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B2B-MARKETING STRATEGY FOR THE SWEDISH MUSEUM

SECTOR: A Case Study of a Finnish Start-Up Software Company

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Abstract

The main purpose of this case study is to develop a functional primary marketing plan for a Finnish start-up software company looking to penetrate the Swedish museum sector. The case company has no prior marketing plan or a designated marketing and sales person, and therefore it was important to develop a plan that can be implemented even with limited knowledge of marketing and sales.

The implementation of the case study consisted of interviews with three employees within the Swedish museum sector, as well as a discussion and an email interview with the owner of the case company. It was found that the company had difficulties in communicating the added value of the company's product and service offering to prospective museums, and that a proper marketing plan was needed. The marketing plan analyzes the Swedish museum sector as the target market and examines the internal capabilities of the case company. The plan also includes preliminary sales projections and budget calculations for the marketing operations.

The outcome is a marketing strategy with an emphasis on telemarketing, social media marketing, and email marketing. Clear instructions on how to utilize each marketing channel and how to track the performance are given.

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1 INTRODUCTION

1.1 The case

Company A is a software start-up company from Finland operating in the B2B sector. The main product of the company is an editor that customers can use to create games that are integrated into the educational ecology of the customer. Besides the editor, the company offers additional services such as software implementation, hardware implementation, training, context analysis, project management, and maintenance. (Owner of Company A 2016.)

One paramount aspect of the product-service offering of Company A is consultation services. As creating games can often be a non-linear process requiring copious amounts of creative capabilities, help is often needed. The company offers consultation in concept creation, game components, game mechanics, web interface, and interactions. The company employs two full-time employees and one part-time employee. Moreover, Company A possesses a network of three graphic designers. During the past two years Company A has had five customers. (Owner of Company A 2016.)

The key issue for acquiring customers is that the potential customers are unaware of the added value the company offers with its product and service offering (Owner of Company A 2016). Other issues that hinder the operations of Company A are lack of sales skills and lack of a solid marketing plan.

Issues regarding the Swedish market are manifold. Firstly, the geographical distance of Sweden from Finland will be an issue when there are problems with the software solution Company A is offering. How to maintain and troubleshoot the software in Sweden from Finland is an issue that must be taken into account. Secondly, Company A has deficiencies in Swedish language. Albeit the overall knowledge of English language in Sweden is good, the language might cause the museums to favor local competitors. Thirdly, Swedish museums have difficulties in financing new digital solutions (Erixon 2016).

The idea to expand outside of Finland came from a discussion with the owners of Company A. There were three potential new markets that the owners of Company A wanted to look at: Sweden, Germany, and Norway. Sweden was selected as the market to enter due to the geographical proximity and availability of secondary data on the market.

1.2 Aim of the thesis

The aim of this thesis is to create a primary marketing plan for the Swedish museum segment that can be implemented even with limited knowledge and practical skills in marketing and sales. The aim of the marketing plan is essentially threefold: to secure new customers for Company A during the first year, to increase social media presence, and to increase company awareness in the Swedish museum sector. Additionally, the marketing plan includes first year sales projections and budget calculations in pessimistic, realistic, and optimistic scenarios.

1.3 Outline

The marketing study is divided into two parts. The first part is devoted to the analysis of the market and the case company. The market analysis contains secondary data from various sources, as well as primary data collected from interviews of personnel from the Swedish museum sector. The company analysis deals with an internal analysis of Company A, during which the resources and capabilities of the company will be discussed.

The second part of the study consists of the marketing plan for Company A. In this part the different business-to-business marketing methods are discussed and analyzed in the context of the target country, and recommendations are given on how to overcome the challenges of the market. Moreover, instructions on how to utilize selected marketing methods are given. Additionally, the second part will include calculations of the marketing budget in pessimistic, modest, and optimistic scenarios. The summary part of

the marketing plan summarizes the strategy and discusses the key success factors for the strategy.

2 DIGITALIZATION OF MUSEUM PEDAGOGICS

The museum and cultural heritage sector is on the verge of transformation. In many countries museums are facing cuts in funding by the government, and the increasing importance of millennials as visitors is setting new needs for museum pedagogy. Museums need to ensure that they continue to be relevant and valuable for future generations. Therefore, technology has a vital part in reaching the connected consumer. (Axiell 2016, 3.)

Museums and institutions are aware of the importance of having a digital strategy. According to Axiell (2016) 53% of the people surveyed state that a digital strategy is either related to, or integrated into the institutional strategy. Still, when asked about the digitalization of museum services some museums only mention social media accounts and digital archives of objects as the measures taken towards digitalization (Hauptman & Öjmyr 2016). The digitalization of museum services is not merely about digitalizing a collection at a museum, but an end-to-end process that looks at the entire relationship with the museum audience (Axiell 2016, 3).

Part of this process will be encouraging visitors with smartphones to engage with the exhibitions via their devices. Some critics have said that using smartphones limits the interaction among visitors of the museum. However, research results by Hillman, Jungselius & Weilenmann (2012) show that rather than limiting interaction between visitors, technologies such as smartphones support re-configured and expanded interaction both between visitors within exhibitions and with first-time visitors (Hillman, Jungselius & Weilenmann 2012, 10).

3 SWEDISH MUSEUM SECTOR

3.1 Structure of museum sector

There are almost 3,000 entities in Sweden that can be considered as museums. This is because for instance a barn with 20 tractors and a sign on the road can be considered as a museum. Furthermore, there is no proper registry of museums in Sweden. (Junkka 2016.) However, the number of museums in Sweden that fulfill the definition of The International Council of Museums is 1,680 (Myndigheten För Kulturanalys 2016a, 7).

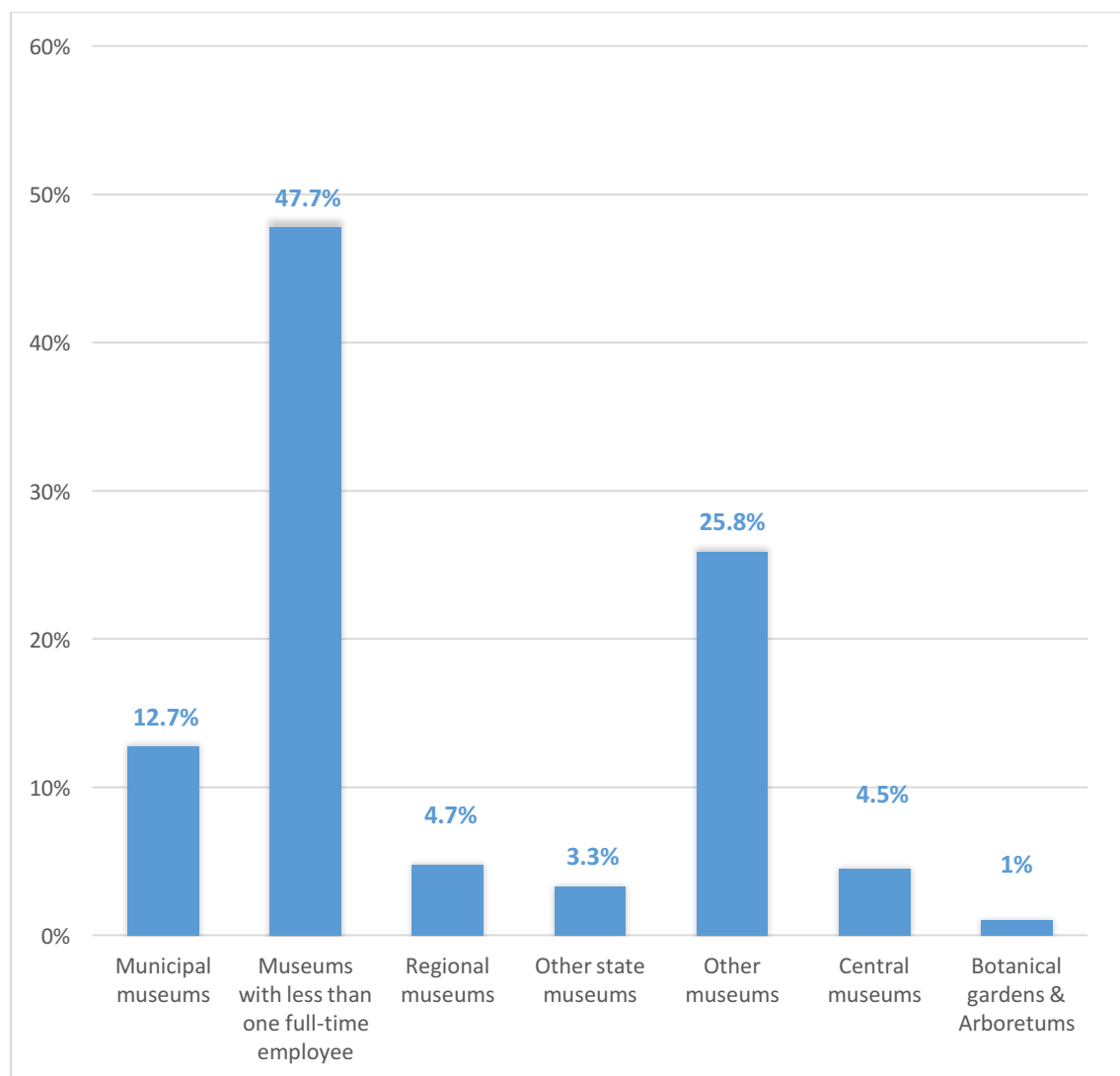


Figure 1. Organizational forms of Swedish museums (Source: Myndigheten För Kulturanalys 2016b).

Figure 1 points out that Swedish museums can be roughly divided into seven different types of organizational form. These organizational forms are central museums, botanical gardens & arboretums, municipal museums, museums with less than one full-time employee, regional museums, other state museums, and other museums. Most of the Swedish museums are either museums with less than one full-time employee or other museums. Other museums are museums that are not controlled by any public authority, but can still receive funding and grants from the public authorities (Myndigheten För Kulturanalys 2016a, 7).

3.2 Operating environment of the Swedish museum sector

3.2.1 Political and legal environment

Central museums are the only museums in Sweden that have core national interest from the national legislature and the supreme decision-making body of Sweden. Moreover, other state museums are also under the supervision of the state of Sweden. (Myndigheten För Kulturanalys 2016a, 7.) Other museums must answer to the entities in control of the museums. Museums do receive financial support from the state of Sweden, and they must report to the state how the money is used to enhance the services of the museum (Hauptman 2016). The financial decisions are made by the museums and the entities that govern them. However, the government of Sweden rules, supports, and pushes forward the subjects that museums should work with (Öjmyr 2016).

The municipalities work mostly the same way as the state of Sweden (Öjmyr 2016). However, there is no law regulating the museum sector; there are only the local rules from politicians (Erixon 2016).

3.2.2 Economic environment

Table 1 shows that in 2015 the museums that were most affected by the amount of the financial support from the state were central museums (58% of the revenue) and other state museums (70% of the revenue). For regional and municipal museums, the main part of the financial support comes from the region or the municipality.

Table 1. Revenue structure for Swedish Museums (Source: Myndigheten För Kulturanalys 2016a, 22-23).

	Central museums	Other state museums	Regional museums	Municipal museums	Other museums
Type of subsidy					
State grant	58	70	8	1	13
Grant from employment office	0	0	4	2	4
County grant	0	1	40	14	7
Municipality grant	0	6	15	60	19
Project subsidy	7	2	15	4	5
EU grant	0	4	0	0	0
Type of income					
Entrance fees	17	5	2	3	19
Sales	6	7	5	6	22
Sponsorship	1	0	0	0	2
Donations	6	1	1	0	0
Fund returns	0	1	1	2	1
Other	5	8	8	8	8
Total	100%	100%	100%	100%	100%

Table 1 also shows that other museums is the only group of museums where the majority of revenue comes from different sources, excluding grants (52% of total revenues). For central museums, other state museums, regional museums, and municipal museums other revenues such as entrance fees, sales, and sponsorships account for 18-42% of the total revenue.

Some cities of Sweden also supply museums with different research projects. For instance, a Swedish city can hire the museum to investigate the city from the point of view of cultural history and architecture. The museum is then compensated for its research. Museums can also apply for international research funds. (Öjmyr 2016.)

Sponsorships within the Swedish museum segment are not used regularly, and there is a lack of sponsorship culture in Sweden. There is skepticism towards sponsorship within the museum sector, but the political point of view is that sponsorships are the only way to finance the operations of museums in the future. (Öjmyr 2016.)

The state museums of Sweden have had a free entrance project twice during the 2000s. The aim of these projects was to increase the number of visitors to state museums by offering free entrance to museum visitors. Out of the 28 state museums in Sweden, 16 state museums took part in a second free entrance project that began in 2016 (Myndigheten För Kulturanalys 2016c, 26).

The free entrance projects have affected the economy of the state museums. Sweden grants economic compensation for museums that give free entrance to the public, but it is tied to a predefined number of visitors. This number is calculated by combining the museum's number of visitors before the project with the expected increase in visitors during the project. If the number of visitors exceeds the predefined number, the state of Sweden is not granting more money to museums. These kinds of projects often end up costing the museums more money than what is granted. (Hauptman 2016.)

A foreign entrepreneur that applies for an approval through Swedish F-Tax is required to submit a preliminary tax return for the calculation of preliminary tax. Foreign legal persons pay an income tax of 22% of the taxable profit. All sole traders are required to submit a yearly income tax return if the sole trader has had income which is liable to income tax in Sweden. (Skatteverket 2016.)

All companies that are obligated to charge VAT must also report and pay VAT taxes regardless of the size of sales. The general interval for reporting VAT taxes is every quarter. (Skatteverket 2016.)

3.2.3 Socio-cultural environment

In 2015 26.6 million people visited Swedish museums. 7.2 million visitors visited central museums of Sweden; 5.2 million visited municipal museums; 4.5 million visited regional

museums, and 1.8 million people visited other state museums. Out of the Swedish museum groups other museums attracted the most visitors, 7.9 million people. (Swedish Museum Association 2016a.)

In June 2016 a SIFO-study was implemented in Swedish museums to find out how often and why people visit museums in Sweden. A sample size of 1,000 museum visitors was used. (Olofsson 2016.)

The study showed that most people who visit museums once or twice a year belonged to the age groups of 18-49 years old. The most active museum visitors belonged to the age groups of 30-49 years old and 65+ years old. The most popular reasons for visiting museums amongst 18-49 year olds were to do something fun together with friends, and the desire to visit some certain museum. The most popular reason amongst 65+ year olds was to see a certain exhibition. (Swedish Museum Association 2016b.) The study findings show that museum visitors are primarily adults and support the fact that it is hard for museums to attract young adults to visit the museums (Hauptman 2016).

4 COMPETITION BETWEEN SOLUTION PROVIDERS

Even though the competition between solution providers that target Swedish museums is low, the companies that operate within the segment must compete with museums themselves. While some museums rely on audio guides to enhance the visiting experience, other museums have the option to digitalize their exhibitions either by themselves or in cooperation with a solution provider.

4.1 Threat of new entry

The threat of new entry is medium. Museums must keep in mind what kind of learning aims they have, and choose the digital solutions accordingly (Hauptman 2016). Even though the solution of Company A combines gaming elements with storytelling and education, museums might not think that it is the best option for their pedagogical needs.

Developing new solutions to education and pedagogics is expensive, but if a competitor already possesses digital solutions that museums prefer, it will be easy for the competitor to enter the market.

4.2 Supplier power

The supplier power for digital solution providers is low. Since digital solution providers such as Company A tend to develop and design the solutions by themselves, there is no need for third-party technological expertise. Moreover, as the solutions function via the Internet there is no need for external hardware to implement the solutions in museums.

4.3 Threat of substitution

The threat of substituting Company A's solution to a competing digital solution is low. One focus group of museums visitors is the young adults and children over 10 years old. This focus group does not care about facts that can be found on the Internet but rather wants something more interesting or dramatic. They also do not want to learn just by watching a screen (Öjmyr 2016.) It can be hard to satisfy these educational needs with a traditional multimedia guide that utilizes video and audio. The solution by Company A taps into this need by giving museums the ability to educate children and young adults via drama and stories. Therefore, the threat of substitution is not high.

4.4 Buyer power

The buyer power in the Swedish museum sector is medium. The number of potential customers within the Swedish museums sector is relatively big. However, as technological solutions are often expensive the actual number of customers is much smaller. The solutions bought by museums can change drastically, because not all museums can afford to pay for the most expensive solution.

Another factor affecting the buyer power is the ability to distinguish competitors from each other. Besides the competing companies within the market, museums are also developing museum guides themselves. Therefore, it is hard for the museums to see the added value that the companies offer with their solutions.

One problem for Swedish museums is the cost of renewing and replacing the solutions. One may have to change the solutions faster than one has the funds for, and the solutions chosen are likely to get outdated quickly. If one is quick to adopt some solution it becomes difficult in the next phase when one should upgrade it, because it is a big task. (Hauptman 2016.) Therefore, in order to combat buyer power Company A must justify the price of the solution by clearly communicating the value proposition of the company to the museums.

4.5 Competitive rivalry

Competitive rivalry within the Swedish museum sector is low. A research of websites of ten museums located in the Stockholm area showed that the present state of digitalization in Swedish museums is meager. Even though museums such as the World Culture Museum offer games and visual learning material on their website, the museum itself does not have any multimedia guide for the exhibitions. Additionally, based on their respective websites the Maritime Museum and the Royal Coin Cabinet only have audio guides within the museum. Albeit there are various players within the sector that either offer or utilize different multimedia guides, the capabilities of those solutions are similar to traditional mobile tour guides that do not incorporate drama and storytelling into the application mechanics. The complete list of the ten museums and the digital solutions offered can be found in Appendix 3.

4.5.1 Direct competition

The Swedish Google search terms for “digital storytelling in museums”, “hyper-contextualized games”, and “multimedia guides in museums” did not yield any results on companies in Sweden offering solutions that are similar to solutions from Company

A. Even though there are websites such as lankskafferiet.org and platsr.se that offer digital storytelling platforms, the platforms are not part of any specific museum's service offering.

4.5.2 Indirect competition

Several museums in Sweden are developing their respective mobile guides for the museums (Öjmyr 2016). The guides are developed either by museums or in cooperation with external actors. For instance, Stockholm City Museum is developing a mobile guide which via mobile application enables different multimedia sequences to start by themselves with the mobile phone in the pocket of the visitor (Öjmyr 2016). Moreover, some museums also utilize audio guides to arrange guided tours for museum visitors.

One potential competitor is the Swedish software company, Hi-Story, located in the city of Karlskrona. The company's product is a mobile guide that utilizes multimedia possibilities, such as audio and video. (Hi-Story 2015a.)

Past clients of Hi-Story include different museums of the city of Karlskrona, such as the Naval Museum and a tour boat M/F Axel, the municipality of Sölvesborg, a castle of Borgholm municipality, and the town of Karlshamn (Hi-Story 2015d).

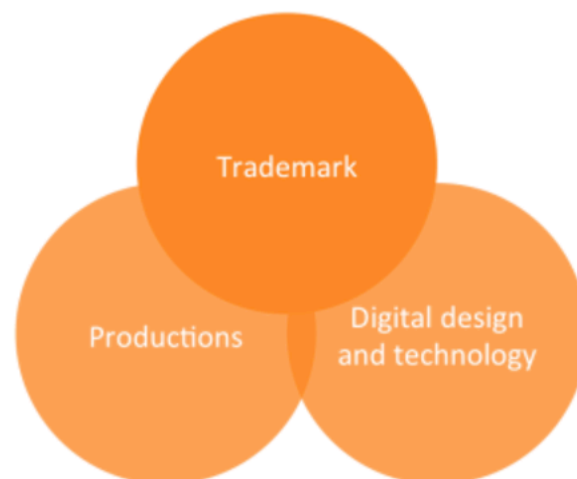


Figure 2. Service value offering of Hi-Story (Source: Hi-Story 2015).

Figure 2 shows that Hi-Story has a three-tier approach to service value offering. The focus of the offering is on the client’s brand, digital presentation, and on the digital design with the underlying technical platform. The solutions are extendable from guided tours for single visitors to solutions for tours on a bus or a boat. The solutions are adaptable for either indoors or outdoors. (Hi-Story 2015b.)

The technical solutions utilize QR-coding, location based tracking and integration, and gamification and creation of games. The gaming options range from simple quizzes to advanced gaming options. (Hi-Story 2015b.)

Table 2. Involvement of Hi-Story in projects (Source: Hi-Story 2015).

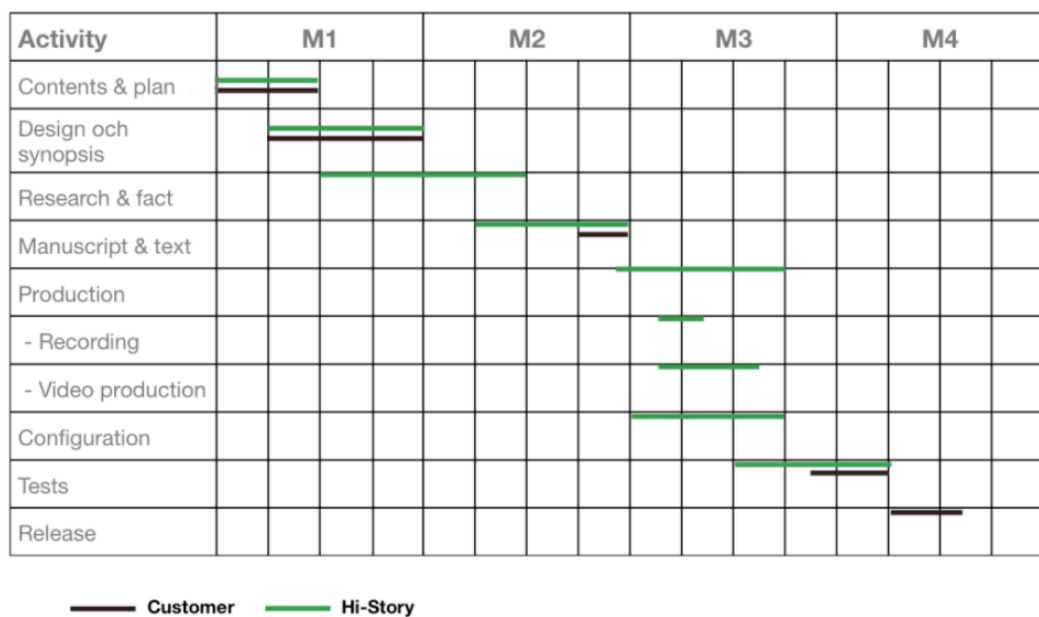


Table 2 shows that Hi-Story is deeply involved in the development of the projects with their clients. The development and release of one project takes approximately four months.

One aspect that can be considered as a strength of Hi-Story is the maintenance of the solution. Hi-Story claims to take responsibility for the daily operations and maintenance throughout the solutions life span (Hi-Story 2015c).

5 INTERNAL ANALYSIS

One of the key opportunities for Company A in the Swedish museum sector is the needs of the younger museum visitors. The younger visitors do not care about the facts that can simply be found on Google, and they want the information to be presented in a more interesting way. The information should not be just information because it is boring, but it should be something dramatic or incorporate elements of drama. (Öjmyr 2016.)

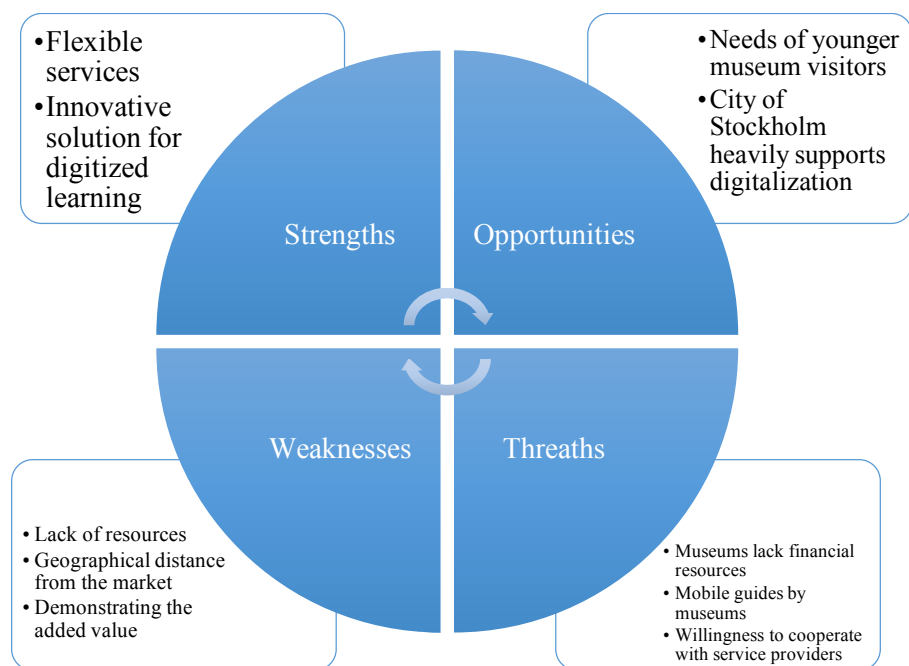


Figure 3. A SWOT analysis of Company A within the Swedish museum segment.

The second key opportunity in the Swedish museum sector lies in Stockholm. The City of Stockholm is keen on its digitalization in every way possible, and people working on the digitalization of Stockholm and its services can apply for funding from the city. The state of Sweden does not feel similar pressure to change, and that makes the city of Stockholm a special case regarding digitalization. (Öjmyr 2016.)

A key strength of Company A is its main product, which is an editor that enables the customers to create stories by linking the educational context (museums and their exhibitions) with multimedia possibilities. The result for customers is an editor that can produce educational games that can be modified to suit the individual needs of the

museums' visitors. Additionally, the editor is completely digital, and therefore the customers do not need to buy any external hardware if they own a computer. The main product of Company A provides a solution for the digitalization of museum services, as well as enables a customer to put the information in a more interesting form for the younger visitors of the museum, thusly enhancing the learning experience.

The key weaknesses that Company A has regarding seizing the opportunities of the Swedish market are the lack of human and financial resources, the geographical distance from the market and the ability to communicate the added value of the solution to museums.

Company A can cope with these weaknesses via digital means. Instead of spending money on constantly travelling to Sweden, the preliminary sales meetings and minor software maintenance consultation can be dealt with via Skype. This will cut costs of the sales and maintenance processes, and save time on travelling between countries. However, communicating the added value of the company to museums can be a difficult task. To help demonstrate the added value of the solution, Company A should collect customer testimonies that clearly explain how a solution of Company A has helped them from previous clients.

The threat in the market is that some of the museums lack financial resources. Hauptman (2016) revealed that the report by Riksställningar shows that there is a big difference between different museums, and this is due to the counties deciding on the money and how it is divided between different cultural sectors. This increases diversity in the economy of the cultural sector, because some counties would rather give the money to a theater, and some will still give it to a museum. Hence, some museums are not well off.

The second and third key threats in the Swedish market are intertwined. Based on the discussions with Öjmyr (2016) and Hauptman (2016), at least some of the museums are designing their own mobile guide and therefore necessarily do not see the need to cooperate with service providers. Additionally, when museums cooperate with third-party service providers they usually operate within the non-governmental sector (Hauptman 2016).

To alleviate the threats in the market Company A must utilize its flexible product and service offering to make individual value propositions to museums. Because needs of the museums vary, Company A has to find out during the sales negotiations what are the problems an individual museum is facing and offer a corresponding product and service package. Moreover, Company A could device few alternative payment models for the solutions to make them more appealing for museums that are not well off.

6 MARKETING STRATEGY FOR THE SWEDISH MUSEUM SECTOR

6.1 Market penetration

Stockholm is the capital city of Sweden and it receives special support in the digitalization of the city by the State of Sweden (Öjmyr 2016). Consequently, it is a relevant place to start the operations within the Swedish museum sector. There are 60 museums in the city of Stockholm. The biggest museum categories are central museums and other museums with 25 and 21 museums, respectively. (Myndigheten För Kulturanalys 2016b.)

Table 3. Income and costs of Central museums and Other museums of Sweden in 2015 (Myndigheten För Kulturanalys 2016a, 21-22).

Museums	Central museums	Other Museums
Income	231,700,000 €	69,450,000 €
Costs	230,650,000 €	64,700,000 €
Total	1,050,000 €	4,750,000 €

Table 3 shows the income and costs for central and other museums in Sweden in 2015. After the costs of the museums are deducted from the income, in general other museums are left with significantly more money than the central museums. Some of the factors

causing this difference are central museums' participation in the free entrance projects and structural differences in funding between central museums and other museums portrayed in Table 1.

Albeit in general other museums seem to be financially more solvent, this might not be the case with the museums in Stockholm. Other museums are financially dependent on sales and entrance fees, and therefore the financial status of other museums in Stockholm could be different than the rest of other museums in Sweden. Additionally, central museums are generally bigger in size and offer multiple exhibitions, whereas other museums are more specified around a certain niche. A large number of exhibitions offer more sales opportunities within one museum; hence the targeting of Swedish museums should start with central museums in Stockholm.

6.2 Product

The main product offering of Company A is a multimedia editor that can be used to create story-based games that are consumed via mobile devices. The editor can utilize audio, video, images, and QR-codes to make the games more engaging. The games are designed with a specific purpose in mind and are rooted in the player's learning context. For instance, the editor can be used to turn a museum exhibition into a game to make the educational aspect of the exhibition more stimulating.

In addition to the editor the service offering of Company A includes software- and hardware implementation and maintenance. Moreover, Company A offers consultancy services such concept creation, context analysis, and training as additional services. (Owner of Company A 2016.)

6.3 Price

Table 4 shows the five different solution options that Company A will offer Swedish museums. The price of the solutions ranges from 1,200€ to 20,000€, depending on the capabilities and financial resources of the museums.

Table 4. Pricing of solution options.

Option #	Option 1	Option 2	Option 3	Option 4	Option 5
Description	Editor license + 3h of consultation	Editor License + 8h of consultation	Editor license, 12h of consultation, additional material on how to enhance the experience	Company A does the project in cooperation with the museums	Company A does the project for the museums
Price	1,200 €	1,800 €	3,500 €	10,000 €	20,000 €

The most basic solution costs 1,200€, and it includes one-year license of the editor and three hours of consultation. It is beneficial to include at least some amount of consultation for every solution because the personnel of Swedish museums are not acquainted with the editor.

The additional material in option number 3 should be something that helps to enhance the experience of turning the museum exhibitions into stories. This could be an instructional PDF on how to get the best results out of the editor, how visual and audible stimuli can be used to enhance stories, or a maintenance guide that helps fix the most common problems that occur with the editor. It should also be considered whether the help material could be implemented in a short video series form.

Options 4 and 5 are the most expensive options and are meant as cooperation between Company A and museums. In option number 4 Company A helps the museums to create the stories and implement the solution within the museum based on the material by the museum, but the museums do most of the work. The most expensive option includes Company A doing the project for the museum based on the materials that the museum provides. To make options 4 and 5 more appealing to museums, Company A should offer the ability for museums to pay them in either two or three parts. This would decrease the amount of a single payment, making the options more affordable.

6.4 Differentiation and positioning

The competitive advantage of a solution by Company A is that it enables the addition of game elements into a traditional learning context. Therefore, the solution will be positioned as an essential tool for making text-heavy exhibitions more fun and engaging for children and young adults. Research results by Glover (2013) show that gamification in an educational context can encourage ‘good’ behavior and discourage ‘bad’ behavior, and are a good fit for learning processes and activities that have some online element. However, they can also be applied to non-electronic contexts.

Research results by Glover (2013), as well as those of Company A, will be used to communicate the competitive advantage of the solution by Company A to the decision makers of the Swedish museum sector during the sales meetings. To make the information easy-to-understand, infographics and other visual marketing material should be crafted out of the research results.

6.5 Distribution channel

A distribution channel is a set of interdependent organizations involved in the process of making the product or service available for use by the consumer (Kotler et al. 2008, 881). The core product of Company A is computer software. Therefore, it can be delivered to customers via the Internet. This form of distribution creates no additional costs for the company.

6.6 Promotion

6.6.1 Telemarketing

Due to the geographical distance, telemarketing will act out as the primary sales channel for Company A. Because of the restrained financial resources of Company A, the goal for telemarketing is to schedule sales meetings via Skype between Company A and the prospect museum.

In order to sell effectively to customers in a foreign country, one must first be acquainted with the culture of the target country. The 6D model by Hofstede offers insight into the culture of Sweden.

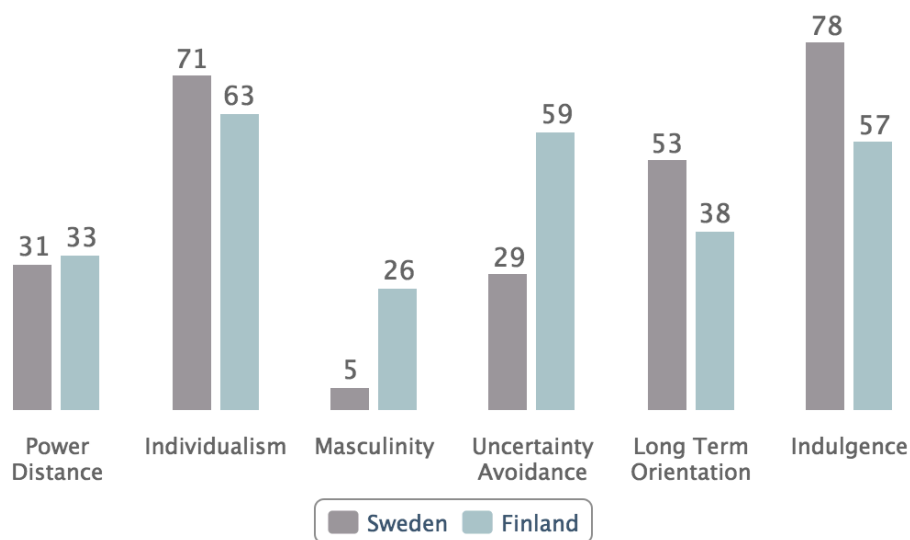


Figure 2. 6D model of Finnish and Swedish cultures (<https://geert-hofstede.com>).

The similarities of Swedish and Finnish cultures are shown in Figure 2. The biggest differences are in masculinity and uncertainty avoidance.

Both Finland and Sweden are feminine societies, but with the score of 5 Sweden is the more feminine of the two. In feminine societies, it is important to make sure that all are included, and decision making is achieved through involvement. Managers strive for consensus, and conflicts are resolved by compromise and negotiation. Lifting oneself above others is frowned upon. (Hofstede 2016.) This indicates that when one is in a sales negotiation with a Swedish decision maker, one should strive for a win-win situation, and the product sold should not be promoted as being superior to some other solution.

Instead, how the solution sold benefits the customer better than other solutions could be a valid sales argument.

The uncertainty avoidance dimension indicates the extent to which the members of a culture feel threatened by ambiguous or unknown situations and have created beliefs and institutions that try to avoid these. Countries like Finland, which score high on the uncertainty avoidance dimension tend to have a need for rules even if they would be unnecessary. With a score of 29 in this dimension Sweden has a low preference for uncertainty avoidance. Low uncertainty avoidance societies practice counts more than principles, and deviation from the norm is more easily tolerated. In low uncertainty avoidance societies people believe there should not be more rules than what is necessary, and if the rules are ambiguous or unnecessary they should be abandoned or changed (Hofstede 2016.)

Uncertainty avoidance demonstrates the fact that Swedish people do not prefer contracts and agreements that are overly complex. Therefore, when in the closing phase of a sale one should aim to draft a sales contract that is as straightforward and clear as possible. Moreover, the sales contract should have as few stipulations as possible.

Figure 4 presents the tasks of Company A's telemarketer which is based on the sales assistant model of Korhonen (2014). The main tasks for Company A's telemarketer will be small account management, order processing, lead qualification, and cold calling. The executives of Company A will handle key account management and sales negotiations. It can be considered whether the telemarketer will take part in the sales negotiations, but such responsibility should not be bestowed upon instantly. It is beneficial for a company of any size to clearly clarify the responsibilities of sales representatives to avoid exceeding one's authority in the sales process.



Figure 4. Sales assistant model of telemarketing (Source: Korhonen 2014, 25).

The telemarketer of Company A will utilize the funnel technique of selling by Bergström & Leppänen (2011) presented in Figure 5. It is a modern sales technique where the aim for a sales person is to lead the customer towards the end of the funnel with questions.



Figure 5. Funnel technique of selling (Source: Bergström & Leppänen 2011, 418-419).

The first stage is the opening and motivation stage. Here the aim for the sales person is to introduce himself/ herself to the customer. After the introduction the sales person must pique the customer's interest via motivation. The sales person could motivate the prospect by asking whether he/she would like to make the museum exhibitions more interesting to children and young adults. After introduction and kindling the customer's interest, the sales person needs to get the customer to talk as much as possible about his/ her/ the museum's situation by asking a key question.

Prospecting needs is the consecutive inquiry stage where the sales person presents an expansive question. The aim here is to get the customer to uncover more information about his/ hers/ the museum's needs and perspectives. While uncovering these needs and perspectives false assumptions may come up, and therefore it is the sales person's task to clarify the facts with direct or leading questions.

The last stage before closing a sale is the proposal of the solution. During this stage the sales person presents the product or solution, the benefits of it, and asks for the opinion of the customer. The point of this stage is to get the prospect to schedule a sales meeting or meetings via Skype, where the sales person gives a detailed and comprehensive pitch about Company A's product and how it can benefit the museums in educating the museum visitors. Moreover, different pricing packages are offered depending on the human and financial resources of the museum.

The final stage of the funnel technique is verifying the sale. Here the sales person and the customer agree upon on the price of the product or solutions, discuss the counter arguments, verify the order, and agree upon the follow-up arrangements. After an agreement on the terms and conditions is reached the sale will be finalized by visiting the museum in Sweden to sign the contracts. Persons of interest in the central museums of Stockholm and their contact information can be found in Appendix 1.

While telemarketing can be a fast and efficient way to reach new customers, it is not without problems. In Sweden it is possible for people to opt-in to not to receive any telemarketing calls, and such registry is called the "Nix Registry" (The Swedish Consumer Agency 2014, 9). In the B2B sector in Sweden it is more common to opt-out of receiving marketing messages.

Another problem with telemarketing in the B2B sector in Sweden is reaching the decision makers. If one wishes to reach decision makers, one should be ready to call early in the morning or later during the day. One should preferably call either before nine o'clock in the morning Swedish time or after four o'clock in the evening, for decision makers are usually busy during the day (Oulu Chamber of Commerce 2015, 30). Moreover, if a sales person contacts a person within the museum who does not have the authoritative power to make the decision on the purchase, it can cause irritation and reflect badly upon the company selling the product.

The return on investment calculations for Company A's telemarketing operations are calculated based on the model of Korhonen (2014). Depending on the complexity of the product and customer, a telemarketer can make 20-33 decision-maker contacts per day (Kotler et al. 2008, 784). Since decision makers in Sweden can usually be reached either early in the morning or late during the day, there are only two one-hour periods when decision makers can be reached. Based on estimations by Kotler et al. (2008) this yields 2-4 contacts a day with Swedish decision makers.

The success rates of 2% and 5% shown in Table 5 are modest estimations how an average telemarketer performs. Only very successful professionals can attain a success rate of 10%, and it fluctuates with selected targets and industries (Korhonen 2014, 33). Moreover, the cost per contact is calculated by multiplying the cost of a phone call per minute to Sweden (0.40€) by five minutes for unsuccessful call and ten minutes for a call leading to a Skype meeting.

The sunk cost per meeting is the monetary equivalent of the telemarketer's time used for cold calling and arranging the Skype meetings with the personnel of prospect museums. The sunk cost per meeting remains the same whether the meetings are successful or not. When the success rate of the telemarketer grows, the sunk cost per meeting diminishes due to the growing number of meetings arranged in the same amount of time. The cost for a successful meeting is 400€ and it includes travel expenses to Sweden, accommodation for two days in Sweden, and some extra cash for running expenses. The prices are current prices from ebookers.fi, and therefore the prices may vary depending on how early the tickets are booked.

Table 5 demonstrates that the average deal consists of a license for Company A's software, which is 800€ a year and eight hours of consultation costing 125€/h. The cost per month is calculated by taking the cost of one successful meeting and adding the contacts per month times the cost per contact, and the sunk cost per meeting. Because different museums have different needs for the solutions the size of the average deal can vary, and therefore pessimistic, modest, and optimistic sales projections for a six-month period are presented in Tables 6, 7, and 8. However, the return on investment calculations in Table 5 show that by investing a couple of hours a day for telemarketing operations, Company A can reach a return on its investment.

Table 5. Return on investment for telemarketing operations.

Success rate (Tele)%	2%	5%
Cost/ Month	946 €	1,325 €
Contacts/ day	4	4
Contacts/month	84	84
Meetings/month	2	4
Cost/contact	2 €	4 €
Sunk Cost / meeting	378 €	189 €
Success rate (Meeting)%	40%	40%
Average deal	1,800 €	1,800 €
Sales after VAT	1,404 €	1,404 €
Successful meetings	1	2
Revenue/ month	1,404	2,808
Cost/ succesful meeting	400 €	400 €
Net Income	458	1,483
ROI	48.41%	111.92%

Tables 6, 7, and 8 show the pessimistic, modest, and optimistic sales projections for six months of telemarketing activities. The assumption is that the telemarketer develops his

/ her skills, and the success rate rises from 1% to 5% during the six-month period. In the pessimistic scenario the average sale is 1,200€; in the modest scenario the average sale is 1,800€, and in the optimistic scenario the average sale is 3,500€. Table 9 shows the overall situation after six months of telemarketing activities for the scenarios where the average success rate in each scenario is 3%, but the amount of a sales fluctuates per scenario. Moreover, it is notable that the success rate depends on the target museum, target museums' current interest in digitalization, and if they are aware of Company A and Company A's solution. In reality, the success rate might fluctuate more during the six-month period, but as long as the possible outcome is shown it does not matter until the telemarketing operations have started.

Table 6. Pessimistic six-month projections for telemarketing activities.

Month	1st	2nd	3rd	4th	5th	6th
Tele-success rate	1%	2%	3%	4%	4%	5%
Net Income	-546 €	-10 €	-10 €	-10 €	-10 €	547 €
ROI	-100.0%	-1.1%	-1.1%	-1.1%	-1.1%	41.3%

Table 7. Modest six- month projections for telemarketing activities.

Month	1st	2nd	3rd	4th	5th	6th
Tele-success rate	1%	2%	3%	4%	4%	5%
Net Income	-546 €	458 €	458 €	458 €	458 €	1,483 €
ROI	-100.0%	48.4%	48.4%	48.4%	48.4%	111.9%

Table 8. Optimistic six-month projections for telemarketing activities.

Month	1st	2nd	3rd	4th	5th	6th
Tele-success rate	1%	2%	3%	4%	4%	5%
Net Income	-546 €	1,784 €	1,784 €	1,784 €	1,784 €	4,135 €
ROI	-100.0%	188.6%	188.6%	188.6%	188.6%	312.1%

Table 9. Total return on investment after six months of telemarketing activities for different scenarios.

Scenario	Pessimistic	Modest	Optimistic
Average Tele-success rate	3%	3%	3%
Total net income	-39 €	2,769 €	10,725 €
Average ROI	-10.5%	34.3%	161.1%

6.6.2 Social media marketing

The main tasks for the social media marketing operations of Company A are marketing communication and lead generation via professional networking channels. To effectively implement social media marketing, one must first understand what the social media consumption preferences in Sweden are, and which social media channels are most effective in business-to-business marketing.

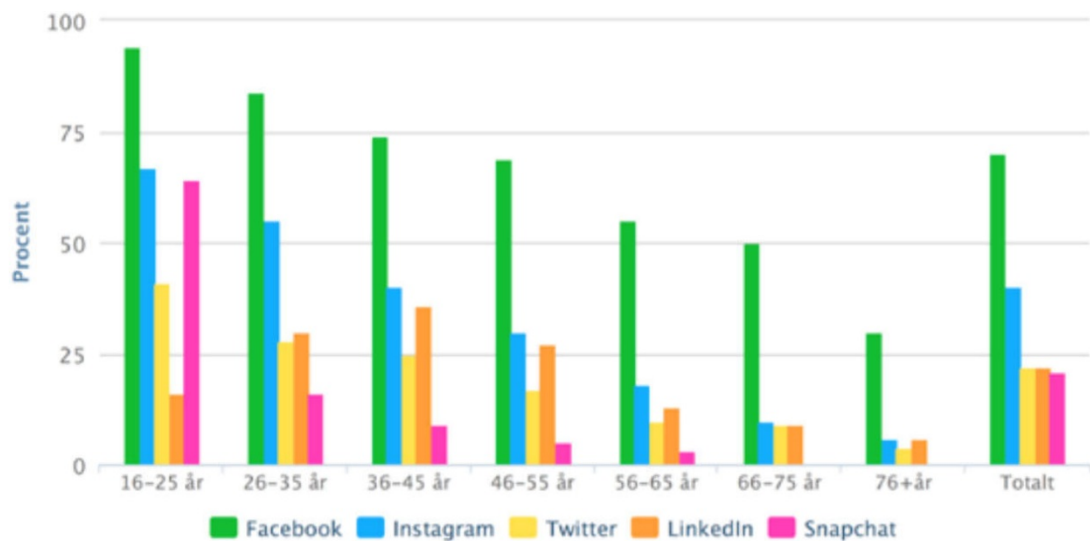


Figure 3. Popularity of different social media channels in Sweden by age group. (Davidsson & Findahl, 2015).

Figure 3 shows that amongst all age groups besides 16-25 year olds, all other social networking sites are significantly more popular than Snapchat. What is more intriguing is that in the age groups of 36-45 and 46-55 years old, LinkedIn is more popular than Twitter. This does not mean that when implementing the social media strategy Company A should discard Twitter and use LinkedIn instead. However, Figure 4 gives valuable insight into how important certain social networks are. Because decision makers and

museum directors tend to be older, the age groups of 36-45, 46-55, and 56-65 years old should be treated as priority target groups, and therefore social media channels that are used should be Facebook, Twitter, and LinkedIn. Albeit Figure 4 shows that Instagram is more popular than Twitter as a social media channel, it rarely serves an actual purpose in business-to-business lead generation.

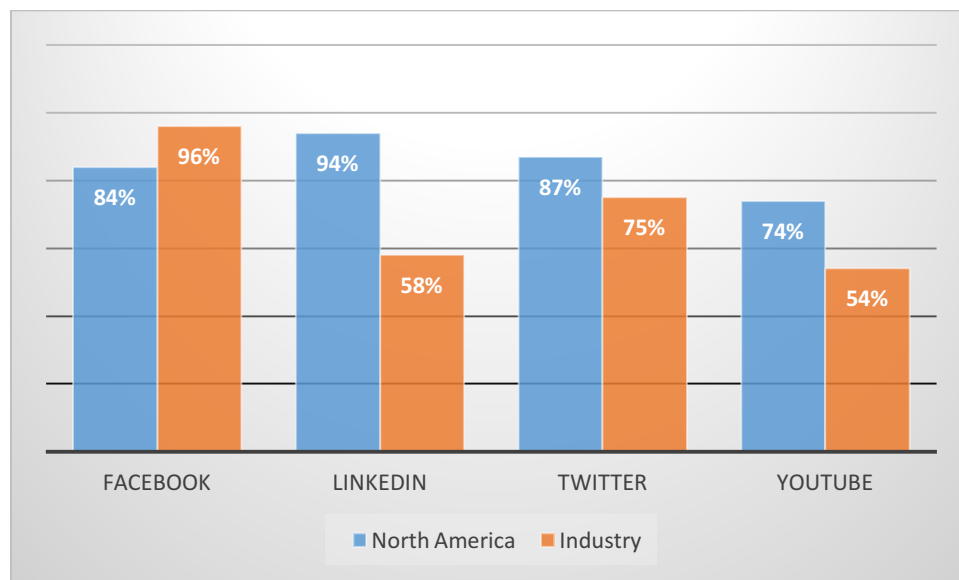


Figure 4. Use of social media channels by B2B marketers, North America versus Industry (Handley & Pulizzi, 2016).

The four most commonly used platforms for B2B marketers in 2015 were LinkedIn (94% of users), Twitter (87% of users), Facebook (84% of users), and YouTube (74% of users) (Handley & Pulizzi 2016, 17). Even though Facebook is among the top four of B2B marketing channels in North America and industry as a whole, its effectiveness as a marketing channel falls behind the others. According to the study by Handley & Pulizzi (2016) LinkedIn was rated as the most effective B2B marketing channel, as 66% of marketers who answered the survey found it effective. After LinkedIn the most effective B2B marketing channels are Twitter (55%), YouTube (51%), and Slideshare (41%). Facebook comes off as the fifth most effective channel with a 30% effectiveness rating (Handley & Pulizzi 2016, 18).

The values that Company A has as are trust, playfulness, customer-centricity, and interaction in a meaningful way (Owner of Company A 2016). These values guide the marketing communications in social media.

On Facebook and Twitter the communication style is less formal due to the casual nature of the platforms. However, on LinkedIn the communication style is formal because one is utilizing the platform to network with professionals. Humor can be and should be used to create engaging posts, but within the limits of good taste.

One key aspect will be communicating the added value of solution by Company A to museums. To highlight the benefits of the solution Company A should use the user feedback gathered from the company's research at the 2012 SciFest exhibition. This can show what teenagers think of the solution and transform this information into factual content such as infographics, pictures, or other rich media content. Additionally, Company A should implement the solution again in another exhibition and gather more user feedback, which can be utilized for the same purposes in the future.

Marketing content will be distributed in Facebook, YouTube, and LinkedIn. Company A should aim to publish content a few times a week on Facebook, and the content can be either formal or humorous. The most important factor for Facebook content is that it is as engaging as possible so that Facebook fans of Company A will want to share it. This will grow the organic reach of Company A's content. On LinkedIn Company A can post fewer than a few times a week, but the content has to be more factual and of use to the professionals within the Swedish museum sector. The analytics options within each platform will be utilized to monitor how different types of content perform. This will give insight into what kind of content Company A should publish in the future. Additionally, Twitter will be utilized in sharing the links to the content, and the platform also acts out as a customer service and marketing communications platform.

Paid advertisements will be used on LinkedIn and Facebook to promote factual posts and content that can help generate leads within the Swedish museum sector. Such content can be infographics, blog posts, and informational video content. Filters that are used to target the content are ages 36 to 65, target cities in Sweden, and interests such as art, education, pedagogics, museums, technology, and games.

LinkedIn will be utilized to network with professionals within the Swedish museum sector. The advanced search option within the platform will be used to search for decision makers such as directors of museums and exhibition managers within the Swedish

museum sector. After connecting with the decision makers one should segment the connections using the tag-option within the platform. Various tags such as prospect and client should be used to highlight at which stage of the customer journey the target person is in. After segmenting the connections, appropriate content will be sent to the connections based on the position in the customer journey.

Key performance indicators (KPIs) for social media are ample. For Facebook the KPIs are page likes, post reaches, post clicks, and reactions, comments and shares. For LinkedIn the KPIs are impressions, clicks, interactions and followers gained. For YouTube the KPIs are subscriptions to the channel, video views, and video likes. For Twitter the KPIs are followers and retweets.

6.6.3 Email marketing

Email marketing is used as an auxiliary marketing tool alongside telemarketing and social media marketing. The main functions of the email marketing operations are to drive traffic to various destinations on Company A's website and social media channels and supporting the telemarketing activities.

The three modes of Company A's email marketing are promotional emails, a thank you-email, and the company newsletter. Each three serve a different purpose for the email strategy and guide prospects through different kinds of paths. Additionally, these emails will link to Company A's website and social media channels.

Promotional emails are sent to people that are met during networking events, such as the spring meeting of Swedish museums. In order to gather email addresses in a permission-based way the people are asked to leave their email addresses on either paper or some electronical device. During the events it should be explicitly said what kind of emails will be sent to the people, so that there will not be any confusion when Company A starts sending the promotional emails.

The company newsletter is a part of Company A's marketing communication. A sign-up form for the company newsletter should be included on Company A's website and

Facebook page, but sign-ups for the newsletter can also be gathered during events. The aim of the newsletter is to communicate what Company A is currently doing and planning in a casual and fun way.

When Company A is contacting sales prospects within the Swedish museum sector via telephone, it is likely that the prospects want more information about the company via email. The permission to send more information via email to prospects must be asked in order to avoid breaking the EU data protection act. After the permission is gained Company A sends an email to the customer thanking for their interest in Company A. This email should be short and to the point and it should include a link to informational page on Company A's website.

The click-through rate (CTR) of links in emails is more effective as a performance indicator than email open rate (OR) because even though the email is opened it does not mean the email has been read (Huttunen & Tursas 2012, 49-50). Thusly, CTR should be used as the primary performance indicator for all the emails with links or call-to-action buttons in them. For newsletters and other similar email messages that do not contain links or call-to-action buttons, OR is a feasible performance indicator, but one has to keep in mind that the email still might have not been read. A more comprehensive set of performance indicators, such as drop off rate and bounce rate, are available via Google Analytics.

Company A will use vTiger as its email service provider. Since vTiger is also a CRM solution it has the added value of having several CRM tools such as a visual sales pipeline, quote builder, and reporting capabilities (vTiger 2016).

vTiger offers two options for paying for its solution. The first option is to pay €12 once a month, and this option totals €144 during the first year. The second option is to pay a one-time payment of €120 for a one-year license. The second option is more convenient and affordable, and therefore it is better for Company A.

In 2012 the EU started crafting a reform of protection of personal data. The regulation entered into force on the 24th of May 2016, but the EU member countries have until the 6th of May 2018 to transpose it into their national law (European Commission 2016).

Per the directive, "Data controllers" are people or entities that collect and process personal data. Data controllers must "determine the purposes and means of processing personal data", and this applies to both the public and private sectors. Data controllers also must collect and process personal data only when it is legally permitted, must respond to complaints regarding breaches of data protection rules, must collaborate with national data protection supervisory authorities, and must respect certain obligations regarding the processing of personal data. These obligations are listed in Appendix 2.

6.6.4 Spring meeting of Swedish museums

On 25-27th of April 2017 the annual meeting of Swedish museums will be held in Södertälje, Stockholm county. The topic of the meeting is Museums Without Borders – Digital Opportunities. Swedish museums and companies working within the museum sector will be able to take part in the meeting, and attending the meeting costs around 400€. (Wikström 2016.)

Company A should take part in this event because the event offers good networking opportunities within the Swedish museum sector. It should be asked from the contact person of the event, Anders Wikström, whether Company A could hold a keynote presentation during the event. This would give Company A an excellent opportunity to showcase the solution Company A offers and how it can benefit museums within the Swedish museum sector.

7 BUDGET AND SALES PROJECTIONS FOR THE FIRST YEAR

Table 11 shows the pessimistic, modest, and optimistic first-year sales projections for Company A. The potential total sales depending on the situation are between 10,926.24€ and 43,218.24€. The sales in modest and optimistic scenario are significantly bigger than the 12,000€ sales that Company A has previously had in one year (Owner of Company A 2016). The sales projections are calculated based on the estimations in Tables 6, 7, and 8 assuming the success rate after month six will continuously be 5% per month. However,

the sunk cost per meeting in Tables 5, 6, 7, 8, and 9 is not included in the sales projections for the first year because it is a part of the marketer's salary in Tables 12, 13, and 14. The increase in revenue is possible with the help of a professional sales person and affordable solution packages. In reality the sales can fluctuate depending on the success of the telemarketing activities.

Table 11. Different scenarios for sales projections for the first year by quarter.

	Quarter	Q1	Q2	Q3	Q4	Total
Scenario						
Pessimistic						
Sales before VAT		1,096 €	2,928 €	4,992 €	4,992 €	14,008 €
Sales after VAT		854.88 €	2,283.84 €	3,893.76 €	3,893.76 €	10,926.24 €
Modest						
Sales before VAT		2,296 €	5,328 €	8,592 €	8,592 €	24,808 €
Sales after VAT		1,790.88 €	4,155.84 €	6,701.76 €	6,701.76 €	19,350.24 €
Optimistic						
Sales before VAT		5,696 €	12,128 €	18,792 €	18,792 €	55,408 €
Sales after VAT		4,442.88 €	9,459.84 €	14,657.76 €	14,657.76 €	43,218.24 €

Tables 12, 13, and 14 show the marketing budget for Company A for the first year based on pessimistic, modest, and optimistic sales projections. Undoubtedly, the biggest expense is the salary of the marketing and sales person. The average marketer in Finland earns 3,000€ per month (Soisalon-Soininen 2015).

Table 12. Marketing budget for the first year based on pessimistic sales projection.

Quarter	Q1	Q2	Q3	Q4	Total Cost/ Revenue
Fixed costs					
Salary	9,000 €	9,000 €	9,000 €	9,000 €	36,000 €
ESP	120 €				120 €
Variable costs					
Paid social media	70 €	30 €	60 €	40 €	200 €
Telemarketing costs	672 €	756 €	504 €	504 €	2,436 €
Spring meeting of Swedish museums	400 €				400 €
Travel expenses	400 €	800 €	400 €	400 €	2,000 €
Fixed Income					
ELY Subsidy (40% of the costs)		12,199 €		12,199 €	24,398 €
Variable Income					
Sales (Net)		4,024 €		9,984 €	14,008 €
Sales (after VAT)		3,138.72 €		7,787.52 €	10,926.24 €
Total	-10,662 €	4,751.72 €	-9,964 €	10,042.52 €	-5,832 €

Table 13. Marketing budget for the first year based on modest sales projection.

Quarter	Q1	Q2	Q3	Q4	Total Cost/ Revenue
Fixed costs					
Salary	9,000 €	9,000 €	9,000 €	9,000 €	36,000 €
ESP	120 €				120 €
Variable costs					
Paid social media	70 €	30 €	60 €	40 €	200 €
Telemarketing costs	672 €	756 €	504 €	504 €	2,436 €
Spring meeting of Swedish museums	400 €				400 €
Travel expenses	400 €	800 €	400 €	400 €	2,000 €
Fixed Income					
ELY Subsidy (40% of the costs)		12,199 €		12,199 €	24,398 €
Variable Income					
Sales (Net)		7,624 €		17,184 €	24,808 €
Sales (after VAT)		5,946.72 €		13,403.52 €	19,350.24 €
Total	-10,662 €	7,559.72 €	-9,964 €	15,658.52 €	2,592 €

Table 14. Marketing budget for the first year based on optimistic sales projection.

Quarter	Q1	Q2	Q3	Q4	Total Cost/ Revenue
Fixed costs					
Salary	9,000 €	9,000 €	9,000 €	9,000 €	36,000 €
ESP	120 €				120 €
Variable costs					
Paid social media	70 €	30 €	60 €	40 €	200 €
Telemarketing costs	672 €	756 €	504 €	504 €	2,436 €
Spring meeting of Swedish museums	400 €				400 €
Travel expenses	400 €	800 €	400 €	400 €	2,000 €
Fixed Income					
ELY Subsidy (40% of the costs)		12,199 €		12,199 €	24,398 €
Variable Income					
Sales (Net)		17,824 €		37,584 €	55,408 €
Sales (after VAT)		13,902.72 €		29,315.52 €	43,218.24 €
Total	-10,662 €	15,515.72 €	-9,964 €	31,570.52 €	26,460 €

The paid social media spending is biggest during quarter one because the spring meeting of Swedish museums is in the beginning of quarter two, and therefore biggest efforts in social media advertising should be done before that. Taking part in the spring meeting of Swedish museums will cost Company A around 400€ per person. Moreover, it would be beneficial for a representative of Company A to travel to Sweden once a quarter to sign contracts with the clients, give consultation to the museums, and help alleviate possible problems that might occur with the editor. The increased traveling budget in quarter two is due to the spring meeting of Swedish museums.

ELY-center deals out subsidy for small companies that want to expand operations and who have enough resources to become profitable. The maximum amount of subsidy that is given to the companies is 50% of the costs of the of expansion project. Companies must apply for the subsidy before the project starts, and it is paid one to two times depending on the length of the project, as well as the success of the project. (ELY-keskus 2016.) In the marketing budgets it is calculated that the amount of money received will be 40% of the costs, and it will be paid in two parts.

To make the marketing in Sweden profitable, Company A must gain at least 20 new customers during the first year with an average sale being 1,800€ or more. Table 12 shows that if the average sale is under 1,800€, the marketing plan is not feasible. The 20 museums make up only 1.19% of the total number of 1,680 museums in Sweden, and therefore it is possible to achieve 20 new customers within the Swedish museum sector.

Due to the extended payment times in business-to-business sales Company A should expect to receive the payments of the sales every second quarter. This means that in quarters one and three Company A will be operating at loss, and therefore a plan for financial solvency should be devised. However, in the modest and optimistic situation by the end of the year Company A will have between 2,592€ and 26,460€ of profit after all the costs have been taken out. However, in the worst case scenario the marketing plan will end up costing Company A thousands of euros.

8 SUMMARY

The aim of this study was to produce a functional primary marketing plan for the case company targeting the Swedish museum sector. The main internal challenges for Company A regarding the implementation of the marketing plan in Sweden are lack of sales and marketing expertise, as well as the lack of financial and human resources. Challenges regarding the target market are manifold. For instance, the lack of knowledge about local language and culture is challenging but not impossible to overcome. Company A should start its marketing operations within the Swedish museum sector from Stockholm, for the city subsidizes companies that partake in the digitalization of Stockholm's services.

The primary marketing methods chosen for Company A were telemarketing, social media marketing, and email marketing. The methods were selected based on the relative cost-effectiveness. Telemarketing will act out as a primary sales channel, and the main functions for social media marketing and email marketing are lead generation and marketing communication. Although companies should try to utilize as many business-to-business marketing channels as possible, the lack of resources set limitations on what

can be done. Therefore, it is better for Company A to start building the marketing operations upon these three methods. Additionally, Company A should participate in networking events such as the spring meeting for Swedish museums to promote its services within the Swedish museum sector.

The key success factor for the Swedish museum sector is the ability to communicate the added value of Company A's product and service offering to Swedish museums. As the financial resources of the cultural sector and museums are scarce, museums need concrete evidence that the digital solutions benefit the museums and their exhibitions. Additionally, due to the indirect competition by audio guides, the company Hi-Story, and mobile guides by museums, Company A must clearly communicate the comparative advantage of the product and service offering over the competition. Research results by the company should be utilized for this purpose.

Initially the success of the first-year marketing operations depends on the success of the telemarketing operations. To make the marketing plan profitable Company A has to gain at least 20 new customers during the first year, and the average sale has to be 1,800€ or higher.

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APPENDICES

APPENDIX 1

Person of interest in central museums of Stockholm.

Person of interest	Position	Museum	Telephone
Sanne Houby-Nielsen	Museum director	Nordiska museet	(+)46 8 5195 4620
Per Hedström	Chief of exhibitions	National museum	(+)46 8 5195 4356
Jan-Olov Westerberg	Superintendent	Naturhistoriska Riksmuseet	(+)46 8 5195 4119
Eva Ramberg	Museum director	Royal Coin Cabinet - The Economic museum of Sweden	(+)46 8 5195 5310
Ann Follin	Superintendent	Ethnographic museum of Sweden	(+) 46 10 456 11 01
Frida Bowallius	Business developer/ museum host	Hallwylska Museum	(+) 46 8 402 30 97
Peter Zander	Head of production and education	Army museum	(+) 46 8 5195 6387
Katarina Swanström	Head of development	Modern Museum	
Anna Blom Allalouf	Superintendent/ Business developer	Livrustkammaren	(+) 46 8 402 30 25

Obligations of data protection by the European Commission (2016):

- Personal data must be processed legally and fairly
- It must be collected for explicit and legitimate purposes and used accordingly
- It must be adequate, relevant, and not excessive in relation to the purposes for which it is collected and/ or further processed
- It must be accurate and updated where necessary
- Data controllers must ensure that data subjects can rectify, remove or block incorrect data about themselves
- Data that identifies individuals (personal data) must not be kept any longer than strictly necessary
- Data controllers must protect personal data against accidental or unlawful destruction, loss, alteration and disclosure, particularly when processing involves data transmission over networks. They shall implement the appropriate security measures
- These protection measures must ensure a level of protection appropriate to the data

Instances when collecting and processing personal data is legal:

- Where the 'data subject' has unambiguously given his or her consent after being adequately informed; or
- If data processing is needed for a contract, for example, billing a job application or a loan request; or
- If processing is required by a legal obligation; or
- If processing is necessary in order to protect the vital interest of the data subject, for example, processing of medical data of a victim or a car accident; or
- If processing is necessary to perform tasks of public interest or tasks carried out by government, tax authorities, the police or other public bodies; or
- If the data controller or a third party has a legitimate interest in doing so, as long as this interest does not affect the interests of the data subject, or infringe on his or her fundamental rights, in particular the right to privacy. This provision establishes the need to strike a reasonable balance between the data controllers' business interests and the privacy of data subject

APPENDIX 3

The digital solutions used in 10 museums located in Stockholm.

Museum	Audio guide	Mobile tour guide	Other smart guide	Website
World Culture Museum	yes	no	no	http://www.varldskulturmuseerna.se/
Maritime Museum	yes	no	no	https://www.sjohistoriska.se/
National Museum	yes	yes	no	http://www.nationalmuseum.se/
Royal Coin Cabinet of Stockholm	yes	no	no	http://www.myntkabinettet.se/
Nordic Museum	yes	no	no	https://www.nordiskamuseet.se/
Natural History Museum	yes	no	no	http://www.nrm.se/
Hallwylska Museum	yes	no	no	http://hallwylskamuseet.se/sv
Skansen	no	no	yes	http://www.skansen.se/sv
Livrustkammaren	yes	no	no	http://livrustkammaren.se/sv
Modern Museum	yes	no	no	http://www.modernamuseet.se/stockholm/sv/

