show properly on all: first check the space you have, and then think about what part of your identity you are able to show there (and what not).

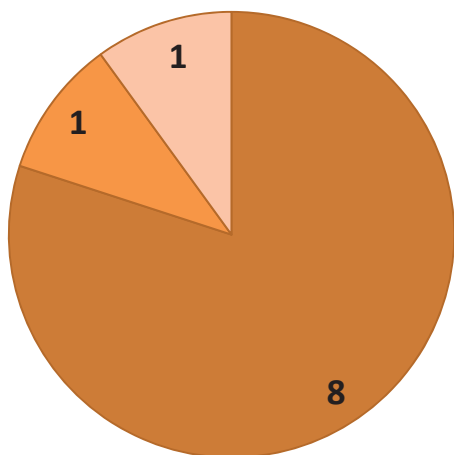


TIP

An easy and very effective way of combining your official website with social media is by posting a news item on your website (here's your authority and detailed message), and then share a link to it at several places on Facebook, LinkedIN, and / or Twitter et cetera. Please note that although the link remains the same, the accompanying message should change depending on where you post the link. You will see how fast it gets picked up and shared.

WE ASKED

Who is taking care of the Social Media for you?



- Own staff
- Own staff AND volunteers
- Externals / volunteers

Graph 6. Who is taking care of the Social Media with the OpenArch Partners? In most cases this is done by own staff. Foteviken uses a combination of own staff and external / volunteers. AÖZA only relies on external / volunteers. Note that Viminacium does not use Social Media (See Graph 3).

Combining Social Media and Print Marketing

Combining social media and print marketing dramatically increases the success rate of both. There are several ways to boost your social media and print marketing campaigns by making cross-overs. Your visitors are in both realms so you should combine as well.

Print marketing lends credibility to your brand. After all, anyone can put up a Facebook page for free; but not everyone has the perceived budget to direct mail the market. If you do, you legitimize yourself and begin to earn trust.

Your printed marketing material can bring you a larger fan base on social media. One way is by using a simple direct-mail postcard campaign. You reach a highly targeted demographic audience with a controlled message one-on-one. With the right incentive (say, free tickets for the whole family on an event to the 1,000th fan?) and list you're bound to increase your online fan base.

Posters, flyers, large-format vinyl banners and other print marketing strategies can also help you drive fans to your page. Printed materials often carry Facebook or Twitter symbols, showing visitors can connect with the museum through Social Media. That may be easier than looking for your website. Another advantage is that these channels offer real time interaction.

Print marketing can captivate attention far easier than social media do. You might, for example, find that it is easy to convince customers to click a link requesting more information but difficult for them to read your material online. One cannot go without the other. Your printed material must be up to date and ready to be shipped when required. The customer should get your post within three days, otherwise they will forget about you, and that they ever requested any information.

You could use your social media page as a sign-up form to receive a free information kit via post. You are, in essence, creating a mailing list – a powerful tool in any marketer's arsenal. You pre-qualify all leads because they have to take action to express interest, therefore you can fine-tune your pitch and earn a better response rate. Second, your overall investment is diminished because you only send your direct-mail kit to pre-qualified leads. Thus, you spend less money and send fewer information kits but receive a better response rate and increased return on investment.

Combining social media and print marketing can help you earn far better results than just doing one alone. You can even create campaigns or contests where customers enter through social media, then have to receive a postcard with a special code to enter on your site to receive a family ticket or maybe a weekend in the Iron Age house in your museum. Such highly engaging campaigns will help you weed out the non-buyers from the buyers, identify broken links and bridge the gaps to turn those non-buyers into buyers with future campaigns.



Fig 11. The graphic design of these printed folders and flyers matches the presence on the Social Media (main image and user image).

INPUT FROM

Roeland Paardekooper
“Combining Media”

EXARC

OPENARCH PARTNER



EXARC makes use of all media. First of all, our branding is visible on all our products such as brochures, our printed journal and websites and Social Media. Whenever we post an article on our EXARC Journal website, we share this on Social media but only on days when such messages get more response – good planning is essential. When we print the articles in the EXARC Journal Digest, we make clear that the full version can be found online. At the same time we advertise on all Social Media, that the new EXARC Journal Digest has been printed. Also our “look” on Social Media reflects the design of our printed brochure, flyer, banner and Journal (See Figure 11).

www.exarc.net

EXARC is the ICOM Affiliated Organisation representing **archaeological open-air museums, experimental archaeology, ancient technology and interpretation**. EXARC raises the standard of scientific research and public presentation among our membership through collaborative projects, conferences and publications.

WE ASKED

If there is a product or tool which does not work well with your museum, can you say which one?

- | | |
|-----------------------|--|
| St Fagans | Our consumer database software needs updating – it’s difficult to profile and segment the database for efficient direct mailings. |
| AÖZA | “Classic” Posters do not work well |
| Archeon | No, PR is about reaching as many people through as many channels as possible, though cost is always an issue, so it is not always an option to buy airtime on national TV, to give an example. |
| Viminacium | All of them work. |
| Hunebedcentrum | They all work in their own way. |
| Calafell | No, there isn’t any. Some work better than others but all are somehow useful. |
| Parco Montale | Thorough surveys for public and statistics for web tools. |



Fig 12. A well organized database system, will make it possible to access / contact people much faster.

Two of the OpenArch Partners mentioned they face technical problems, either with a database or with web statistics. Earlier (See Page 8) Calafell also mentioned having some issues with a database which at this point (October 2013) is unused. IT technology develops so quickly that museums cannot keep up with it. The solution often is not in buying expensive hardware or software, or in training staff to use these, but to make a proper choice from what is available on the market.

Printed & Tangible PR Products

You have the museum message, the colours, the fonts, the logo, the emotions and the target audience. The question is how to apply all of these things into a successful branded marketing campaign. At a time when it seems as if we read all information online, why do we need leaflets and flyers? Is printed material only good to convince your sponsors and stake holders you still exist? PR is bigger than simply an online approach.

Printed Material

Printed material includes brochures, posters, flyers, magazines, newsletters, banners et cetera. Deciding on which ones you want to use depends on your target market, your budget, and your time. What you produce to advertise your museum tells your customers a lot about your business – how you run it, how seriously you take it, and how they are going to be treated.

→ See Page 30

Promotional Products (Gadgets)

Gadgets or promotional products are giveaways which promote your museum brand and have some kind of use in daily life. Examples are mousemats, paper place mats for children's meals in restaurants, pens, pins, postcards, stickers, mugs, USB sticks, bags and T-shirts. Some of those items are only given on special occasions, for example when a sizeable donation is made, the donor will receive that special mug or that theme calendar. That's special.

→ See Page 32

Souvenirs

Souvenirs are items a tourist acquires to remember about the place he or she visited or what happened there. The most popular souvenirs are photographs.

Replicas of finds in the area are also popular with many archaeological open-air museums. Those are not necessarily cheap items, but what makes them special is that they are unique. Often they are made by local craftspeople (See Figure 13).

Promotional Products and Souvenirs can often be found in the museum giftshop. They usually sell well.

→ See Page 34



Fig 13. A replica of a bronze comb found during the archaeological excavation of the Bronze Age village Terramara of Montale (MO) in Italy - 1350-1450 bC. The replica is in silver and is a pin.

DO's

Spell check everything

Mis-spelled words stand out on a page and make people think you don't take your work (and them) seriously. There is no excuse. Computers can be a big help but always have somebody else proofread your text for grammatical and contextual errors too. If you can wait until the next day you will see things which you missed the day before.

Essential museum information

Check that your phone number, address, website address, and any other pertinent museum information is present and correct. If you have information that changes frequently, like seasonal prices, think about ways you can refer to that information without explicitly stating it on printed material. You may for example refer to your website, or give a phone number they can call for more details.

Less is more

Each piece of printed matter has a goal and a target group. Print material allows you a limited amount of space. A common mistake is placing too much text on posters or adverts. How much text can you read when passing by? Your customer has three seconds to decide if they like it and stay focussed. If it is hard to read or if the message is not clear, you wasted your money and your readers' time. Try to use images which can tell more and need less time to grasp. Focus on your benefits for the customer and try to convince them to visit or point them to other avenues for more information (like your website or a brochure). People trying to sell an encyclopaedia by going door to door for example will give you a flyer, or maybe a first book, but never the full thing. Your main questions to answer are: what, when and where; stick to those.

Print in colour

It is not much more expensive to print in colour than in B&W. It adds a sense of professionalism to your materials and shows a commitment to your business. Most of the time it is cheaper to print a large quantity than producing a small number (printing 100 copies on your computer printer can be more expensive than offset printing of 1,000), simply because your printer will use another reproduction method. A full colour magazine becomes within financial reach.

Compare printers

Over past years many cheap online printers have appeared, they do an excellent job, printing on high quality paper and can save up to 50% of your printing costs comparing to the 'good old' local printer.

Well, the issue is, if you print online you need to prepare all very well. There will be no second chance if you changed your mind, no five proofs, and no printer man coming to your museum discussing things over coffee. You need to deliver your content exactly according to what the online printer wants. In most cases the online printer will have 5-10 standard suggestions for your brochures which usually suffice, if your designer knows before he/she starts. But when you do you need something special you will have to use your local printer. Deciding at an early stage what to print where can save you lots of money.

Quality matters

If you go all this way to reach your customers, good wording, good design, you should not save money on the right materials. Your customers will equate the quality of your promotional pieces to the quality of your company. Make sure you use a printer that offers the best paper grades, inks, finishes and state-of-the-art printing presses so your company leaves the very best impression.

Keep in mind which paper quality you use for what product. Entry tickets do not have to be printed on photo quality paper, but the flyer with program info and announcing your next event might. Also you can select different finishing for each side; the front may be glossy, while the back is plain.

Look around

Before spending a lot of money on printing brochures or flyers, get input from colleagues and keep an eye out for other people's marketing materials that really strikes you. Learn from what is around you. If something grabs your attention, take a good look at it and analyse why it works. Discuss this with your colleagues. Comments such as "I don't like the colour," really are not helpful without a justification. What is it that makes the impact? Do not be afraid to try out new things: you always use a tri fold for your event brochure? Why not try this time a French or Z fold this time?

1. Printed Material

Large circulation of generic leaflets is pretty useless. In the United Kingdom, for example, brochures result in a 90% wastage rate (Hodgson 1993). Leaflets and brochures are best produced in a small circulation, for a specialised interest group. Such targeted print campaigns are becoming more important.

Consider also, that while production becomes cheaper, postage and distribution is becoming increasingly more expensive. Printed material is usually cheaper than gadgets, but gadgets last much longer (see next chapter).

What works well are the flyers and leaflets which people will find in your museum or at the local entrepreneurs, showing the program for today and/or upcoming events. They do not have to cost much, but can have an immediate effect. This is how you change visitors into loyal clients; they can become your ambassadors for your next event. It is an example of a well-targeted approach.

Sending a printed, good quality, invitation twice a year to your loyal customers will also help keep them connected. Do not invite them to every lecture or opening you organise, **make it special**.



Fig 14. A few samples of flyers and brochures from miscellaneous archaeological open-air museums.

INPUT FROM

Alessia Pelillo
“Printed Materials & Branding”

Parco Montale

OPENARCH PARTNER



Our Museum is first of all a school museum, in the sense that the main public comes from schools during week days. For that reason, we invested a lot in printed materials like flyers dedicated to schools that we distribute directly in all the classes of the city and the province of Modena. 8,500 flyers sent to children and their families and in a more indirect way to friends and others. This is probably our best promotional tool in order to publicise our annual program and also Sunday openings which are not only for schools.

www.parcomontale.it

The terramara of Montale, near Modena in Northern Italy, is a **typical Bronze Age settlement** with pile dwellings surrounded by a ditch with water and imposing earthwork fortifications. Next to the site is an Open-Air Museum with life-size reconstructions of **two houses furnished with replicas** of the original finds dating back 3500 years.

ITALY

Your Target Group

When printing a flyer or a brochure you need to consider who your target group is. Then you can make a decision about how many you need to print and how to distribute them. Is it something your visitors receive on entering the museum, or are you going to send it to all your loyal customers from the past 3 years, or is it something you leave at the tourist information centre? **The message is different in each situation.**

What Works Well When

Depending on your target group, where you are situated, and the event, you might decide that printing a simple folded brochures with six panels would be more effective than a glossy magazine. Consider the time you put into collecting text and images, the sponsors you need and the adverts, the design and printing. Those are costs which can be higher than you think and will not weigh up against the amount of visitors using the end result. With a similar time and effort you can create four brochures for four different events in your season and reach much more visitors.

However having a nice 24 – 32 page brochure once a year offers you the opportunity to show what you have done, and what your plans are for the season. Do not make it just a ONE-EVENT “gadget”, but think of it more like an annual journal. Handing those out for free to your visitors and distributing them through the local tourist office, restaurants, hotels and supermarkets in your direct environment might help to connect better with the local people AND with the visiting public. The effect is even greater if you include some information from other local attractions. You can also use it for your stakeholders, friends and volunteers. Including adverts for local businesses is good for your connections with the local entrepreneurs and can also help to cover a large part of the total costs.

Another great way of getting your message out there is the use of flags and banners, for example for your next large event. It makes your museum visible locally or where you expect your target audience, like at other large events. It also depends on who you are targeting.

A poster campaign could work well if your museum is in a large town with many tourists, but if are you situated in a small village and most of your visitors are local and loyal customers – posters or banners will have no effect in attracting new visitors. You would do better to put an advert in the local free newspaper, which everybody gets, or to display leaflets at the local supermarket.

There is no single magic rule one can apply everywhere. Our open-air museums are not only located in different areas (west - east, city - country side), but also aim at different audiences (school children – general public) and in any case, they have different PR budgets.

For a PR & Marketing budget to be successful it should be at least 10% of the total budget.

It is a matter of trying out different things, if something does not work now, it could work in three years' time... Do explore new things!

2. Promotional Products (Gadgets)



Fig 15. A candle holder made for the OpenArch conference in AÖZA (September 2013), with both the OpenArch and museum logo.

Fig 16. Ecological bags with the museum logo do very well in United Kingdom. Here you see example bags from Butser Ancient Farm and the Scottish Crannog Centre.

Many museums offer gadgets, but they are only sold in their shops. One reason for this is that they want to earn back the production costs. But by doing this, you make them available to everybody and they are no longer seen as 'special'. You should have at least one to three products which you just have for special occasions. This could be something you use for your biggest event, or send at the end of the year to your loyal customers or give to your sponsors. But always make it special.

Customers definitely engage with businesses that **have given them gadgets**, so says The British Promotional Merchandise Association. People remember companies who gave them gadgets for over six months and also keep these gifts for this long time. This indicates the high value of promotional gifts for businesses using them to increase and maintain brand awareness.

Gadgets work because they are somewhat useful, people like to have them, they are attractive and informative, it is kind of fun and above all, they engage all the senses. Adding your message to a tangible product turns an ordinary message into a marketing experience people can see, touch, hear, smell and even taste. They're tangible, useful and highly targeted to the audience they reach, delivering the highest rate of recall and return on investment. Promotional products last longer than a paper flyer or poster announcing your event. Promotional products leave a lasting impression.



TIP

Do you want others to look at you every day, all year long? Distribute free **calendars** (one month per sheet, including a nice image) to your customers. This is one of the easiest and most effective branding strategies simply because calendars have intrinsic value - people like to stay organised.

INPUT FROM

Marc van Hasselt
 “Promotional Products”

Archeon

OPENARCH PARTNER



Founded in 1994, Archeon covers **10,000 years of human development in the Netherlands**. From hunter-gatherers in the Stone Age and farmers in the Bronze and Iron Ages, through the Roman period and right up to everyday life in 1340 AD, “Archaeo-interpreters” show what life was like in “their time” in the **43 reconstructed buildings**.

THE NETHERLANDS

www.archeon.nl

Archeon uses many promotional products, such as pens, paper bags, backpacks, keycards, clothing, balloons, etc. Our experience is that especially for large groups of visitors, it is beneficial to include a gift bag, including several of these products. Besides improving the visitors experience with such gifts, it is also a lasting and physical memory for the visit. With the goal of repeat visits in mind, sending our visitors home with some memento is a great reminder for them to come and visit again.

These products have been in use in one form or another since the park was built. It is difficult to measure their success, as a pen with a logo alone will not entice someone to visit Archeon. However, it may be the trigger to look up the website and plan a visit in future. Products and gadgets are not going to work on their own, there must be a clear next step for the person who encounters them to take. This is why it is beneficial for example to include the website address on the product as well.

Fig 17. We have had some success in the local region by giving **our employees backpacks with the Archeon logo**. Many use them and passers-by sometimes ask them if they work in Archeon, giving them a chance to talk about their experiences and promote the park in that way. Since many of our visitors have at least heard of Archeon, just seeing the logo on someone’s clothing or accessories might trigger a childhood memory of visiting the park (during a school trip, for example).



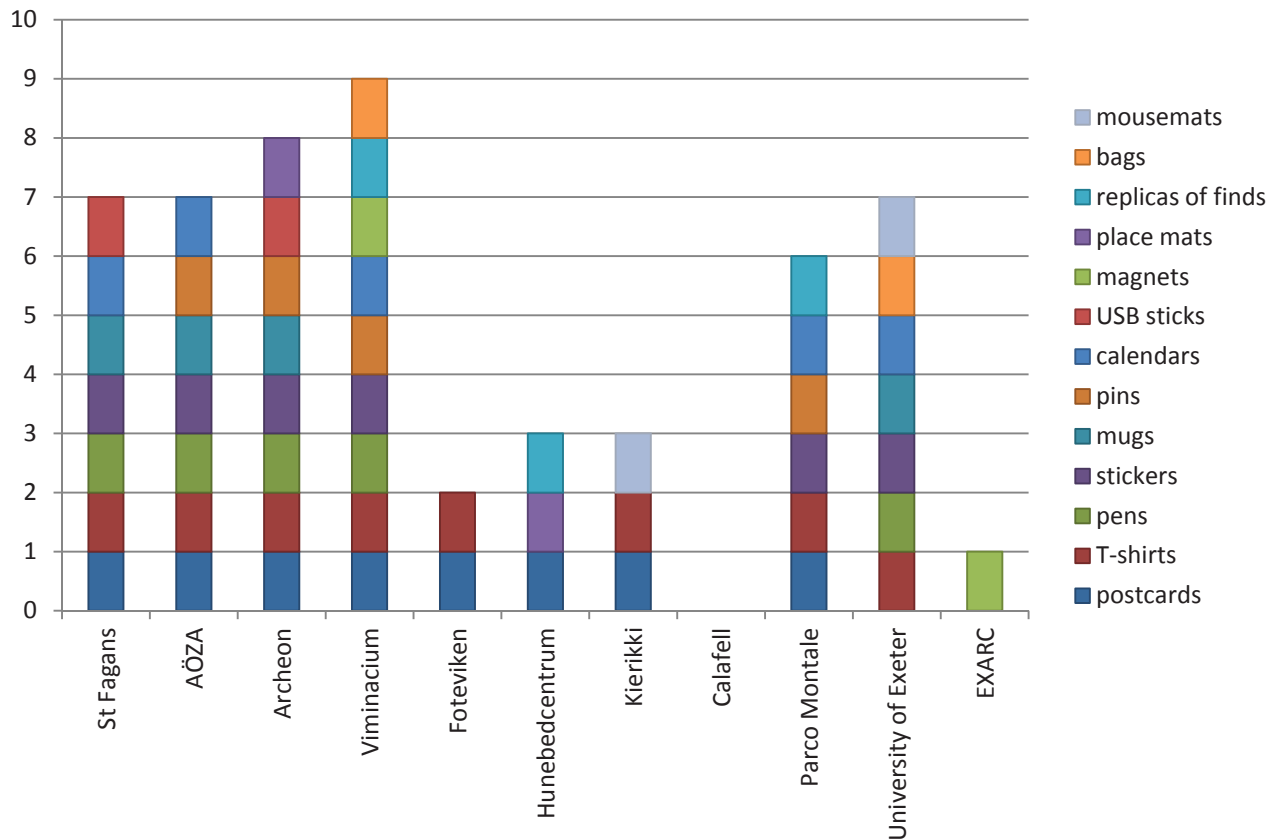
Gadgets are omnipresent: in offices, living rooms, kitchens and even (kids’) bedrooms.

Sometimes they are relatively inexpensive items, but they are well designed, clever or especially useful. They have a perceived value because of a contact you made or because they help you get things done. Take Post-It notes. They’re an extremely useful item that probably has the lowest cost per impression. There have been studies that have concluded that you see a Post It note on average 17 times. So you have a Post It note on your desk and you have a stack of a hundred. **That’s 1,700 impressions just for that one stack of Post It notes.**

Fig 18. An example of what a Post It note could look like, with pictures from Calafell on the sides and a logo on each note...

WE ASKED

What promotional materials do you use?



Graph 7. The promotional material OpenArch Partners use. Most of the OpenArch Partners use standard PR printed material like flyers, brochures, guides, posters, banners and flags. Promotional products (gadgets) on offer are very varied. Six partners have six or more products they sell or use for promotion. Viminacium came with a few extra items like bags, key-chains and replicas of finds. The products of the University of Exeter are for the whole university, not just the Archaeology Department. Others have just two or three items. EXARC uses the Journal (printed and online) and website as their main promotional product. Calafell does not have any promotional products.

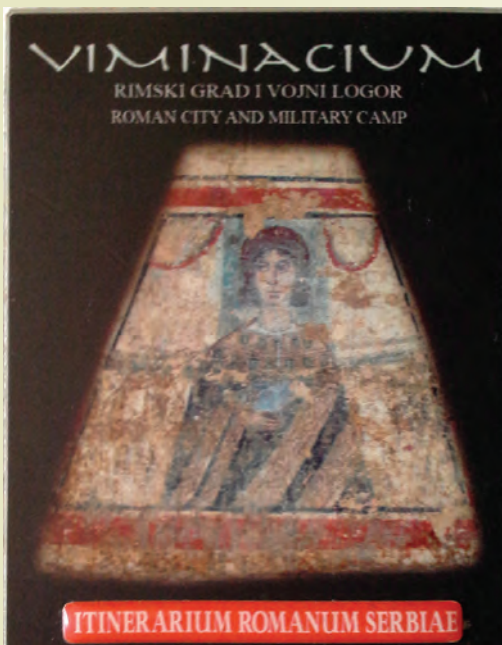


Fig 19. Small gadgets like fridge magnets do very well because they are usually very affordable. This is an example from Viminacium.

2. Souvenirs

A specific category of souvenirs are made and sold in archaeological open-air museums: articles with a direct connection to the local museum and its activities, made by local artists, often with local materials.

These vary from small items, suitable for a child's pocket to unique (re)constructions of costumes or swords which may be unique for the museum and not sold anywhere else. The truth is that many museums keep selling the 'traditional' (mass produced) souvenirs of their country because they are easy to obtain and usually sell well.

Some museums have replicas of archaeological finds which link back to the key excavation(s) the museum (re)constructions were based upon.



Fig 20. Replicas of miscellaneous cups and beakers from various archaeological open-air museums in Europe. In the front a miniature Funnel Beaker from the Hunebedcentrum.

The Hunebedcentrum has also a penny press (memory coin machine) which you can see at many tourist attractions. Visitors insert a 5 cent coin along with a 1 euro coin, which is the payment. The 5 cent coin is changed into an elongated memory coin. Once both coins are inserted, the visitor has to turn a handle several times and can actually see / experience the process of the coin being overprinted with the museum design. The Hunebedcentrum receives a percentage of the income the machine generates. It is a simple attraction and an easy way of earning a bit of extra money. All you need is some space.

Fig 21. A memory coin machine at the Hunebedcentrum.



Media & Going Public

Now you have not only your brand, but you have also created some PR products. You are also present online. The next step is to communicate to a broader public, not just the school groups, or tourists visiting your area. Here a few means of reaching those out there. Let them know you exist.

Press Releases

A press release, news release, media release, press statement or video release is a written or recorded communication directed at members of the news media for the purpose of announcing something ostensibly newsworthy. Typically, the aim is to attract favourable media attention and/or provide publicity for products or events.

→ See Page 37

Adverts & Advertorials

Advertising has a major role to play in marketing plans for specific events and exhibitions. Your advertising budget may be small so you need to plan well ahead (otherwise you run out of money by October) and you need to think carefully about what audience to target and how advertising will aid the other marketing tools you already use. Your own visitor research can be helpful in telling you what your visitors are reading and when.

→ See Page 39

Presentations

If done right, public speaking is a very powerful way to captivate and convince your audience live and first-hand.

→ See Page 40

Publications

Most museums underestimate the value of publications yet in their store they may sell dozens of books by others. Museum staff can often present an interesting story in person very well, but they are not trained to put that story on paper.

→ See Page 41

Film & Video

Whether you seek to entertain, inform, or both, video is a powerful channel for quickly engaging your customers. It is a powerful medium which becomes even more important in fast-paced communications.

→ See Page 43



Fig 22. Filming at Foteviken museum. Foteviken is well known for various film and media productions.

1. Press Releases

Press releases are “the granddaddy of public relations writing vehicles” (Fraser Seitel). They should follow company branding. If your news is published, you gain unbiased third-party validation and the potential to reach customers you didn’t know you could have.

You may assume that the public (and press) read far more than they actually do. Most journalists will glance at the heading and first sentence of a press release, if it doesn’t grab their attention, they will read no further. Uncritical use or overuse of press releases by journalists has been dubbed churnalism. A press release is supposed to be news, not a corporate statement. This means concentrating on what, when, where and who, but not too much on why. Most adjectives are superfluous.

It is excellent to have a personal contact at your local newspaper; someone you can call, or who meets with you regularly for a chat, someone who understands you and your customers.

INPUT FROM

Harrie Wolters
“Press Releases & Openings”

Hunebedcentrum

OPENARCH PARTNER



Lying on the Hondsrug in Borger, in the North of the Netherlands, the Hunebedcentrum takes you back to **prehistoric times** and shows you the lives of the **first farmers in Drenthe**. They constructed impressive **monumental tombs** and the remains of 54 of them can still be seen, **the largest one standing right next to the centre**.

THE NETHERLANDS

www.hunebedcentrum.nl

From the start of our opening we said that we want a press release every week so that the press get to know you. We succeeded in that and the result is that we are often mentioned in media. Sometimes we get a lot of attention and sometimes it is only in the local newspaper. We do not always send the press releases to the same media. When it is a local event we only send it to the local newspapers, when it is regional we send it to the regional ones. And so on.

We always try to combine it with a picture. Another good rule is that you must send a press release at a time when they can call you and ask questions. I often see that people send a press release for example on Thursday afternoon and then they take a day off on Friday: not good. Always send the press release at the right time. That means that it can be sent at different times to meet different deadlines (local newspapers for example are often published on Wednesdays but some regional newspapers are published every day).

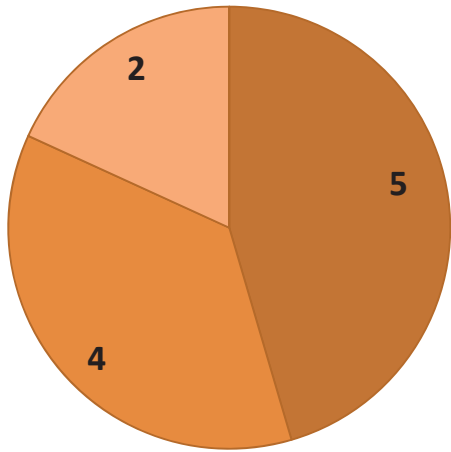
We also made a deal with the regional newspaper and regional TV that they usually get the news at first hand. The press release will be one day later.

It is also good to have a good relationship with the press, sometimes we invite them and then we talk for about an hour and tell them all our plans. Then they can publish the items in good time. Because of this we sometimes get complete pages in the newspaper and work together on the text.

It is very important that you see the things that will make news in your organisation. People working inside the organisation often do not see things as news because for them it is normal everyday business. Often the greatest news items are the small things which make a big story. But it is not always the big stories which get the most attention. Think about the small things with a great story behind them.

WE ASKED

How often do you send press releases and how many are published?



- At least 50 a year
- On bigger occasions
- Never

Graph 8. Press release frequency with the OpenArch Partners. The way OpenArch Partners manage press releases differs a lot. Four of them send at least 50 press releases a year (in some weeks more, in other weeks none), another four only when there is a good reason. It would be interesting to find out what method is more effective, especially since almost all claim that all press releases are published in one or the other media. Only Foteviken says that less than 50% get published.

The coverage of local newspapers is very different in Cardiff (WLS) compared for example to Borger (NL). The University of Exeter (UK) sends releases virtually daily, the Archaeological department 2 or 3 times a month. Viminacium on the other hand sends no press releases at all; the press comes to them by themselves, at least once a month (even more often when there are big events.). "How do they know when to come? It is simple. The press people call us. Usually, they are quite eager and if they for example call in March and ask if they can come and interview some of us, they come and do the interview, during which they are told that there shall be a conference in for example October. So, the story goes on permanently. Also, when we make and finish another reconstruction, we inform the Tourist Organization of Serbia and they distribute the news. It is usually that one of our archaeologists does that, since we work closely together." Others could only wish for such co-operation between press and a venue. EXARCH does not send press releases; they only publish news items on their website.

Fig 23. Two samples of press clippings about OpenArch activities:

Left: University of Exeter visiting Kierikki in July 2013, posted in Kaleva Newspaper on 27th July 2013.

Right: Clipping about the OpenArch meeting in Parco Montale in April 2012, posted in the local newspaper of Calafell in June 2012.

More Press clippings and Press Releases from OpenArch activities are available at www.OpenArch.eu



2. Adverts & Advertorials

An article in the local newspaper is much more effective than a printed advert on the same page. The most dynamic combination however is a blend of editorial coverage with an advertising campaign and social media. You cannot do one without the other. You may also consider online adverts on related websites. You might have to pay for such a banner, but it will lead customers back to your website.

INPUT FROM

Rüdiger Kelm
 “Adverts and Advertorials”

AÖZA

OPENARCH PARTNER



The “Stone Age Park Dithmarschen” in Albersdorf (Schleswig-Holstein, Germany) has been reconstructed as a Neolithic cultural landscape from ca. 3.000 BC. Lying close to megalithic tombs and grave mounds dating from the first farmers in Northern Germany, the site offers educational activities like flint knapping, archery and leatherwork.

GERMANY

Generally we are using “classic” adverts in newspapers only in (printed) magazines where “we have to be in” (for example brochures from the regional tourism organisation, for the Kiel Canal et cetera.). We very seldom place adverts with a broader distribution, first because of the (higher) costs and second because we think it is more important to advertised in the region (to get our target groups here, when they are here in the region).

The problem we see at the moment is, that it becomes more and more important to advertise also on internet and on social media (which also costs quite a lot), but on the other hand the printed brochures do not become less important, just opposite: nowadays there is more printing than ever before (and it is impossible to be represented in all of this, because it takes much money AND time!).

www.steinzeitpark-dithmarschen.de

Fig 24. (Above) An advert made for the OpenArch conference in AÖZA. The design was also used as banner and stickers, all in the corporate identity of OpenArch.

Fig 25. (Right) OpenArch style combined with the AÖZA advert.

3. Presentations



TIP

Share your well made Powerpoint presentations for your stakeholders on **SlideShare**. It is worth it.

→ See Page 21 for more info

Public

You need to know the backgrounds of the people you are talking to. Read up where needed, be prepared for questions and know what to answer: a pep talk for your employees requires a different tone to a lecture to an academic public.

Wording

An oral presentation requires a very different approach from a written paper. Use language every listener can relate to and refrain from using jargon. Your public are no idiots! But if you cannot bring your message in simple words, you should not be saying it at all. It is however an art to boil things down to an easy to understand essence. This does not mean that your theme is so simple that it does not even need to be discussed.

Nerves and strategy

Nerves are what give you energy by getting the adrenalin flowing. Without them you will not make a good presentation. If you start slowly and informally, this will help the audience get used to your voice and will buy you time to settle your nerves. Locate a few people in the audience at different strategic places in the room and move between them for the first few minutes, giving them lots of eye contact. Rehearse your first few paragraphs very well; once you are in the flow, you can loosen up a bit more.

Using scripts

While you may write out the full text of your first ever presentation, you will find that you will prepare ever shorter scripts as you go on. If you do use a script, print it in a larger typeface, double spaced, making it easy for you to return your eye to the podium. Use wide margins to indicate slide changes and highlight points of emphasis so you can see them coming. Gradually work towards using bullet points or cue cards as you work away from reading your paper. You need to be able to make transitions seamlessly.

Practice, practice

Being a great speaker has to be worked at and takes far more preparation and practice than people think. Aim to open people's minds to something new. Make notes about other people presenting; both good and bad examples are priceless. Make use of free tutorials and tips on communicating on the web, and do dry runs to practice. Test if your paper has the right length by actually giving the paper, see if it flows right and if you succeed in emphasising the right things.

Visuals

Show the structure of your presentation in your opening slides, so people know where you are (start, analysis ... conclusion). Often the best presentations have mainly images/figures or diagrams on slides which the speaker can take the audience through. Tables should just show core information; for example showing just the information discussed and not the other three columns with research data which are irrelevant at this stage of the talk. Use big fonts of at least 24p. There should be no more than 30 characters in one line, no more than six lines per slide.

If a slide has several points, only reveal them one at a time. Otherwise the audience will be busy reading the words instead of listening to you. Don't stand between the projector and the screen or the screen and the audience. If you are in control of the buttons to show the next slide, be aware that you will often be immobile. You may need a pointer as well.

Our personal opinion is that it is better to have more slides with images and change them every 20 - 30 seconds than to stand still at one slide and tell your story for a few minutes. The public will stay focused when things are changing. Having a new slide every 20 - 30 seconds is a good idea when having images and one-liners. You will need more time for complex slides. There are people however, who give a great presentation only with a few slides, keeping the audience sharp all the time. You need to choose what is working for you, and keep in mind the goal of your presentation, your audience... and how many presentations are they going to see that day.

Your passion engages the public

If you're not passionate about your presentation, then why should your audience be? And why are you doing it?

You may not like to present, but you have passion for your subject, and this is what you need to communicate. Remember that you are the authority; they want to hear it coming from you! Presenting is all about sharing that spark of energy, about engaging your public and taking them by the hand, into your world.

The question that kills you

You are finally ready and then comes this question, like a knife in your back... When somebody attacks the speaker, the audience is automatically on your side. Always avoid being negative or defensive because then your ego seems to take over. Some people take one line out of your presentation to nail their own off-topic opinion, starting to digress. Don't follow them into the trap but ask them to 'bottom line' their question. Deal with difficult questions through humour, maintaining your cool. Admit you don't know the answer or you haven't thought of it and explain why. You may also state that the point the audience brought up was not the focus of your study but you will gladly discuss this in the next break.

4. Publications

Having a column in an archaeological (regional) journal is an easy way to start. There are also online journals which are usually less demanding than printed magazines. You may aim to reach people who might not normally visit your museum (yet). Writing about your annual experiment, or your museum in general, posting your experiences with special visitors will bring you more publicity. You get noticed by other media as well, which could lead to national coverage or even a movie production. Note that most of the time you will have to deliver good quality photo material with it.

Trotz Absage des Welterbentragers:
Es gibt doch (noch) Wikinger in Schweden!

Das archäologische Freilichtmuseum Foteviken in Skåne

Als Wikingerzeit wird in Schweden die Periode vom 8. Jh. n. Chr. bis in die Zeit um 1100 n. Chr. bezeichnet. Die skandinavischen Länder waren in diesen vier Jahrhunderten jederzeit in Kontakt mit auswärtigen Kulturen, vom Kaspischen Meer über das Mittelmeer bis nach Kanada. Den Skandinaviern wurden von diesen Kulturen neue Ideen vermittelt, so dass sich in der Folge auch die eigenen Wertvorstellungen im Norden änderten. Zugleich beeinflusste die Kultur der Wikinger auch die anderen Gebiete.

Zu Beginn der Wikingerzeit bestanden die skandinavischen Gesellschaften vor allem aus verschiedenen großen Stämmen. Bei den Siedlungen handelte es sich entweder um isoliert gelegene Bauernhöfe oder um kleine Dörfer. Die Landschaft der damaligen Zeit muss man sich dabei

grundverschieden von der heutigen vorstellen: Große Feuchtgebiete und vielfach undurchdringliche Vegetation prägten das Bild des südlichen Skandinaviens. Erst während des 10. Jh. entstanden die ersten städtähnlichen Siedlungen, bei denen es sich in Skåne (Schonen) um die spätere Bischofsstadt Lomma, den heute verlassenen Handelsplatz Lomma (bei Landskrona) und die Vorläufersiedlung von Helsingborg handelt.

Das Freilichtmuseum „Wikingerstadt Foteviken“ stellt dabei einen dichtbesiedelten frühen Handelsplatz der Zeit kurz nach 1134 n. Chr. dar, also aus der Schlussphase der Wikingerzeit bzw. dem frühen Mittelalter. Im Jahr 1134 fand bei Foteviken im Zuge der dynastischen Auseinandersetzungen um die dänische Königskrone eine grausame Schlacht statt, wo eine feindliche Flotte landete und (erstmalig in der



Kulturschichtung im neu geschichteten Brausepark Museum.

Kaltes, Hochregal. Das fasziniert die Besucher der Externen im Brausepark Museum mit jahrhundertem Diebstahl- und kunstgeschichtliche Forschung bietet diese Anlage als hochmodernes Heilig-Grab-Ensemble mit dem Grab Christi, der Kreuzabfertigungsgrube und der Götterkapelle. Das ist in jeder Art einwärtige Relief der Kreuzabfertigung wird die zweite Hälfte des 12. Jh. damit, doch haben Untersuchungen von Brandspuren in den Götter-Ensembles, dass die Anlage der Anlagen bis 10. Jh. zu rücken.

Besucher der Externen im Brausepark Museum sind zu erwarten, die archäologische und naturwissenschaftliche Untersuchungen und die weite Geschichte der Externen von der Restauration des alten von Heron Helmschiff über die späte-mittelalterliche Erneuerung, die barocke Barock und dem römischen Fremdenverkehr bis hin zur Propaganda der Dritten Reichs.

Das Informationszentrum Brausepark ist ein Gemeinschaftsprojekt des Landesverbandes Lippa der Schutzgemeinschaft Externen, der 1986-Gefahrung und das Europäische Forum für moderne Entwicklung (EFME). Es hat seinen geöffnen April bis Oktober 10-18 Uhr, November bis März 10-16 Uhr. Nähere Informationen finden Sie unter www.externen.de.

1. Brausepark Lippa

Steinpark Dithmarschen - Vergangene zu Anfängen
Im November 2010 ist die Belegung aus Brause eingetroffen im Rahmen des Steinpark Dithmarschen.

Archäologie im Film
In Zusammenarbeit mit "CINEMATEKA" und Genie-Festtag-Setzung findet am 9. und 10. Juni 2011 im Vortragssaal der Rente Halle zu Kiel die Fachtagung „Archäologie im Film“ statt. Im Vordergrund steht die kritische Auseinandersetzung mit der Darstellung archäologischer Fachbereiche im Medium Film und deren Vermarktung in der Öffentlichkeit. Fachleute aus den Bereichen Film und Archäologie geben Einblick in die Welt des Themas und präsentieren ihre Beiträge mit Filmausschnitten. Das Hauptaugenmerk der kritischen Betrachtung liegt auf der filmischen Umsetzung wissenschaftlichen Ansatz und der Präsentation dieser Filme im Museum.

Fig 26. Examples of different archaeological journals where you can publish:

- Archäologie in Deutschland,
- EXARC Journal Digest,
- Archeologie Magazine,
- European Journal of Archaeology,
- Skalk,
- Revista de Arqueología,
- Antiquity,
- Fornvännen,
- Journal of Archaeological Science,
- Bulletin of Primitive Technology

and many more.

ARCHAEOLOGICAL OPEN-AIR MUSEUMS

The buildings are a longhouse (based on finds from Kårböck), a Viking longhouse (Hälsjö), and a local but we would not), a posthouse, a barn and a church. The aim for the future is to keep this combination of being a youth centre and an institution for historical education. The medieval themed ambience is an incentive for the youth to try out crafts, play games like keep instead of computer games and make things themselves instead of just consuming. "Modern" activities like playing football are still taking place. So it's not all "history stuff" but... "Something medieval" is always a good answer to the kids' question: "What can we do now?"

Starting in 2012 the site is open on Saturdays for a different kind of visitors, adults visiting it as a museum. Activities on these days rely on the help of skilled volunteers, including re-enactors. In the way, the site is never really closed. There is no fence around it. Cases of vandalism and malicious damage are surprisingly rare. The Hauptplatz is now quite well known as a place for education among the schools in the region. School classes are looking educational programs that will range over the next school year or half of the school year. These programmes give the opportunity to focus on different aspects of medieval life (crafts, food, clothing) at each visit instead of just touching on them shortly. Every program ends with two questions: "Did you learn something?" and "Did you have fun?" Other classes and groups of visitors book single visit programmes that take three to four hours and can only give a short insight into medieval everyday life.

Who is doing all this, and who is paying for it? Two and a half of the jobs are financed by the municipality of the city of Lassebo. Now there are five and a half jobs, shared by eight employers. The extra ones are financed by foundations (Fossell-Sättning, for example) and donations. Two volunteers are spending a voluntary year focusing on ecological issues and a voluntary year in monument protection. The fees paid by the school classes (usually 50 Euros for a morning) do not cover costs, but at least make a contribution. There are about 11,000 children visiting the site during the regular opening hours. In 2012 more than 2,000 schoolchildren visited the site as part of their history lessons.

The next steps in the development of the site will be completing the main building that contains storage rooms, offices, a multi-purpose hall, a kitchen and building a complete 12th century monastery. The construction of the monastery - starting in 2014 - will again be done with the help of people of any age and various cultural backgrounds who also have the chance to bring in their own special skills. The monastery will be a good place to show work and experiment with various aspects of medieval life - like in a living-medieval construction site.

And when the monastery is finished, will this be the END? Probably not! Never being completely finished is an integral part of the project as a whole.




Fig 2. (Above top) Children's forge: crafts, creativity and even dealing with dangerous stuff are part of the concept.

Fig 3. (Above) Children can get in contact with animals other than usual pets.

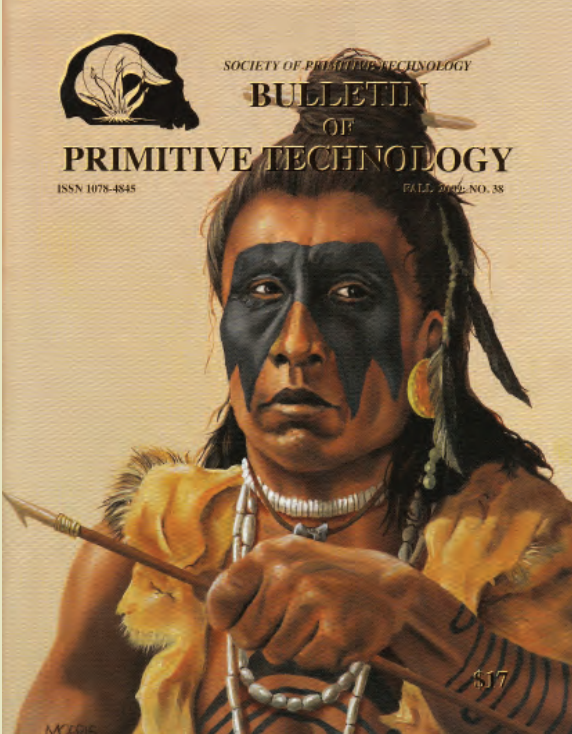
Fig 4. (Left) Even older people can participate in the (re) constructions and bring in skills learned long ago.

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ARCHAEOLOGICAL OPEN-AIR MUSEUMS

Gene Fornby

The Ancient Village of Gen

(Carl L., Tunnberg (S))

The open-air museum Gene Fornby ("The Ancient Village of Gen") is an archaeological (re)construction completed in 1991 based on the excavation of a nearby ancient settlement. For many years now, the politicians of the City Council of Örebro Municipality have been debating on the "use" of Gene Fornby. I have for years, through articles, debate and political activities, been a very active part in the efforts to preserve Gene Fornby from demolition. The cause seemed long doomed to be lost, but in the end saving-line won. Therefore the longhouse and the smithy will be preserved and restored. Moreover, there will also be updated scholarly information material that will be better connected to the actual nearby prehistoric site (RAÄ Sjölevad 224).

Fig 1. (Above) (Re)construction of the largest found prehistoric smithy in the Nordic region. Measured 10 x 8, had four forges. C.L. Thunberg 2012-08-21

Fig 2. (Above right) Air photo of the excavation. By RAA, Jan Norman (1968-06-17)

Background
Gene Fornby is based on a prehistoric settlement on Gen Örnåsvik in northern Sweden. Originating from the excavation in 1977-1984.

The finds consist of the remains of at least 14 house forms there are also four burial mounds. The remains have been dated, and the surrounding century contains graves in ancient settlement of Genestown was performed in 1991.

The (re)construction of the village was, from 1991, 2005, building-site made to reflect the transition from the Iron Age to the first written scholarly work of the excavation was published for example Rasmussen 1981; Baudou 1992; Lindqvist 2003; and archaeological (re)constructions were inaugurated in 1995 construction of Gene Fornby - see for example Eklöv 1995.

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INPUT FROM

Dr Linda Hurcombe

“Why is publishing useful for AOAMs and what could they publish”

University of Exeter

OPENARCH PARTNER



Archaeology at the University of Exeter is a vibrant academic community offering excellent teaching and research. They are **ranked 2nd in the United Kingdom** for their world-leading and internationally recognised research and many staff publish on experimental archaeology. They offer **high levels of student satisfaction** and encourage students to use experimental methods.

The Archaeology Department offers a unique 1 year MA in Experimental Archaeology and many of the postgraduate students and staff at Exeter use **experiments as a research tool**. They have a range of **outdoor spaces and labs** and expertise across a range of periods, technologies, and approaches.

ENGLAND

Publishing is another form of PR. Just as advertising needs to take many different forms to reach different audiences so too different kinds of formal publishing can be targetted at a variety of audiences. Publications are communication and networking opportunities.

The subject matter can serve many purposes. A short overview of how to publish is available online already (See Outram in the EXARC Journal).

Full academic publication of experiments in peer reviewed archaeological or historical journals. These could be initiated by the AOAM or be joint publications with academics who have been involved with the design or who may have used the facilities or expertise provided by the AOAM. There are local regional societies who publish reports as well as national and international journals. The style and significance of the work will determine what kind of academic publication is appropriate. Working within an academic framework can provide access to facilities and expertise not available to the AOAM and for some kinds of visitors it will add to the authenticity of the experience: for other visitors it may be irrelevant. Publishing may attract other academic projects to work with the AOAM to the benefit of staff and visitors. Academic collaborations need to be clear on who is responsible for which aspects of the project and it would be good practice to agree an outline of the intended place of publication and list of authors. Bear in mind that there are journals on Public Archaeology and Museums as well as those for History and Archaeology. Some experiments may be in how visitors react to particular experiences.

The **EXARC Journal** can provide communication with a mixed academic and AOAM audience. The articles are shorter and colour photos can be included. For those inexperienced in publishing this is a friendlier place for a first try but it is still necessary to follow a clear design and write well. The subject matter for EXARC is very diverse and specifically includes visitor issues as well as academic ideas. The benefits are in showcasing what your institution is doing and the interchange of information across AOAMs.

Many AOAMs have strong links with local crafts people (professional and amateur). These crafts have their own local and national networks and associations. Their newsletters and journals, some of which are national or international, can offer a good way of reaching the ‘crafting’ audience drawing both visitors and also potential demonstrators or volunteers into the AOAM, adding to the visitor experience.

There will also be ‘volunteering’ and ‘sustainability’ possibilities where there are regional or national groups and of course there are networks and publications associated with teachers and ‘education’ from kindergarten upwards. Short articles could showcase the facilities and experiences offered by the AOAM.

This short overview should be enough to show that publishing is ‘advertising’ in a different way. In addition it is about networking and learning from peers. Publishing can help with staff development and provide the motivation to try new things, ultimately improving the visitor experience.

www.exeter.ac.uk/archaeology

TIP

Check www.Journal.EXARC.net for more information on the Journal, both online and printed. There you can also find information for Contributors incl deadlines for submitting.

JEXARC JOURNAL

The EXARC Journal is a development of EuroREA, first published in 2004 jointly by the Czech Society for Experimental Archaeology Hradec Králové and EXARC. It was set up as a communication platform to allow an exchange of information on all aspects of archaeological experiment and (re)constructions, including interpretation and organisation aspects. In 2007 the publishing responsibilities were fully taken on by EXARC.

Since it started, EuroREA has grown both in terms of content and readership to the point where it was necessary to come up with a new approach. In 2011 the EXARC Journal moved online and was accompanied by a printed EXARC Journal Digest which featured abridged versions of some of the best articles from that year's edition. The growth and changes in EXARC are reflected in the development of the journal. The reviewed section is divided into four parts: Archaeological Open-Air Museums, Experimental Archaeology, Ancient Technology and Interpretation. **We publish each year four online issues and two printed Digests with between 50 and 80 new articles annually.**

The Journal is also used to publish proceedings of relevant conferences taking the burden of editing and publishing off the shoulders of the conference hosts, but giving credit to whoever was involved.

The EXARC Journal is registered with an ISSN number and reaches all universities worldwide thank to its EBSCO registration. The board of editors checks papers on style and spelling as well as reviews its contents. Publishing in the EXARC Journal is easy, provided the contents are relevant and sufficient. Our authors come from a wide variety of countries and backgrounds, making it a very good tool to showcase new museums, activities and products.



5. Film & Video

Here we do not discuss the power of YouTube (see earlier on), it is about the filming itself, by you and your people, or by others.

Before you start, think of what message you intend to give and to whom. An advertising type of video, showing everything your museum can offer, is always good. This requires a more professional film-maker than a simple video showing the experiences of one of your visitors (“a day in the life of the museum”). The style of your video sets the tone and will affect most other creative decisions. Even for simple videos you need to know what you want to film, make a storyboard and follow it. Don't just go ahead and do it, the chance is you will see later you are missing some important shots. Your video content should be an extension of your brand, so paying the same attention to detail to video as to other elements of the marketing is an important investment of time.

Guidelines for film crews in archaeological open-air museums

These guidelines were originally written up by a film production leader who also has experience ‘from the inside’ at archaeological open-air museums (Schuiter 2005). She knows how to phone your museum and beg if she please can use your location for free and of course you will benefit from it... Such phone calls usually come totally unexpected and often the request of such a super-commercial production company may be overwhelming. You must be careful to avoid unwanted side effects for you and the production company. The request to film at your location may be for a variety of reasons.

INPUT FROM

Björn M. Buttler Jakobsen
 “Filming and Film Crews ”

FOTEVIKEN

OPENARCH PARTNER



25 km south of Malmö, Sweden, you will find the Archaeological Open-Air Museum of Foteviken. **Inside a city wall open toward the sea, the world’s only attempt to recreate an entire Viking Age town** shows a number of streets with 23 houses and homesteads, reflecting life in a late Viking Age and early Middle Age town in 1134 AD.

SWEDEN

For the last 15 years or so we have had film teams at Fotevikens Museum. We have about 5-10 film units coming every year doing Viking concept films. They are of different categories:

1. Some are coming to shoot a part of a documentary film for TV. In that case the film company pays for the facility, props, food, cottages, extras plus research and project staff. We get something like € 20,000 – € 50,000 a year. We have fixed rates for renting the town per day, research person, Viking ship and Viking clothing.
2. Others come to make a promotion film on Tourism - showing landscape, facilities and culture of our region. These use our museum for free as promotion material.
3. Sometimes we get a student who wants to use part of our museum as part of a project. We give them a hand, help them around and accommodate where we can.
4. Another option is fiction film using Foteviken as a film set. We get a part in it and that includes a share in the money.

All that brings Fotevikens museum some extra money and world wide PR.

Funny situations are when later on people come to your museum and say “I saw you in that or that TV series or movie.”

www.foteviken.se

The News

A local or national TV station may approach you as a result of a specific happening (for example an opening, extension or a more negative reason). The crew is small, 3 to 5 people. They don’t pay you anything and work fast. This means when the phone call comes in they want an immediate answer if they can come and visit or they may even turn up in front of your nose without even calling you ahead of time. They are usually gone within the hour.

Instruct your staff how to handle / forward these calls. If somebody calls and asks if your museum has a cave because they want to film a satirical shot of some people preparing to bomb western tourists, think fast if this harms your museum or is a great chance to get exposure. This decision should be taken by the PR Team together with the museum manager.

Make it clear where they are allowed and where they are not allowed to film. It may not be a good idea to show your “employees only” canteen, where your staff usually can hang out and relax without any visitors, on national TV. Stick to this! Ask for a contact person and a phone number (often the producer or an editor), this works well during filming and even after broadcast. Ask when it will be on air and if you can get a digital copy (or link).

Film crew (drama series for TV, TV film or movie)

Now we’re talking a very large crew, let’s say a minimum of 30 people. They all need to park, pee and eat, besides the actual filming. There should always be some compensation, even if it is a low budget movie. Ask for at least EUR 200. Your site is unique: if they need to build something like this in their studio it will be much more expensive.

The main task of producers is negotiating, getting the best out of the situation for their company. They are not just in it to pay as little as possible, but to get the best product against the lowest effort. If for example your museum can offer volunteers or staff as extras you have some easy extra money and they have an easy solution to their problem. Usually an extra gets paid about EUR 35 cash plus a EUR 25 casting fee for the ones who deliver the extras. Be sure the extras you promise actually show up! Another option for negotiation with the producer is how your museum is mentioned in the credits. If (parts of) your museum need to be closed for some time, ask for compensation and make this very clear to your public beforehand. The financial compensation may be well worth it, but the anger of visitors may boomerang back on you.

It is not only about money and exposure. If an interesting production (Discovery Channel or the History Channel) approaches you, instead of money you could ask to get the whole series on DVD. This is a cheap solution for them and very useful for you. However, make clear deals (on paper) which parts of the series you may use and how. The contact person is often the location manager of the producer / production leader.

Video clip/ advertising

There is a lot of money in this (start with a minimum of EUR 1,000 per day for using your museum). They are often very pressed for time due to their huge costs. Make clear deals about what they want to use and how they leave things (and people) behind.

Student film

Several (semi-) adult education academies offer courses and training which includes the students making films. There is usually no money so you cannot even ask for a compensation for using your site. You will still need to make clear agreements about what they can use and when (and when not). Cooperating probably won't bring you any financial profit but may be a good experience for you and your staff (team building). Be sure to have a contact person and see if you can get something more out of it, like using the school's facilities if that is of any use to you.

General

The most important thing is to make clear appointments, in writing. Be sure to have a written confirmation – if they don't do it, make one yourself and get it in their hands. Important to discuss are:

- Using electricity, water, toilets.
- Large crews: lunch, how and where? Is there any space which seats 30-40 people? If not, they should bring a bus.
- Can you remain open for visitors?
- Are there enough parking facilities? Think of the lighting lorry, the catering bus – these are large trucks! Of course you will also see plenty of 'civilian cars'
- Do they need a dressing and make up room? Will they bring this along or do they need some tables and chairs?
- Always ask to be mentioned in the credits (news items do not do this)
- Always ask for a digital copy. If they send you a link, this may disappear after a while, so a simple DVD is better.
- Ensure you have a single clear contact person with a phone number and vice versa: also see to it that your museum speaks through one contact person only. If this is transferred to another person, be sure that this is handed over well as miscommunication can lead to misuse...
- Stay present during filming. What a film crew understands by 'leaving the area clean' may not be the same as you think. Often they mean no harm. They may see a few trees in a corner, but if there is one less that does not really matter to them, and if removing a branch makes a better picture, who cares – for you they may have just removed your one and only Holy Oak. Treat them as a group of school children who need supervision, all the time.
- Have a clear mutual understanding when they will arrive and leave. They may say that they work 8:00h – 18:00h, but they forgot to tell you that several actors and the ladies doing the clothes and make up start a few hours earlier and afterwards, there is still cleaning up time. Is there a chance it will all last longer than planned or are they very strict about sticking to the time?
- You may be able to advertise that "our museum is used as location for the new film / video clip of..." Be very careful before you do this: enthusiastic fans can ruin a lot for you and the production company may not be happy about things being mentioned much too early. This may cause your museum a heavy fine (check the contract before you sign and inform all people involved).
- Maybe the company can link to your museum on their website.
- You may be allowed to take pictures while they are filming (preferably with some VIP faces) for your own PR. Always, always ask permission first, both the people you put on camera and your contact person on the set. The sound of a clicking camera may also ruin a shot so don't do this when the film cameras are rolling.

Fig 27. Crew filming at Foteviken.



How to organise an (International) Public Event



Fig 28. International Symposium about Archaeological Heritage and its presentation at Viminacium in 2012.

Planning

Make an actual plan of action. In this plan you divide the tasks and set deadlines, divided in short term, middle and long term. The location, program, accommodation, catering, audio visual technique and speakers should be arranged.

Promoting the event

Where possible you should invite your target audience personally, in some cases through mailing lists of other societies, by advertisement in journals, social media, websites and press releases.

Registration period (in the case of a conference / seminar)

Registration should start as early as possible, and should last until about one week before the event. See to it that there is only one channel for registration, or one place where registrations come together as soon as they are filled out. Registrations should be confirmed within 48 hours after receiving. All data must be put into a schedule for the conference.

The (online) registration form should be simple and complete but not too long. Everything you need to know should be asked in the form. Think about number of participants, personal data, arrival date and time, departure date and time, diet preference and accommodation preference.

Last few weeks

Preparation should include making certificates of participation, badges, invoices, list of participants, conference handbooks, programs and goody bags. In the weeks before the conference maintain regular contact with the caterers, the accommodation, the travel agencies and the car rental company.

The event starts

Try to build up to the event: hold prior discussions and brief all staff and volunteers. In the personnel planning the museum must think about extra people to handle communication, transportation, reception and registration of the participants, reception and guidance of speakers, organisation and suppliers.

When the event is running, Twitter is your main channel, by means of which you can feed into other social media. Appoint an on-site social media ambassador to produce live tweets on all the happenings from the floor, providing real-time updates from keynotes and popular sessions. This reporter will also provide photos and videos that will be posted to Twitter, Facebook and YouTube. During a keynote or a session, you can execute a live Q&A session and collect questions which are submitted via a Twitter hashtag. The on-site ambassador will monitor the questions and relay the best ones to the panel for discussion.

INPUT FROM

Milica Tapavicki-Ilic*

How To Organise An (International) Event

Viminacium

OPENARCH PARTNER



Viminacium is an **ancient Roman site** on the right bank of the Danube in eastern Serbia. In an area of about 450 ha are the **remains of a military camp, a city and cemeteries**. Remains of a Roman bath, a mausoleum and one of the gates of the military camp can be seen, as well as a replica of a Roman villa.

SERBIA

www.viminacium.org.rs

Our experience with organizing the international symposium in October 2012:

We started inviting colleagues in early 2012 (February, March). Several hundred invitations were sent via e-mail. The deadline for application was 31st March, while the submission of abstracts (up to 300 words) was expected by 1st May. We set up a separate e-mail address for this purpose. In the end, we had about 100 participants, but we should mention that some of the lectures were prepared by several authors.

The official language was English, because after a long discussion, we realized that only native speakers have the ability to lecture in for example German or French. At the beginning, the time of each presentation was limited to 15 minutes, but due to the large number of applicants, we reduced it to 10 minutes. This was not a very satisfactory solution, but we managed to hear all of the lectures. We also asked each participant to inform us about the media needed for their presentations, like beamer, slide-projector etc.

Before the beginning of the symposium, we printed the book of abstracts (ISBN number included). The fact that there is an ISBN number is very important for a number of participants, like the ones coming from the countries of former Yugoslavia, since their salaries are determined by a certain number of points, while the points are collected through articles and abstracts officially published. We also printed the official program and the name-tags.

The opening ceremony of the symposium was filmed by a local TV station and shown in the local news and there were several press releases. The book of abstracts was distributed in several museums in Serbia.

On the first day of the symposium, transport was organized from Belgrade to Viminacium. On the last day, a site visit was organized to two nearby sites, Golubac and Lepenski Vir.

Board and lodging was organized within the archaeological park of Viminacium. Viminacium possesses its own accommodation for visitors and there was no need to book hotels or anything similar. On the other hand, people who did not previously know each other had to share rooms and we had a difficult task of determining the schedule. This problem is much easier to solve if there is a hotel/hostel involved, but that increases the costs.

Everybody was satisfied with board and lodging. We had a full-time program, so even though Viminacium is an isolated place, everybody spent their time inside the park.

Our task was also to buy food and supplies, since we have our own kitchen and restaurant. We had to prepare the menu for four days (three meals and two coffee breaks each day). All of the meals were prepared and served by our staff. This problem is much easier to solve if there is a restaurant involved, but that increases the costs.

During 2013, the lectures (papers) are being prepared for publication. Since there were lots of lectures, we shall most likely have at least two volumes.

It is essential to begin preparations early enough and make sure there are enough people available to help out. Our experience is to reduce the costs by doing as much as possible with our own resources and staff, if possible.

Event planning is a business on its own, but there is no reason you cannot plan your next event yourself with a solid strategy. This is a checklist for larger events at archaeological open-air museums.

1. Basic Decisions about the Event as a Whole

What is the goal of the event? What's in it for me? What's in it for the visitors – why should they come?

How much money do we have?

What kind of event are you planning?

- Exhibition, Open Doors day
- City or historic event or similar outside your museum
- A monthly theme event
- Annual market, fair (the biggest event of the year)
- Conference, seminar
- Business event or sponsoring
 - Road show or travelling presentation
 - Trade or press presentation
 - Kick off events
- Presentation at a business fair (outside of your museum)

Main message of the program

- Information
- Leisure
- Teasing the senses / creativeness
- Motivation and continuous development
- Interaction / involvement
- Emotion
- Team spirit / group dynamics
- Something new
- Meeting people, cultures, habits, traditions and life styles

Write down the focus, highlight or slogan of the event

What contents should be offered in the program?

- Themes, dimensions of experience (watch or also take part)
- Program of how the day is planned
 - Opening, greeting
 - Highlights
 - Conclusions
- Come together, forms of meeting each other
- Side program
 - Cultural
 - Having fun together
 - Exhibition
- Rough outline of the program timing
 - Start
 - End

A diverse program so all senses are getting something:

- Thinking
- Seeing
- Hearing
- Feeling
- Smelling
- Tasting

2. Selecting the Date and Place for the Event

- Are there any other relevant events/happenings (also large happenings on TV) which could compete for participants, visitors or the press?
- Are there any other relevant events which would be good to cooperate with?
- Are there any relevant limitations for traffic on that date?
 - Check with the police and municipality, as well as National Railway Services.
- Do the planned dates coincide with holidays?

Location Selection (if outside the museum)

- Reachability (airports, public transport, roads)

Location Check (site visit) (if outside the museum)

- Acoustics
- Overall quality
- Audio-visual / guidance
- Parking
- Available catering and hotels

Is there a special offer for young children? Are animals (for example dogs) allowed in? What kind of catering is planned? **A special offer in your museum restaurant?**

The site or building (if outside the museum)

Contractual regulations with cancellation possibilities
 Negotiation about rent and usage
 Special agreements from the local government
 Declarations of agreement by the owner, neighbours et cetera
 Licenses from the building department

Planning how to use the whole area

Making a plan /sketches of the surfaces
 Division in zones (for example between walking public, customers and top guests)

Number of participants

What measures need to be taken when the number of visitors / participants is going to be much larger than planned?

Extra space:

- blocking fences
- early reporting through radio / TV

What measures need to be taken when the number of visitors / participants is going to be much smaller than planned?

- Saving costs by cutting number of staff and material at short notice

Travel and Accommodation

How to get there

Your venue could be anywhere. You yourself are the one who knows best how to reach it from any corner. Some people will come by car and need a good description of the last 5 kilometres. Others will come by plane and need to know which airport is best to use. If it is awkward to get from the airport to your place, it will be greatly appreciated if you could arrange for people to be picked up. Of course you can charge people a reasonable amount of money for this. For public transport, you should mention the nearest larger train station – or the coach which goes from there to your place. If this only operates a few times per day, please mention the website where participants can find the time table. In any case, mentioning websites helps a lot.

Where to stay

The secret of a good meeting / conference / seminar (besides good and not too expensive food and drink) is the “Single Location” principle: if possible, the lecture room, the restaurant and the overnight facilities should all be on walking distance. The informal part of the programme is as important as the formal part. Little needs to be said about the restaurant as most decisions in this area are obvious. People pay for themselves. The last dinner normally is a bit larger, because then everybody is present (including some late arrivals).

3. Profile of Target Groups

- What target groups should be reached before, during and after the event through the media?
- What kind of participant should be addressed (description and quantification)?
- What kind of visitor should be addressed (description and quantification)?
- What VIP guests should be addressed (description and quantification)?
- What Sponsors / VIP Persons should be addressed (description and quantification)?
- What exhibitors / tradespeople / business partners should take part?

You are expected, to invite people from your own country: specialists in “our fields”, possible new members, students, colleagues ...

Geographic span:

- Regional
- National
- European
- International

A diverse program regarding socio-demographics of the target groups:

- Generations
- Social layers
- Intercultural offer / background knowledge
- Areas of interest
- Possibilities to meet



Fig 29. During the annual Stone Age market at Kierikki. Kids are one of the target groups here.

4. Communication

Goals may be

- Being noticed better and better known.
- Winning support (by friendly service)
- Improving your image

The most important point to get across to your audience is why they should attend your event; don't just tell them the features of the gathering; let them know the benefits they will receive. Use good hooks in your titles and expressive and interesting images in your design. Once you have the reader's attention and have explained exactly why they should want to attend your event, you can proceed to give them the logistic details.

Make a Media Plan. Before, during and after the event, there should be some kind of publicity. In some cases, this is the reason for having a VIP opening the event (not too early as some people are bound to arrive too late...). Maybe this could even lead up to a small reception, paid for by the local city. After the event, a press release should be composed and sent off to both the press in your own country and to the archaeological magazines across Europe.

Media profile

- What media reach the desired target public and can be included as partner (co-sponsors or co-organisers)?
- About what contents / themes can and should these media report?
- What photos and film footage is offered to these media?
- Large press list: all media who should be informed about the event
- Small press list: media for the intensive press work (rough description)

How intense should media be used?

- TV (including regional TV)
- Radio
- Newspapers
- Professional magazines
- Other printed media
- Internet
 - Social media (don't use more tracks than you can cover)
 - Own website

Design

Keep up with the corporate identity and corporate design of the organisation.

- Design
- Colouring
- Lighting
- Decoration (flags et cetera)

INPUT FROM

Kierikki

OPENARCH PARTNER



FINLAND

Patrik Franzén

How To Organise An (International) Event

Our only semi international happening has been Stone Age Markets. There about 15% of visitors are foreigners. It requires heavy marketing over a long period. We use TV, radio, newspapers and social media, mainly Facebook. Social media is also the only way to reach people from other countries. It's too expensive to do marketing abroad; marketing has to be done in the local area. Finland is too large a country and it means too much driving from Helsinki.

To promote a happening you need also to use every free opportunity, such as putting flyers in hotels and public places. It would be great if there was an international way to promote archaeological happenings. Promotion should not be limited to the internet. And there must be a consistent theme.

www.kierikki.fi

The archaeological exhibition at the Kierikki Stone Age Centre displays **objects from the Stone Age**. In addition, activity programs in the reconstructed Stone Age Village offer a unique opportunity to experience life as it was lived **thousands of years ago**. Other attractions include a restaurant, hotel and museum shop.

TIP How to Get People to Your Event

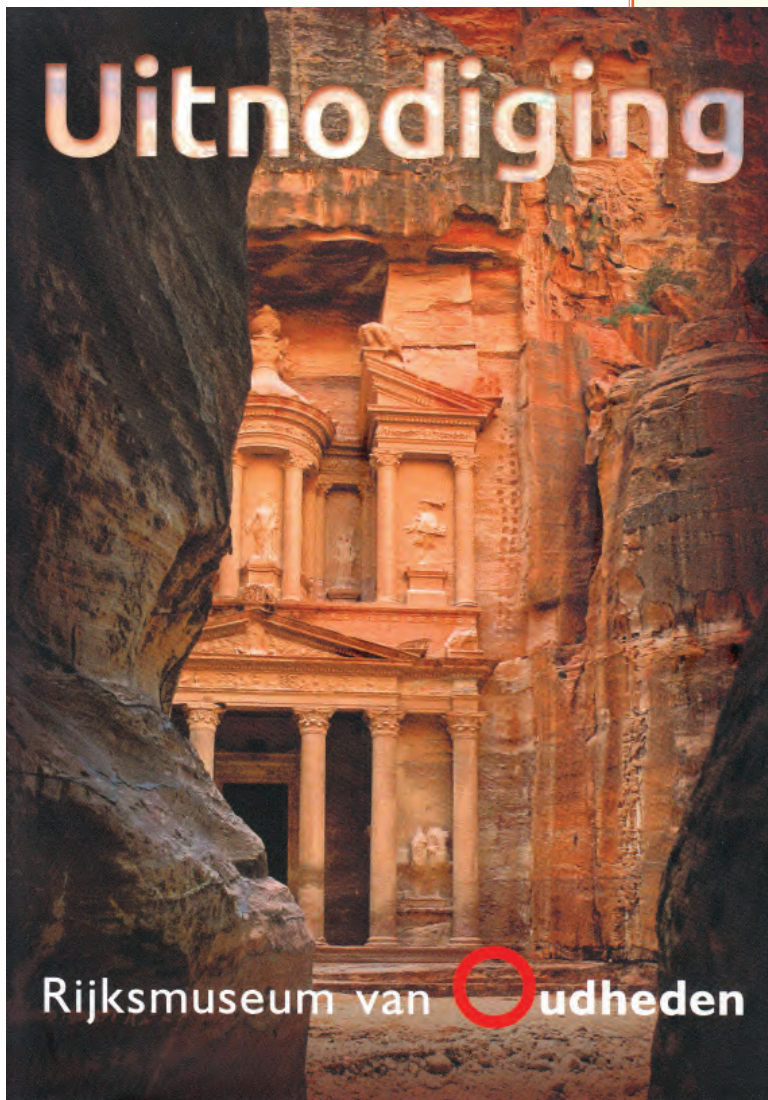


Fig 30. An Invitation to an opening of an exhibition at the Dutch National Museum of Antiquities sent as postcard. The other side holds all necessary information about where, when and what.

5. Budget and Finances

- Clearly indicate costs for participants: the dinners, drinks, excursion and a possible participation fee.
- Participants will pay for their own bed, food, drinks and transport. They pay these costs in cash on the spot. If for any reason, some payments run through you, please make that clear in time and ask people to pay in local currency on the spot. You will need to give them receipts.

Print invitations

Print invitations to your event early, and plan to print them more than once. You might create a special early bird ticket price for those who sign up right away, an advance price for those who sign up a few weeks before your event, and a last-minute deal price leading up to the day of the event. The invitations you print should have a compelling design, and can be deployed in conjunction with other direct-mail and additional marketing strategies.

Direct-mail postcards

Direct-mail postcards are perfect for complementing formal print invitations and can serve as print invitations themselves. Send your formal invitations first, then send a successive series of postcards to entice last-minute attendees to purchase tickets to your event.

Newspaper and magazine inserts

Newspaper and magazine inserts can be effective ways to promote your event. Print invitations as insert flyers and distribute to well-targeted media outlets that are read by your target audience. This is a great way to get print invitations in front of your customers and complement your direct-mail marketing campaign; and can add credibility to your event.

Print quality invitations

Last but not least, you should print high-quality invitations using premium printing processes, papers and inks. Thick paper stocks make your event seem more credible. When it comes to direct mail, make sure your mailing list is well-targeted so you do not waste your marketing efforts or money. When you take a solid approach to your event marketing strategy, you can print invitations and distribute them to just the right people, at the right place, and at the right time. Do not send such invitations for every event, make it clear that THAT one is the most special for THIS year.

Use of social media to enhance events

Integrating social media tactics into your events allows you to complement other marketing efforts, increase visitor numbers and collect user-generated content from the community. It also means you can engage the community and foster loyalty. Use your regular museum's social media channels and do not start new accounts, channels or pages. You should already have credibility and audience. On Twitter, create an internal content calendar and schedule tweets before, during and after the event. Create a conference hashtag and tag all tweets. Interact with those people following you. Create an event invite on Facebook and post bits of news regularly before the event. Create thoughtful LinkedIn discussions in your company's LinkedIn corporate group that ask for member feedback on relevant trends.

6. Division of Tasks

Outsourcing or not?

What jobs are executed by the organisation committee or the organiser him/herself and what are commissioned to co-operating partners or agents?

Alternatives:

- The whole organisation under own direction (the event planner is based on this)
- The whole organisation is commissioned to an agent / co-operating partner / volunteer association of the friends of the museum
 - This can be delegated for a (fixed) sum
 - This can be delegated and costs and resulting income are shared
- Part of the organisation is commissioned, for example
 - Concept
 - Program organisation
 - Technique
 - Communication: press and advertising
 - Sponsoring
 - Internet

Chairman / Speaker

- Coordination of the different lists of tasks.
- Checking the milestones
- Calling and chairing the meetings of the organisation committee
- Organising the secretariat
- Responsible contact person for the officials (police, municipality et cetera)
- Acquisition of sponsors and maintaining contact with them

Vice Chairman / Speaker

- Support and replacing of the Chairman/ Speaker in all jobs
- Making minutes

Chief Daily Business

- Responsible for the organisation of the program
- Acquisition and coordination of artists/speakers et cetera
- Coordination of time plans
- Organisation of travel, accommodation, dressing rooms et cetera
- Making an alternative program and emergency (evacuation) plans

Chief PR / Press Manager

- Planning and producing all advertising and press materials.
- Inviting of press representatives and caring for these contacts.
- Coordinating all communicative measures with the sponsors.
- Coordination of visitor management.

Chief Staff

- Responsible for the full planning of staff of the event
- Briefing, training and control of the staff

Chief Technique

- Responsible for all building up and deconstructing.
- Organising and coordination of technical equipment, storage of tools and products.
- Making contracts with suppliers
- Checking if the suppliers do as agreed
- Requesting for an answer for licenses from municipality, police et cetera.
- Obeying local regulations:
 - Curfew
 - Concessions
 - license to serve alcohol
 - required staff regarding hygiene, health & safety, first aid
- Responsible for security

Chief Finances

- Responsible for the finances during the event
- Budgeting the event
- Checking or helping to set up contracts with suppliers, artists et cetera
- Controlling the budget, Liquidity forecast, Insurance

Chief Sponsoring

- Producing of the sponsoring concept
- Acquisition of sponsors & exhibitors together with the Chairman / Speaker
- Caring for the sponsors and their customers before, during and after the event

Secretariat

- Sending invitations
- Registration of participants (online)
- Regular Confirmation of registration
- Correspondence with participants
- Accounting
- Information (current position) number of participants
- Production of badges and lists of participants (conference handbook, programs, hotels, goody bags, other information)
- Arranging hotel reservations
- Certificates of participation
- Shuttle service to and from airport or train station

You yourself are responsible for keeping the list of participants. You should keep a record of who is coming when (and where from, if flying) and who is leaving when and needs a room or dinners or gives a presentation...

Handling of People during the event

- Reception, registration & guidance of the Participants, Speakers, Organisation, Participants, Sponsors, Suppliers.
- Being recognisable as organisers for Participants, Speakers, Organisation, Participants, Sponsors and Suppliers.

7. Program Phases

Pre-program phase

- Greeting / reception of the public, the participants, media et cetera
- Information ahead of arrival
- Registration of the participants (giving badges, passes et cetera)
- Making the visitors recognisable with symbols (flag, button, sticker, et cetera)
- Showing to their places

During the program

- Program didactics and dramaturgy
- Phases of dialogue and monologue
- Red thread
- Highpoints
- Conclusion
- Alternative program when artists don't show up or in emergencies
- Framework around the event: extra happenings, seminars, evening programs, stage discussions, press conferences.

In-between

- Breaks (regularly and at the right moments)
- Time for conversion of the stage / scene

After-program

- Come together, possibilities of hanging around
- Saying goodbyes
- Give-aways, souvenirs



Evaluation

- You can ask participants to fill out a standard survey. Conclusions need to be drawn from that with a list of recommendations for the future.
- The organisers themselves also need to evaluate the event and with that, update this file by for future organisers.

Fig 31. Civil War re-enactors at St Fagans, August 2011. The battle of St Fagans took place near the museum in 1648.

WE ASKED

What is your golden PR tip when organising an event?

St Fagans	Produce a schedule and try to stick to it!
Archeon	Invite VIPs – well known celebrities for instance – it will assure you are published in the (local) press. If you have a food-related event, for instance, invite a well-known chef to prepare historical meals.
Calafell	No special tip. We try to communicate things on advance via Social Media, Radio and Press (always try for TV reports). Also make distribution of material well in time.
Kierikki	Make a press release that journalists can just copy/paste. They are lazy!
Hunebedcentrum	It is a continuous process, there are not really any big moments...
Viminacium	Start early enough and make sure you have enough people to help you out.
AÖZA	Talk about “new”/“first time” events, sending pictures also to the media
Parco Montale	Use Mailing lists, printed material for schools
Foteviken	Good unique story or good picture
EXARC	Under promise and over deliver

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OPENARCH

A five year Culture project with 11 partners, based on EXARC's key strengths - its supportive community and international perspective. OpenArch will build a permanent partnership of archaeological open-air museums, raising standards among participants and improving the visitor experience across Europe.

