20th Anniversary Conference Report

The HMA Spring 1988 Conference, held 13-15 May at the Outrigger Prince Kuhio Hotel in Honolulu, was an outstanding success, with one hundred registered participants. Many people contributed to the quality of the program and to the smooth flow of events; organizers Roger Rose, chairman of the Program Committee, and Peggy Ehlke, chairman of the Twentieth Anniversary Celebration Committee, are to be especially congratulated for a job superbly done.

As a most appropriate opening for the Conference, a Proclamation by Governor John Waihe‘e acknowledging the 20th Anniversary of the Hawai‘i Museums Association, and International Museum Day, and declaring the week of 15-21 May 1988 Hawai‘i Museums Week, was presented and was displayed throughout the Conference.

The Keynote Address

The tone for the conference theme ‘Marketing Our Museums’ was very well set with the Keynote Address, given by Harold K. Skramstad, Jr, President of Henry Ford Museum and Greenfield Village, in Dearborn Michigan. Entitled ‘Positioning Your Museum in the Larger World: A Look at Marketing in Museums’, his talk began with a brief discussion of museums as part of American society, the way museums are seen by their publics and how they are seen by their professional staffs.

Museums in Society

The modern perception of museum-going as a right rather than a privilege was highlighted by quotation of the famous and now quite entertaining notice published by England’s Sir Ashton Lever in 1774 regarding admission to his collections housed at Alkington near Manchester:

This is to inform the Publick that being tired out with the insolence of the Common People, who I have indulged with a sight of my museum, I am now come to the resolution of refusing admittance to the lower class except they come provided with a ticket from some Gentleman or Lady of my acquaintance. And I hereby authorise every friend of mine to give a ticket to any orderly man to bring in eleven persons besides himself, whose behaviour he must be answerable for, according to the directions he will receive before they are admitted. They will not be admitted during the time of Gentlemen and Ladies being in the museum. If it happens to be inconvenient when they bring their ticket, they must submit to go back and come again some other day, admittance in the morning only from eight o’clock until twelve.

Museum going is still a leisure time activity, often undertaken primarily for its entertainment value, with its educational component being a secondary benefit. While many of our largest museums today are at least partially supported by governments, most museums are still privately run, and are usually not-for-profit organizations. Museum people tend to be a little uncomfortable with the idea of ‘marketing’ because of the negative, ‘commercial’ hue it casts across their work.

Skramstad pointed out that though our society is market driven, our museums tend to be mission driven rather than market driven, always answering questions that no one is asking. The tendency of museum professionals to provide the public with what they ‘need’ rather than with what they ‘want’ can create a we/they polarity and is a kind of cultural imperialism. In this context, there may be two value systems in conflict. Museum professionals are passionately concerned with context. Visitors may be more interested in knowing that what they are looking at is the oldest, the newest, the biggest, the smallest and so on. Museum professionals are interested in origins; visitors tend to be more oriented to the present. Many museum people shy away from visitor surveys out of fear that the results will show the public wants something other than what the museum is offering.

A new breed of quasi-museum/commercial ventures has arisen in recent years. These include a proliferation of theme parks and, increasingly, shopping centers and malls with regular exhibition programs. Being unabashedly market driven, these enterprises do assess and address their customers’ preferences. They know both their existing audience and their potential audience.

Marketing as a State of Mind

Skramstad posed marketing as a state of mind, which is more important than the techniques used. He described this marketing state of mind as having three main facets: (1) mutual respect between the museum and its audiences, (2) willingness to listen to bad news, and (3) willingness to change course—up to a point—to ‘accommodate’ the market. He reminded us that museums are not always very good at change and pointed out that marketing can be seen as a calculus of communication with the museum audience.

Drawing on the work of Alan Andreason, as published in the May/June 1982 issue of Harvard Business News, he presented seven barriers to this marketing state of mind.

The first is an assumption that the product (i.e., the museum) is inherently desirable and that people ought to want to visit it. The second is an assumption that the consumer of the museum experience is fundamentally ignorant and needs to be educated (even so, we sometimes speak in terms the visitor doesn’t understand).

The third is overemphasis on advertising and
fifth barrier is the assumption that there is a bias for product knowledge. Ideally, those responsible for marketing the museum should be able to approach the goal of attracting visitors from numerous perspectives in order to arrive at an approach tailored to present conditions.

The seventh barrier is selecting a marketing staff with a bias for product knowledge. Ideally, those responsible for marketing the museum should be able to approach the goal of attracting visitors from numerous perspectives in order to arrive at an approach tailored to present conditions.

Taking Positive Steps

In describing positive steps that can be taken for museum marketing, Skramstad drew on examples from Henry Ford Museum and Greenfield Village. This large institution was founded by Henry Ford as the Edison Institute, to preserve examples of daily life in America. The collections comprise everything from hand tools to buildings—indeed, Greenfield Village is a collection of historically significant buildings, moved to their present location and displayed in a 70-acre setting. The institution has an annual operating budget of $18 million; the primary sources of revenue are admission fees, sales of food and merchandise, and donations and grants, each providing roughly one third of funds. Approximately 4% of the gross is allocated to marketing.

A survey commissioned by this institution produced some interesting and provocative results. There are three major market segments: (1) museum lovers who seek out museums wherever they go and will come regardless; (2) people who seek education as well as entertainment; and (3) people who seek entertainment only. Those in the last category visit museums only rarely. When they do it is usually as part of a social outing and/or for the kids', and amenities are seen by these people as important. The middle market category is the obvious primary target for promotional campaigns.

The main barriers to visitation were seen as time and cost. A large proportion of respondents perceived the museum as housing unchanging exhibits; therefore, visits to it were infinitely postponable. Thus the museum began to develop a campaign showing that it had much to offer that people hadn't seen, concentrating on large, 'big hit' items and 'association' items (such as things used by famous people) to provoke interest. Respondents also tended to view 'museum' and 'fun' as unrelated words, inspiring the promotion team to emphasize humor in their advertising theme.

Skramstad illustrated the discussion of his museum's advertising campaign entitled 'The Great American Museum That's Also Great Fun' with an excellent slide presentation. The ads maintained consistent type, format and general look to create a memorable 'identity' as well as using memorable items as 'hooks'. Seasonal ad themes were used, and periodic special promotions were implemented to overcome postponability. Ads were aimed not only at the travel market but also at the local community.

Most newspaper ads were targeted to specific markets within a five-hour drive from Dearborn, though it was noted that the visitor market will undergo enormous changes as 'baby boomers' age. Neither television nor magazine advertising was used. Television is prohibitively expensive; and it has been shown that, to be effective, magazine ads, which are also relatively costly, must appear in every issue. All other promotion was publicity in the form of media coverage rather than as paid advertising. It was pointed out that old print ads stay in circulation for years whether they are intended to do so or not, and that they continue to color people's preconceptions of what they can expect to find at the museum.

Ads for special events were circulated only a couple of days before the event, as research showed this timing to be optimal. Overall, paid advertising is seen as the least effective way to spend money. The most powerful marketing tool available is word-of-mouth recommendation. On one occasion, Henry Ford Museum and Greenfield Village invited every local resident within a five mile radius for a free museum visit to enhance the local word-of-mouth publicity.

Having set a marketing plan in motion, the museum must then monitor it, maintaining ongoing research into its effectiveness and evaluating the results. Press and other media coverage can easily be monitored by subscription to a clipping service or similar agency.

Who is coming, and who isn't coming that you wish would? Useful counters to see who is coming are license plates and zip codes. The undereducated local market can, to a degree, be reached through working with the schools. An experiment with a deep discount program offered in collaboration with a local supermarket chain provoked huge attendances at Henry Ford Museum and Greenfield Village.

Skramstad also shared some very interesting insights and experience with relation to museum membership and local attendance at Henry Ford Museum and Greenfield Village. While some in the community became members, others who might have wished to visit...
often, without participating on a larger scale, did not do so because of the high, recurrent cost of repeated visits. To address this need, the museum instituted an annual pass which allows cheap, frequent admission but provides no other benefits. This move was viewed with some trepidation out of a fear that it would eviscerate membership. The result, in addition to enthusiastic response to and use of this new option, was a significant increase in membership!

**Conclusion**

There is no doubt that the public perceives museums as important. In many sectors of our society, museum-going has replaced spectator sports as a pastime. Museums have more than one ‘public’, more than one set of visitor needs and interests to serve. As society changes, so must museums change to serve their new audiences. The effectiveness of museums’ communication with their publics must be continually measured on both qualitative and quantitative scores in order to keep the museum functioning in and relevant to the present. It must also be borne in mind that a position statement to promote for financial support is not the same as one to promote for financial support. The museum’s message must be segmented according to the audience being addressed.

Skramstad closed with the following statement: “If we believe in the value of what we do, we need to use every technique available to reach our potential audience. To do otherwise would not be responsible to our mission in society.”

**What is a Good Marketing Plan?**

This next segment of the program was presented by David Cheever, President of David Cheever Marketing in Honolulu. He first talked about defining the mission and goals of the museum to be marketed and setting a direction. His next step was a situational analysis, an assessment of how various environments impact on the goals of the museum. The social environment, the economic environment and the government environment all influence museum visitation. Here in Hawai’i, the natural environment competes strongly with museums for people’s time and attention. Cheever also suggested a competitive analysis, first defining the types of competition, then taking a close look at the methods, successes and failures of individual competitors.

Market targets should then be defined and the problems and opportunities for reaching them examined. Goals and marketing strategies should be spelled out explicitly and a follow-up system devised.

Cheever also pointed out the importance of building a personal rapport with visitors, relating the results of a quick survey he had done of five local museums only a few days before the conference, asking of whomever answered the telephone: “If I have a suggestion, who do I talk to?” and “If I want to join the museum, what do I do?” The results were enlightening and, in some cases, entertaining. He stressed the importance of the visitor’s first impressions, as well as the visitor’s evaluation of ongoing service. Lastly, he stressed the benefit of a pleasant closing/exit experience for the visitor, echoing Skramstad’s emphasis on word-of-mouth recommendation as carrying the greatest weight in influencing others to visit.

Though he is in the marketing business, Cheever stressed that much of what enhances the museum’s image comes from pleasant encounters between museum staff and visitors and costs nothing.

**Market Research and Planning**

Following an excellent luncheon buffet, a panel, moderated by Mark Lofstrom, MBA Candidate at Columbia University Graduate School of Business and formerly with the Honolulu Academy of Arts, discussed market research and planning from varying viewpoints. Peter Murphy of Omnitrak Research and Marketing Group Limited spoke as a professional market researcher, presenting material prepared by Patricia Loui, who was unable to appear as scheduled. Barbara Mills, a consultant for the Waiaha Foundation and formerly with the Hawai’i Visitors Bureau, and Nai Doo, Director of Marketing for the Hawai’i Visitors Bureau, spoke as experienced users of market research.

While market research is an excellent tool and a source of valuable information relevant to management decisions, it was emphasized that the commissioning of professional market research is only a valid choice when the benefit will exceed the considerable cost of carrying out such a study. Before launching any market study, whether the information is to be gathered by outside professionals or by regular museum staff, clear objectives and means of measuring the performance and effectiveness of the survey need to be established. Follow-through is equally important; develop alternative courses of action and implement solutions.

**Planning the Research**

The research process is basically the same for any group or organization. Anyone needs information to make sound decisions, though sound business judgement includes intuition. Most importantly, market research is useless unless it is followed by action.

A market study plan first of all establishes a purpose, defines specific objectives and details an approach. It then designs tools to implement the above, including determination of the sample size and the length of interview. Data are collected then analyzed and interpreted. The museum/client must know who its patrons are and must decide on the appropriateness of its available choices.

A proposed checklist for choosing a research firm includes: (1) Does the firm understand your needs? (2) Is the firm addressing your objectives? (3) What are the firm’s qualifications and reputation? (4) Can they work a
focus group, which is more open and casual than a questionnaire? (5) Does the firm have the facilities and resources to conduct the kind of research you want done (e.g., on-site intercept survey, island-wide survey)?

**Annual Membership Meeting**

After a break, the annual membership meeting was held, with no more than a quarter of the registered conference participants choosing to attend. Much of great importance was discussed at this very interesting session.

New officers were elected (as shown on the masthead of this issue) and the noble staff of the presidential office was passed on in typically dignified ceremony.

After vigorous discussion of many vital issues affecting the organization and exciting speculation about possibilities for the immediate future, those member institutions who were participating in International Museum Day and Hawai‘i Museums Week by dedicating their activities to work with the observance were acknowledged and thanked for their contributions and cooperation.

**20th Anniversary Banquet**

Held in appropriately elegant surroundings at the Halekulani Hotel's Hala Terrace, the Anniversary Banquet was well attended and enjoyed by all.

Outgoing President George Ellis introduced Founding President Jack Dowty, who was one of HMA’s special guests on this occasion. Asked to speak about the founding of the Association and its early days, Dowty said that when he first came to Hawai‘i from California to take on the Directorship of the Mission Houses Museum, he was surprised to find that there was no local museum association, as he was accustomed always to having a museum association wherever he went. He said he spoke to a number of other local museum professionals—at the Bishop Museum, the Honolulu Academy of Arts and so on—about this, and they agreed that it would be a good thing and suggested that he start one. “So I did. And that’s how it started,” Dowty said. Then he sat down.

**The Distinguished Lecture**

This brief talk was followed by the Distinguished Lecture, ‘The Museum Agenda for the 1990s’, by Dr Skramstad. He began with an acknowledgement of the success of museums as an integral part of modern urban society. Recounting remarks by John Russell recently quoted in The New York Times, he said, “The museum as magnet is a phenomenon of our own times and perhaps even our own generation. We take it for granted thatthe museum should rival the cathedral, demote the meeting house and upstage the fire brigade. There were always people who liked going to museums, but at no time previous to World War II was the museum what it is now—the accepted gauge of civic virility. A city that doesn’t have a big, new museum building, a spectacular new collection, and a thumping great endowment fund has a case of collective castration.”

Skramstad noted that Russell’s remarks acknowledge the cultural impact and authority museums currently have. In earlier eras, they were looked upon by most as relatively unimportant and so beneath scrutiny.

**Critical Issues of the Late 1980s**

Four major issues concerning museums in our times were outlined. Within the museum, the principal issues are management and standards. The main external issues are ethics and the civic role of museums. It was pointed out that, ultimately, all four of these issues are interconnected and virtually inseparable in a modern context.

**Management**

Is it a full time job? The traditional perception of the task of museum management is radically different from present reality. Long gone are the days when this was something gentlemen did in their spare time, but the air of gentility and leisure sometimes lingers and the fact that such ‘repositories of culture’ must be ‘managed’ may still be seen as somehow a trifle unseemly. The great patrons of museums in this century—Rockefeller, Ford, Morton, Field, DuPont, Getty and other hugely wealthy individuals—also had enormous influence on the museum image.

The modern reality is that museums are part of a network of service institutions, and are different from the profit-making organizations that are the biggest growth area of our society/economy. As mission-driven organizations, success is not measured in ‘bottom line’ terms. The stakeholders in our museums are staff, visitors and donors, and their differing needs and expectations create tension between them. When the museum mission is seen as the absolute of ‘doing good’, it is hard to measure results.

Museums compete with other important services, and must be more effective and aggressive in managing themselves if they are to survive. Clear definitions of the museum’s mission and objectives must be established, and ways developed of measuring performance. The museum must itself initiate change and innovation. Much in this regard can be learned from the for-profit service community, such as hospitals, colleges and universities, even theme parks and fast food establishments. Change must be looked upon as an opportunity rather than a threat. Museums cannot retreat into the ‘purity’ of their mission. In the words of one entrepreneur, “If it ain't broke, fix it anyway!” Never abandon the quest for excellence.

Invest in people. Trustees have no training for their role, and top museum management rarely has management training. Programs such as the Museum Management Institute and the AGB Board of Trustees Mentoring Program, amongst others, address and redress these shortfalls.
Standards of Performance
The guiding principle in the formulation of standards of performance must be the need for quality. The now widespread establishment and maintenance of standards of performance reflects the maturation of the museum field, and these standards are a factor in public oversight of our institutions. Accreditation programs such as that run by the American Association of Museums offer both guidelines and acknowledgement of a museum's performance in keeping to the standards set.

There are opportunities, but also risks. Focusing on performance in various areas can encourage fragmentation amongst those in the various professions which together comprise museum staff. This issue was addressed in 1939 by Lawrence Vail Coleman in his three-volume The Museum in America. On curators, for example, he had this to say:

Curators, or the heads of departments charged with caring for collections, have long enjoyed themselves at getting their vocation into a cul-de-sac. This has been going on for fifty years or so, since the curatorial role was created, and in a few institutions the process has made each curator's office the next of a sort of learned trap-door spider.

The fundamental difficulty is fairly general among curators, especially in large museums, although there are exceptional individuals and institutions. It is part of the system that assigns business to the director, 'education' to instructors and, in science museums, exhibition to taxidermists. Under these conditions, it is not surprising that even an able curator might conceive his work to be with collections and not with the museum that owns them, or that a curator lacking force might settle down to a life of mere housekeeping. Either course is as bad for curatorship as it is for museums. There could be a high destiny for curators, but it cannot be worked out until trustees and directors conceive of the museum as an integrated whole rather than as a group of airtight compartments.

From the same source, we are given the following insights about educators:

Instructors, alias docents, are members of the staff through whom the museum organization should become effective outspokenly. However, all to often, their real status is that of buffers between the public and the curatorial group that wants to be left alone. In large museums, the instructors are gathered into a 'Department of Education' (named as though other departments might be dedicated to unenlightenment), and headed by a 'curator of education' (titled as though he had to take of the stuff lest some of it get away).

The other risk we run in focusing on professional standards is a loss of contact with the people we serve.

Ethics
The broad issues of museum right and wrong must also be addressed. This comes back to the growing importance of museums.

In the realm of conflict of interest is the issue of who museums are serving, who benefits. Many national legislators see museums as the tax haven of the rich rather than as important educational institutions. Government tax policy is based on these conceptions and impacts heavily on museums' income.

In the realm of stewardship of collections are the ever more frequently asked questions about the responsibilities and rights of museums as opposed to those of various groups with competing claims, particularly in the area of material culture. Senator Melcher of Wyoming has proposed a Native American Collections Bill which would establish a Native American Collections Board charged with deciding whether museums can keep the artifacts they hold or must give them back. Museums must develop codes of ethics to deal with this issue of 'cultural repose'. Government regulation is very dangerous, and if the museum community does not regulate itself, it will be regulated.

Civic Role of Museums
Museums have taken on a much greater 'civic role', and this term seems to express more clearly than the high flown 'role in society' the active and energetic part museums now take in the community, and they are uniquely positioned to communicate their messages. They do not suffer from the perceived crisis in the educational system, and they are generally perceived as value-giving institutions.

The time is right for museums to seize the opportunity to be seen as the new 'democratic university', much as public libraries were in an earlier era. They are democratically accessible, and they are learning rather than teaching institutions. They are not hierarchical, there is no tuition, and each individual can learn at his own speed. They are an informal learning activity, comparable in some respects to TV and films, except that they proceed at the user's pace rather than at a fixed rate of speed. Like theme parks, they can be 'user friendly', and they can offer experiential learning, the kind of 'landmark' experiences most effective for the transmission of ideas and values.

Case Studies
To illustrate his points, Skramstad presented information about two of America's museum pioneers. In America's first museums, it was recognized that the motivations that brought people to museums were extremely diverse and that success depended upon a museum being able to provide experiences that drew out the public's sense of curiosity, its desire for new experiences. There was also a recognition that museum going was a social experience, and that success depended upon a museum being able to provide experiences that drew out the public's sense of curiosity, its desire for new experiences. There was also a recognition that museum going was a social experience, and an opportunity to mix with people in an interesting setting, and to carry on discourse and debate. The most spectacular success among these early museums was P.T. Barnum's American Museum, founded in 1841.

Barnum recognized that his visitors had a deep need to know and understand things for themselves. Neil Harris has brilliantly described how Barnum's museum touched an important feature of American life. "...Despite Barnum's eclecticism, there was a certain unity to its exotic trappings, an approach to reality and to..."
pleasure. The objects inside the museum, and Barnum's activities outside, focused attention on their own structures and operations, were empirically testable, and enabled—or at least invited—audiences and participants to learn how they worked. They appealed because they exposed processes of action.

For Barnum, the curiosity, the excitement, and the knowledge embodied in his strange museum was to be shared with visitors in an active way. Even in his exhibits which bordered on hoaxes, Barnum exploited what is still a touchstone of museums—the issue of authenticity. He realized that people took instinctive pleasure in uncovering processes and that education, if administered in acceptable doses, was a major American preoccupation with box office appeal. In fact, Barnum wrote to an English friend in 1845, “I trust that ere long, the richest men in America will be we museum chaps.”

While Barnum was not accurate in his assessment of the future salaries of museum people, he was a genuine pioneer in his understanding of the deep desire for learning in America, and might justifiably be deemed the patron saint of American museums.

Barnum's own American Museum is informative for us in several ways. It respected and indeed played upon the public's curiosity, and it provided an entertaining experience so that the education that occurred was perceived as enjoyable. Barnum insisted that the visitor be actively challenged in his museum-going experience, his hokum in many cases being specifically designed to invite scepticism, challenge and debate.

The importance of the educational purpose of museums is beautifully illustrated by the words of Samuel P. Langley, written in 1900 to describe his stewardship of the Smithsonian Children's room.

The Secretary of the Smithsonian Institution has been pleased to confer upon me the honorable but arduous duties of the care of the Children's Room. He has at his service so many men learned in natural history that I do not know why he has chosen me, who knows so little about it, unless perhaps it is because these gentlemen may possibly not be also learned in the ways of children, for whom this little room is meant.

It has been my purpose to deserve his confidence, and to carry out what I believe to be his intention, by identifying myself with the interests of my young clients. Speaking, therefore, in their behalf, and as one of them, I should say that we never have a fair chance in museums. We can not see the things on the top shelves, which only grown-up people are tall enough to look into, and most of the things we can see and would like to know about have Latin words on them which we cannot understand; some things we do not care for at all, and other things which look entertaining have nothing on them to tell us what they are about...

We think there is nothing in the world more entertaining than birds, animals and live things; and next to these is our interest in the same things, even though they not alive; and next to this is to read about them. All of us care about them, and some of us hope to care about them all our lives long. We are not very much interested in the Latin names, and however much they may mean to grown-up people, we do not want to have our entertainment spoiled by its being made a lesson.

Now I will entirely agree with my small friends so far, but will add something that they only dimly understand and that some of their instructors not understand at all. It is that to interest the young minds in such things is to lay the foundation for more serious study in after life...

Some great philosopher has said that “knowledge begins in wonder”, and there is a great deal in the saying. If I may speak of myself, I am sure I remember how the whole studies of my life have been colored by one or two strong impressions received in childhood. The lying down, as a child, in a New England pasture and looking at the mysterious soaring of a hawk far ahead in the sky has led me to give many years of mature life to the study of the subject of traveling in air; and puzzling about the way the hawked I used to see on the farm kept the early vegetables warm under its glass roof has led to many years of study in after life on the way that great hawked, the Earth, is kept warm by its atmosphere; and so on with other things.”

This charming story reminds us that the education of the young is perhaps our most pressing concern, and that we need to stay close to the needs of the museum's users.

The Future

Skramstad concluded his address with the following insights and ideas about the future of museums and the way in which they will affect our world.

I bring up these episodes for two reasons: first to remind us that the debate over the role of collecting, research, education, and entertainment in museums is long standing. Second, to remind us that from their beginnings museums have been seen by American society as special institutions. To me this means that as we try to chart the course of American museums into the next century, we should not spend time justifying our existence by positioning ourselves as merely research partners to the academic community or adjuncts to the formal education system.

It is time, I think, to assert and re-assert the special value of museums. In doing so, however, we must be careful to recognize that the public who visits our museums confronts, processes and uses our collections differently than the professional does. I remain concerned that the tremendous strides that have been made in certain internal museum areas such as conservation, professionalization, and collections management not make us complacent about our larger responsibilities to the world outside our walls. The internal quality and excellence of our museums are only of value if they provide tools to cultivate excellence in others. In using our tools we have many advantages. We deal with the world in an experiential, tangible, and tactile way. What we teach is, by definition, interdisciplinary since our objects represent a broad range of associations and functions. We offer a leisure-time gathering place, a setting where people can meet, have fun, observe, explore, debate, and learn at their own pace and in their own way. Our goal then as museums should be nothing less than to create in our visitors a sense of their place in the larger world. For those of us in the museum field, our collections already serve...
as an inexhaustible resource for research and speculation. For our visitors, our objects can help to create a structure of value so they can integrate what is best from the world into their personal lives. It is clearly the special role of the museum to collect and interpret the record of the human and natural world.

And in a modern, secular, democratic society it is in the experience of the world that we search for our models for such things as courage, beauty, honor, justice, and virtue. To be sure, the values communicated by us from our museums should be held provisionally and with a critical self-awareness, but they are the only real guides we have for the future. If we fail to successfully convey to our publics the important values represented in our museums, we will surely become accomplices in creating a world in which those important values do not exist in the future.

**Five Spheres of Museum Marketing**

After an excellent Saturday buffet breakfast which allowed that most important element of conferences, informal meeting and sharing amongst members, the program presentation was an excellent panel discussion, moderated by Judy Dawson, Director of Development at Punahou School and President of the Board of Trustees of the Hawaiian Mission Children's Society. The members of the panel were: Lewis Eisenberg of Pacific Museums, Inc., who spoke on Marketing for Admissions; June Bradley, Manager of 'Iolani Place Shop, who spoke on Marketing for Concessions; Lisa Gibson, Marketing and Development Director of KHPR Hawai'i Public Radio, who spoke on Marketing for Events; and Ken Matsuda, Vice-President and Sales Manager for The Presentation company, who spoke on Marketing for Money. Peggy Vollman, Fund Development Director for the Honolulu Academy of Arts, scheduled to speak on Marketing for Memberships was unable to appear, but kindly sent along the notes for her talk, which was presented for her by Dawson.

In her own opening remarks, Dawson pointed out that any sort of promotion encompasses many areas of planning. ‘Marketing’ implies potential and mutually beneficial exchange. Museums receive support in exchange for filling a need. The first step is to identify your publics, using such criteria as demographics, geographics and perceived needs. Examine the four 'P's—product, price, place and promotion (the factors you can control)—and determine whether you have the resources necessary for the proposed project.

Attracting visitors attracts money, if not from the visitors themselves, from donors who, naturally, perceive a high visitor count as an important measure of a museum's success. Eisenberg strongly suggested a combined effort on the part of museums to get the attention of tourists through a device such as a rack of individual museum brochures which, because of our non-profit, public good nature, could be placed in air terminals and other places where commercial promotions are prohibited by law.

Memberships not only bring in membership dues and potential donors. Members of 'friends' groups often serve actively as volunteers in many areas, their combined efforts often being equivalent to that of several or many (unpaid) staff members. Aside from the opportunity for such involvement, there are many other possible benefits that may be offered to members, such as discounts, special events, newsletters, and gifts.

Concessions offer services to visitors and enhance the quality of a museum visit. Food concessions may be seen as important at museums where visitors are likely to stay several hours, but the most important concession in terms of relatedness to the museum and contribution to lasting impressions of it are museum shops. Here visitors can purchase mementos of their visit, books about the institution, its collections and related topics. The range of potential relevant merchandise is surprisingly large, as was illustrated by the enormous range of museum generated merchandise displayed by Bradley, who seems to have a Midas touch.

Gibson stressed the value of knowing exactly who you are talking to. While professional marketing surveys are used by KHPR, small-scale information gathering by one or two staff on an occasional but ongoing basis provides extremely valuable information about museum audiences. This information is essential for effective communication with those likely to be interested in events being planned.

Matsuda pointed out that fundraising should be fun, and that plans should include not only getting the gift, but getting the gift to both repeat itself and to increase in value. Aside from setting goals, finding a system that works, assembling an effective support team and being committed to the strategy and to action, he counseled us to expect to succeed, creating a positive framework for the achievement of the goals. Echoing the importance of individual experiences and word-of-mouth promotion, he reminded us that "there is no second chance to make a first impression."

All the speakers gave excellent presentations illustrating these different aspects of marketing. There was general agreement that the crux of any marketing plan is to know who its target is. Museums have diverse audiences and each may need to be addressed separately in order for the message to be effective.

**Developing a Museum Marketing Plan**

The last formal section of the Conference consisted of two parts. The first was a working lunch wherein participants gathered in groups to discuss in detail various aspects of marketing. The second was a plenary session in which summary reports from each of the groups was presented. A list follows of the groups and the discussion leaders.

- Marketing in Visitor Industry
- Publications
- Gaylord Kubota, Director, Alexander & Baldwin Sugar Museum

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Written reports were not made available to Nuhou from all groups. In the interests of balanced coverage and brevity, then, details of these summaries will not be presented here. Apologies are extended to those reporters who did submit reports. If you have a particular interest in the results of any of the sessions listed, feel free to contact the group leader for details of the discussion and/or a copy of their report.

Multi-Media Theatre Presentation

The last event of the afternoon was a trip to the Dole Pineapple Cannery where participants viewed a static pictorial display of the history of the cannery and a nine-screen, twenty-seven projector slide show depicting the history of the company, focusing on the personality of its founder. The group was addressed by Roy Pyles of Oceanic Leisures, Castle and Cooke's new company responsible for this segment of operations, and by Tom Coffman, who designed and produced the presentation.

Informal Reception and 20th Anniversary Roast

The finishing touches to the Conference were applied at an informal reception hosted by the Mission Houses Museum. Glen Grant, Historian and Program Developer at the Mission Houses, Master of Ceremonies, thought he was going to be introducing a number of speakers who would rise to the occasion and "roast" other members for past deeds, mythical or real. Due to lack of such volunteers, Grant himself provided the entertainment, roasting whomever and whatever came to mind and not forgetting to appreciate the humor in the fact that the Mission Houses was very generously providing the grog the previous occupants of the houses had so vigorously opposed.

Nahenahe Hawaiian music and hula were generously provided by the Hawaiian Airlines Serenaders.

International Museum Day—Hawai'i Museums Week Tours

On Sunday, the day following the formal sessions of the Conference, participants were encouraged to make independent visits to O'ahu museums, some of which had arranged something special in honor of International Museum Day/Hawai'i Museums Week. Several institutions that normally charge admission offered free admission to Conference participants. The Mission Houses offered free admission to everybody to mark the occasion.

Acknowledgements

Many thanks are due to those who served on the Program and Anniversary Celebration Committees. The Program Committee consisted of Roger Rose (chairman), Kip Adams, Barbara Dunn, Mary Jane Knight, and Ruth Tamura. The Anniversary Committee consisted of Peggy Ehlke (chairman), Agnes Conrad, Alice Guild, Margo Morgan, and Jane Silverman. George Ellis was very helpful in many ways; Mason Allery drafted the governor's Proclamation; and Donna Hanson compiled and updated the participant and membership lists.

The Hawai'i Museums Association would also like to thank the following for their support and their contributions to the success of the 20th Anniversary Spring Conference:

The State Foundation on Culture and the Arts; Guenoc Winery, Hawaiian Airlines, Offset House, Inc., Oceanic Leisures, Mr and Mrs Henry B. Clark and Mrs Edward C. Sterling.

As noted in the Summer 1988 issue of Nuhou, plans have been announced for the Autumn 1988 Conference, which will be held on Hawai'i, in Kailua, Kona, and will deal with the role of museums as collectors, interpreters, educators and conservators of artifacts and cultural practices.