

# AMA resources

Exhibition Communications  
Campaign Plan  
template



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This **Exhibition Communications Campaign Plan** template has been kindly shared by an AMA member working at a museum.

It is a sample plan for short to medium term campaigns or specific projects and aims to provide a guide to help you develop your own campaign plan.

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**[Project/exhibition title]**

## **Communications Campaign Strategy**

INTERNAL DOCUMENT

**Dates:** [day, month, year — day, month, year]

**Sponsor:** [sponsors and tiers]

**Location:** [gallery name/number]

**Curator(s):** [Names, titles]

**Marketing lead:** [Name, title]

**Press lead:** [Name, title]

**Digital lead:** [Name, title]

**SMT lead:** [Name, title]

## **Exhibition/project background**

[Give brief background information on the scope and role of the exhibition/project in the organisational context and very brief overview of exhibition content/ highlights.]

## **Exhibition/project aims**

[What is the exhibition trying to do? Is it attempting to uncover an untold story? Is it a reappraisal of a certain subject/person/period? What do we want visitors to appreciate from the exhibition? Do we want them to feel inspired, moved? **No more than five objectives.**]

### **Highlight objects**

[Include top three exhibits that could provide focus or key stories across the communications strategy.]

### **Working group**

[Give details of the lead representative from each department that will be working on the exhibition and will need to see this document. This should include external agencies, freelance support and all public facing departments such as visitor experience, membership and contact centre.]

### **Key external stakeholders**

[Give details of key external stakeholders such as collaborators, sponsors and donors.]

### **Campaign tier**

[Include the campaign tier and the proposed level of promotional activity.]

### **Key communication messages**

[Include details of what the exhibition is trying to convey to the target audiences — what story is it telling and what are the key points? [No more than five key messages.](#)]

### **Key visitor messages**

[Include key messages that will be conveyed to visitors onsite at the museum — maximum of three for each stage of the campaign.]

- Messaging when exhibition is announced
- Messaging when tickets are on sale
- Messaging once exhibition opens

### **Onsite promotion**

[Include key signage vehicles that will be utilised to convert visitors onsite at the museum — detail for each stage of the campaign.]

- Signage when exhibition is announced
- Signage when tickets are on sale
- Signage once exhibition opens

### **Target audiences**

The primary target audiences have been identified as follows: [Complete the visitor segments and % of total visitor figures expected.]

The secondary target audiences have been identified as follows: [Complete the visitor segments and % of total visitor figures expected, including details of secondary target audiences, which may be defined by interest or affiliation.]

### **Exhibition research**

[Include the key conclusions of any formal and/or desk research undertaken in advance of the exhibition opening and any insights and conclusions, alongside learnings from previous similar exhibitions/projects both internally and externally, which may inform the communications campaign.]

### **Situational analysis**

[Include a situational analysis detailing the broader situation in which the exhibition rests – how are attendance figures at the museum generally? How is the brand regarded in the target audience groups? What wider trends can be seen across the museums sector? How is your local area performing as a tourist market?]

Also include here key dates and activities which may affect the exhibition performance:

- Key holidays/dates surrounding the campaign period, i.e. half terms, Christmas
- Key cultural festivals/events
- Exhibitions showing concurrently
- Previous in-house exhibitions with similar content to consider

### **SWOT Analysis**

[Include a full SWOT analysis, including the key strengths and weaknesses (internal) of the exhibition and the major opportunities and threats (external) to achieving the desired visitor target within the campaign period.]

### **Marketing Objectives**

#### – Primary

[These should be focused on visitor numbers, income targets, positioning and brand related.]

#### – Secondary

[There can be several of these, which should include sponsor and membership objectives, promotion of the associated events programme and retail offer.]

### **Exhibition Marketing Creative**

[Outline the creative used for the marketing campaign in terms of the design, what this is aiming to convey and how this will appeal to the target audiences.]

### **Pricing and Ticketing Strategy**

[Include details on the pricing strategy, ticketing strategy, plus a breakdown of pricing information and the tickets on sale date, plus details of any new

or bespoke concessionary tickets introduced as part of the campaign. Include any offers that you may wish to activate as part of the main campaign or as contingency planning.]

### **Marketing Campaign Strategy**

[Include a brief introduction to the campaign, e.g. will it be both above and below the line? Will it focus on large-scale impactful activity, or smaller but more frequent activity? How is the activity phased across the campaign period? How will you inject the brand values into your campaign? How can we bring the brand to life with this campaign? Include timings and rationale as to how we understand this activity to strategically target the target audience segments, and how these channels have performed in terms of effectively attracting target audiences previously.]

### **Advertising**

[Include all potential paid media you want to consider at this stage, e.g. out-of-home, national press, specialist press, digital advertising, paid-for social media, radio, cinema, video seeding, etc.]

### **Print and distribution**

[Include all potential databases you want to consider at this stage, e.g. in-house, print distribution agencies, specialist organisations. Consider the distribution opportunities before deciding on print formats and quantities.]

### **Partnerships and promotions**

[Include all potential partners/promotions you want to consider at this stage, e.g. retail, literary, media, tourism and travel, sponsor.]

### **Events**

[Include all potential events you want to consider at this stage, e.g. reader evenings, parent and baby mornings, etc.]

### **Competitions and offers**

[Include all potential competitions and ticket offers that you want to consider at this stage, e.g. web/ onsite.]

### **Miscellaneous**

[Include ideas here which fall outside the above categories.]

## PR Campaign Strategy

[Include a brief intro to the campaign, how the campaign will be phased and key areas of focus. How will you inject ingenuity and imagination into your campaign? Include all dates for announcements and releases in the timeline rather than this section.]

## PR Target Media

[Include types of media rather than individual publications. All media targets and story ideas to be included in separate media activity grid.]

## Sign-off procedure

[Include any external partners that will need to sign-off press material before it is issued.]

## Press trip

[Include here details of any press trips that could be planned to promote the exhibition.]

## Spokespeople

[Include details of potential spokespeople who can feature as part of the PR campaign, both internal and external.]

## Campaign activations

[Include ideas here about how the campaign could be brought to life taking the content out of the museum or providing onsite activity. Ideas for this section should be a collaboration between the press and marketing team to think about creative ideas that could provide additional content, partner collaborations, news moments in the media, picture stories, selfie stations or social media engagement, etc.]

## Assets

[Include core assets needed and any image or video requests for curators and external partners to implement the communications strategy.]

- Press assets
- Marketing assets

## Digital and content

[Include here ideas for content that could be created as part of the communications campaign. Consider ideas which bring the brand to life, resonate with the brand values and brings innovation to the forefront of the campaign. Content ideas should consider likely appeal to the target audiences, available resource, budget requirements, and campaign timing. For capital projects, evergreen content ideas should also be considered.]

## Digital content

[Include here ideas for digital content that could be created as part of the communications campaign, which could be used across the website, external websites, and shared via social media channels. This may include long and short form web content, image galleries, ideas for blog posts, content for the EPK (electronic press kit), etc.]

## Video content

[Include here ideas for video content such as trailers, animations, etc.]

## Paid social media and PPC

[Include details of how you will embed paid digital spend into your campaign across social media and PPC (pay-per-click).]

## Organic social media and email marketing

[Include details of how you will use organic social media and email marketing in your campaign. This should include ideas utilising all available functionality for each platform, i.e. Facebook Live for Facebook, and considering segmentation and content for email marketing.]

## Influencers

[Include details of digital influencers strategy and potential targets.]

## Contingency

[Include your contingency budget and activation plans in the event of the exhibition performing below target in terms of ticket sales. Ideas in this section should be informed by the original target audiences and updated according to segments visiting the exhibition as revealed by visitor research.]

## Risk register

Impact Low					[1]	
		[3]				
				[2]		
	Low	Probability			Low	

[Plot the risks onto the register table by impact and probability, then include details of the risks added to the register, how these will be managed/mitigated, and who will be responsible for the identified actions. There can be as many risks as necessary or identified across both marketing and communications.]

### Risk 1

Suggested actions:  
Responsibility:

### Risk 3

Suggested actions:  
Responsibility:

### Risk 2

Suggested actions:  
Responsibility:

### Q+A

[Include Q+A detailing answers to potential risks, controversial topics, etc.]

## Communications timeline

[Complete a timeline by month outlining key campaign moments and milestones with corresponding activity – examples included below. Be as specific as possible in terms of dates and keep things updated regularly.]

Timing	Activity	Department
Date	Exhibition pin-up	Curatorial
Date	Agree image selection	Curatorial/Comms/Digital
Date	Exhibition announced	Press
	Webpage goes live	Digital
Date	Communications strategy signed-off	Press/Marketing
Date	Confirm details for tickets on sale	Comms/Digital
Date	Tickets go on sale	Marketing/Digital/Visitor Experience
	Social media activity for tickets on sale	Marketing
Date	Advance advertising	Marketing
Date	Exhibition opens	

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